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A STUDY IN THE
TRANSFER OF MUSICAL ACTIVITY AND APPRECIATION
FROM HIGH SCHOOL TO POST-SCHOOL LIFE

by

Donald Charles Smith

A THESIS

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THESIS

cap. 2.

PREFACE

Since beginning this survey several months ago, I have naturally contacted a relatively large number of persons. And I have viewed with growing alarm the attitudes taken by many of them toward this thesis, on transfer of musical interest, which you are now reading.

Now, do not misunderstand me, but note carefully when I say that the large majority of such attitudes (which I shall presently classify) were expressed, not by the members of the graduating class who were surveyed for a portion of the material being used in this thesis, but by experienced adults now active in education, both musical and general.

The possessors of these attitudes (and shall I not call them "malicious" attitudes?) constitute three more or less distinct groups. The first group represents those who feel that a survey of this nature will most certainly vindicate public school music from all criticism, forever. The second is exactly opposite in its nature. Its proponents feel that such a survey can, without question, prove but one thing-- that music as a curriculum subject is absolutely valueless if transfer to later life be the point under consideration. The third group is, if less radical, more malicious than either of

the other two. This third view-point is one characterized by the feeling that statistical surveys have no place in a progressive educational system, and that the facts which such surveys bring forward have no validity.

But no one of these three view-points can serve to explain my purpose and intent in dealing with this subject. I cannot conscientiously admit that I believe our present system of public school music to be the acme of perfection, nor could I, without perjury, hold that music has no value whatsoever in the public school curriculum, nor, least of all, could I outlaw statistical investigation as being improper to a progressive educational program.

I desire that my reader may know and understand that my first and only intent is that same pure motive which should induce all scientific investigation -- a search for truth, and an improvement of existing conditions. The truths, concerning this problem of transfer of musical activity and appreciation, as gleaned from experience and investigation, shall determine wherein past courses have failed in their purported objectives. Moreover, the discovered truths should give evidence as to what changes in curriculum and method ought to be made in the future.

Several criticisms have been made regarding the method which I have used in obtaining the raw material of this thesis. Only one of these, however, do I consider of sufficient importance to attempt in any way to justify myself in regard to its use. This criticism is -- ' the uncontrollable subjectivity of the questionnaire method.'

To this criticism I gladly reply. Musical activity, whether it be performance or appreciation, is essentially a matter of feeling. Feeling is emotion, and results from a combination of knowing with the intellect and experiencing with the senses. We must therefore conclude -- ' that musical experiences are subjective experiences.' And in so concluding, we are defending the use of the subjective method as being the most valuable in dealing with problems which are subjective in their nature. Note that I do not say that a subjective method of investigation is always better than any other method. I merely say that, since music is in its very essence so decidedly a subjective experience, a subjective investigative method such as the questionnaire survey is the most profitable and valuable in its returns to the investigator.

Now about the uses to which the results of this investigation may be properly applied. You will note that the title of this work is begun with the

words -- " A study ". This implies, not a consummate survey of like studies from all parts of the United States, but a single study of some one hundred cases in a localized sector. Any use of the results of this survey should therefore be in keeping with the appropriate limits of this particular investigation. Only by combining the results of many such studies (which, to my knowledge, unfortunately do not exist, due to the extreme difficulty in administration) can any broad applications be made which would have any absolute universal validity. It is my personal opinion, however, that the trends which are set forth herein shall in the future be found to be quite an accurate description of all students so concerned, and that any attempt toward improving the curriculum to accentuate transfer shall not go far amiss in accepting as a tentative premise the statistical evidence of this survey.

But as we apply these results, let us not fall into the error which Bacon has so aptly put -- "Another error that hath some connexion with this later is that men have been accustomed to infect their meditations, opinions, and doctrines with some conceits which they have most admired, or some sciences which they have most applied, and given all things else a tincture according to them, utterly untrue and improper..... But of these conceits Aristotle speaketh seriously and

wisely when he saith, they who observe only a few circumstances make easy pronouncements. " ¹ In the following pages, as the need arises, I shall attempt to faithfully give both the proposed plan and the method of investigation, along with the statistics and evidence obtained. Upon these you may base your own conclusions as you compare these results with those which you obtain. It is my sincere desire that in the future, many who are interested in music education will make surveys of this nature, and that a body of general laws may soon be formulated and proved, based solely on investigation.

In concluding this preface, I should like to mention something regarding the status of music in the public school curriculum. There are five usual stages through which any subject of the school curriculum passes. A subject is first championed by one, or a group of authoritative scholars or educational leaders, who sees in that subject certain values for the public school pupil. In the course of time the school administrators, superintendents, and teachers, are convinced of the value of the subject proposed, and they timidly install it, a bit at a time, into the school curriculum, despite the public feeling which usually ranges from indifference to intolerance. But after a period of varying lengths of time, the public majority, through familiarity and propaganda,

¹ Bacon, Francis, Advancement of Learning, Doubleday, Doran and Company, Inc., 1937, p. 212 ff.

come to whole-heartedly support the "new" subject. But by this time the "thinkers" may have found another subject or method which they believe superior to the one then in use; and they begin to exert pressure toward a reform. But now the general public rises up in resistance to that effort and desires to keep the status quo. Despite the pressure of the general public group, the school teachers, principals, and administrators are convinced that a curriculum revision is necessary and they begin certain minor changes which will eventually lead to the new end desired. The newest subject is inserted in a hesitating, but real, way into the curriculum. Finally the general public sees the advantages of the "new" and slowly shifts its view-point to embrace it. We see that "stage four" for the "old" subject corresponds to "stage one" of the "new", and that "stage five" of the "old" to the "second stage" of the "new".

We may ask, which of these stages is public school music now in?

Certainly at the present time it is obvious that public school music is somewhere between stage two and three of public acceptance -- perhaps a bit closer to stage three. It has taken about fifty years to pass through the first two stages. If we have now just entered the third stage, that of public approval, there is certainly much more coming in public school

school music for the future than we have up to this point realized. If this be true, it is fitting and proper, yes - necessary, that we raise the values of our subject (public school music) to the highest possible level of student value.

To this end, I herewith submit this thesis.

ACKNOWLEDGMENTS

The author wishes to extend his most sincere appreciation for all those who in any way have aided in his realization of this study. Especially to the 1933 graduating classes of Lansing Central High School, to Mr. Charles Le Furge and the office staff of Lansing Central High School, and to Mr. Harry Gardner and the office staff and music instructors of the West Junior High School, the author feels particularly indebted. He also wishes to extend his personal thanks to Mr. William Kimmel and Mr. Keith Stein for their invaluable suggestions regarding the many details of this survey, many of which have determined its ultimate usefulness.

Dedicated
to
Helen M. Smith

TABLE OF CONTENTS

Introduction	1
The Thesis of this Study	3
Plan and Proceedure	4
School Records and Curricula	
Junior High School Curricula	10
Senior High School Curricula	14
Table A	18
Survey Questionnaire - tables and summaries ²³	
Question One	23
Question Two	25
Question Three	27
Question Four	32
Question Five	36
Question Six	39
Question Seven	41
Question Eight	47
Question Nine	51
Question Ten	55
Question Eleven	58
Question Twelve	60
Question Thirteen	62
Question Fourteen	64

General Summary	68
Conclusions	75
Appendix	
Sample Questionnaire	82
Favorite Radio Programs (descriptions)	84
Survey Personnel	90
Case Studies	
Took high school music	93
Took no high school music	118
Bibliography	133

Introduction

As I listened to an educational broadcast which came through one of our major networks Saturday, May 11, 1940, I heard a professor of education at Stanford make this statement, "It is, without doubt, a veritable certainty that the most potential, and yet the least dealt with field in educational research, is that of transfer of materials and methods obtained in school-life over into post-school living. I am personally convinced that, if we are to make any rapid advances in the future effectiveness of public education, we shall have to first thoroughly explore this rich field of research - transfer of training " .

To have by chance heard this statement by an authority surprised me no end, and I felt partially rewarded already for having chosen so difficult a subject upon which to work out a thesis. To my knowledge, there have been no other studies, in music education, of this nature. As far as this author is concerned, not only the material, but the entire plan is an original one.

There have been certain investigations made in an effort to determine the mentality of persons termed "musical". Such studies are very valuable -- in furnishing "breeding points for controversy". But they furnish little in the way of educational advancement. This thesis is not such a study.

The topic of transfer was chosen with the conviction that something was lacking in the educational system of our day. Whether it be the fault of the school environment, or the out-of-school environment, or again the individual's heredity, is a matter upon which much investigation is yet needed. Perhaps this thesis may be a step in that direction.

For any reader who may be interested in attempting a survey of this kind, there is in the appendix of this work a statement or two regarding the time and materials consumed in a survey of this nature. ⁽¹⁾

(1) In the final compilation it was deemed advisable to omit this material, it being irrelevant to this particular study.

The Thesis of This Study

This study takes upon itself the task of determining, to as great an extent as the subject matter and the questionnaire method will allow, the actual transfer or carry-over of the school musical experiences and appreciations into post-school life.

We are assuming, as a tentative premise, that the high school is giving significant musical experiences to its students. Now let us survey a group of such students, who have left school, and see if, in their own thinking and habits, we can locate any of the results of the school-given musical experiences. If we do find appreciations and habits characteristic only of students so "trained" in school, we may say that there has been a transfer of activity and experience over into post-school life.

Again, I say, to determine the answer to this problem is the burden of this thesis.

Plan and Procedure

To secure any high degree of reliability it seemed advisable to conduct a survey on as large a scale as possible in order that the conclusions reached might have a high reliability coefficient. On the other hand it also seemed advisable to keep the study "within bounds", in order that a high degree of validity might be obtained. This would necessitate a more or less absolute control of all variants, which could best be obtained with a smaller group of case studies.

The compromise plan that resulted, which, I might say, seems to justify both of the above criticisms, is as follows. A graduating class of some previous year was arbitrarily chosen as the field for a case-study survey. To allow a sufficient period of time for the transfer^f to establish itself in post-school life, the graduating class of 1933, both January and June classes, was chosen. The feeling was that this year was recent enough to secure significant results from public school music, and yet was also remote enough to get a true picture of the actual situation regarding transfer.

Due to the availability of the school records, the Central and West Junior High Schools of Lansing, Michigan were chosen as the schools in which to begin the survey.

In the offices of these schools were obtained the school records of the persons comprising these two graduating classes. From these records the material for the individual case studies was obtained. Names, courses taken, and grades received were thus obtained. Since there were about four times as many cases who took no music in high school, as there were cases who did take music, approximately one out of every four persons who took no music were taken at random for the control group. All those who elected one or more courses in music for a period of one school year or more, are included in the "took music" group of this survey.

It was necessary for all students in this junior high school to take at least one year of a required music course meeting one hour per week. Therefore, since this course is common background to all students, it can be disregarded as having any bearing on either group. Since so many take this requirement in the seventh grade to "get it over with", I have chosen to begin the survey with the eighth grade for

each case, rather than the seventh. But whether they completed this requirement in the seventh grade, or in any subsequent grade, this required course was not included in the survey.

As adequate a description as was possible to obtain for the school curriculums will be found in the section entitled School Records and Curricula.

Table A gives the number and per cent of music cases who had one, two, three, or four, etc., subject-years in high school music.

Having determined the possible personnel of the "took-music-in-high-school" group, and of the "control" group who "took-no-music-in-high-school", and having obtained the school record of each, the next step was to develop a 1940 questionnaire which would obtain the information salient to the present study. A copy of this questionnaire in the form in which it was presented to the 1933 graduates may be found in the appendix.

In all cases possible, personal contact was made when the questionnaire was left with the case individual. About 33 %, it was found, had left the city. These addresses were obtained by a special "sleuthing" process and the individuals were then contacted by mail. In order to insure a proper evaluation and interpretation of the questionnaire, an explanatory letter was

attached to each questionnaire, whether sent by mail or delivered personally.

After three weeks, which seemed a sufficient length of time, the case studies which came back by mail and those which were personally collected, were, in number, -- for the group taking music in high school-- 50 cases, and for the control group-- 43 cases (numbered in the case studies 101, 102, 103, etc.). However 3 of these last 43 had, in my opinion, answered the questions too inadequately to be of any value whatsoever. Therefore in all computations they are disregarded entirely. In order to make satisfactory comparisons all values given for the control group have been increased by one-fourth. In other words, all values in the control group of 40 cases were multiplied by 1.25. ($40 \times 1.25 = 50$). Thus the groups may now be compared on an equal basis.

Each of the questions are in this study treated separately. The two control questions, numbers 10 and 11, are often included in the various tables where the comparisons seem to be significant. In cases where one question furnished too much material to be included in one table, additional tables have been added. Under the heading of each table is given the question which furnished the material found in that table.

The conclusions reached are an interpretation of the results obtained from the entire survey. They are based on the results of the study as a whole, and are valid, I believe, in-so-far-as these graduating classes are concerned.

SCHOOL RECORDS

and

CURRICULA

School Curricula

Brief descriptions of the several 1929-33 music courses offered in the junior and senior high schools, from which the cases included in this study were graduated, are given here. Due to a change in the teaching personnel at both schools and the absence of any written record, it was impossible to get material on several of the courses offered at these schools.

Junior High School Curricula

JC -- represents an elective subject meeting five hours weekly. All applicants had to be approved by the teacher as to their ability.

The activity in which this group participated included two school concerts -- a fall and spring concert, singing for clubs and churches, and school auditorium programs. The personnel of this chorus was divided into three classes. Each class met one hour daily. All used the same music and combined on all concerts making a total group of some 250 persons.

The music used by this group was of the stan-

dard four part arrangement^{type} of some of the easier songs of Strauss, Brahms, Dvorak, and Liszt. In addition to these octavo numbers, the larger part of the everyday singing was done in the "Higher Book of Songs" by Foreman.

JGC -- represents the junior high school course in glee-club. In this group may be classed two divisions. One division met alternately with their gym class, while the other met nights after school. It was possible to sing in both divisions and there were many such instances. These pupils met from two to four hours weekly. There were both boys and girls groups -- each sex meeting separately.

These groups prepared numbers for the semi-annual concerts, and sang on other special occasions. The music they used were standard arrangements in three and four parts of classical, semi-classical, and sacred compositions -- a nice, solid grade of applicable music literature. The "Higher Book of Songs" by Foreman was used in these classes as well and proved to be a ready favorite with all the students.

JO -- represents the junior high school orchestra. This

orchestra, in 1929 and 1930, met five hours weekly. Their chief activity was in playing at the spring and fall concerts, school-sponsored plays, commencement exercises, and other like situations.

This organization used music of about grades $2\frac{1}{2}$ to 4. For example, the Sam Fox Orchestra Folios were used extensively. About as difficult compositions as this organization attempted were the "Surprise Symphony" and the "Militaire Symphony" of Haydn.

JB -- represents the junior high school course in band. This group met five hours weekly. Its activities were of two natures -- playing marches and playing concert pieces.

The marches were used for parade purposes and for preludes and postludes to the school auditorium programs. Books of marches used by this group were the Willhuff Book, the A.L.H.A. Collection, the Noel Book, and Sousa's marches. The average grade of these marches was from $2\frac{1}{2}$ to 3 years. This group made an appearance on the average of once per week playing this type of music.

At the fall and spring festivals a more

concert type of number was used of a grade from 3 to 4 years. Such pieces as "Prelude to Faust" by Gounod were attempted. The works of Middleton were popular with this group.

JV -- represents the junior high school course in violin. This course consisted of class lessons, and met five hours weekly. No other information was available.

JSM -- small ensemble groups and special music activities sponsored by the music department for which credit was received.

Senior High School Curricula

SC -- represents the senior high school course offered in vocal group-music. In the fall of 1930 and the spring of 1931, this class met twice each week, but in the fall of 1931, it was put on a five hour per week basis. Originally it was called chorus, but when the curriculum change was made the name given to the organization was Lansing Central A Cappella Choir.

It is customary that in the fall semester of each school year this organization give a light opera. In 1930 the operetta was the "Mikado", in 1931 -- the "Pinafore", and in 1932 -- "Patience", all works of Gilbert and Sullivan. In the spring semester of each school year this organization participated in the annual spring music concert. The '32 and '33 groups sang for many clubs and societies through out the city. The '31 chorus competed in the state chorus contest held that year, and won second honors.

The music used by this organization was for the most part the sacred and madrigal type. The works of Palestrina, Bortnyansky, Mozart, Bach, Sibelius, Pergolesi, Glinka, Dett, Schuetky, Christiansen, Cain, and Jenkins were used for the most part.

SG -- represents the senior high school course in glee-club. There were glee-clubs for both boys and girls in '31 and '32. In 1933 the two groups were combined and called "second choir", serving as an initial training in preparation for the A Cappella Choir. These organizations also assisted in the production of the annual operetta. In 1931 both the boy's and girl's glee-club competed in the state contest.

The music used by the girl's glee-club was, for the most part, ^{the} standard three and four part arrangement ~~type~~. Numbers such as "Carmina" by Walton, "Beauteous Night", "O Night of Love" by Offenbach, "Lullaby" by Cain, "Spinning Chorus" by Wagner, and others by Elgar, Gounod, Whittaker, Wolfe, Mendelssohn, Strauss, and Brahms were sung in this group.

The boy's glee club sang such numbers as "Annie Laurie" by Buck, "God So Loved the World" by Stainer, "A Song of the Armada" by Chudleigh-Candish, "Now Let Every Tongue Adore Thee" by Bach, and "Song of the Jolly Roger" by Candish. Other composers whose songs were sung are Protheroe, Scott, and Richter.

In '33 when the glee-clubs were combined to form the second choir, the music used in the A Cappella Choir was used in this group as well.

SB -- represents the course in band offered by the senior high school. This class met five hours weekly during the school year. The major emphasis during the fall semester was given to the preparation of marches for use at the school football and basketball games. Besides learning the music, it was necessary that a large amount of drill in marching be done as well. The *pieces* used were the well-known band marches such as: "Anchors Aweigh" by Zimmermann, "El Capitan March" by Sousa, "Lassus Trombone" by Fillmore, "Washington and Lee Swing" by Allen, and "Pride of the Illini" by King. Other march composers represented in their repertoire were Panella, Arr Yoder, Cook, Putnam, and Klohr.

After the end of the basketball season the entire emphasis was shifted to a concert type of band music, with an especial pointing toward the annual spring school musical festival held usually the last week in May. Sample titles and composers of the concert type of music used are: "Atlantis" by Sanfanek, "Ballet Egyptien" by Luigini, "Barber of Seville" by Rossini, "Egmont Overture" by Beethoven, and "Phedre" by Massenet. Works by these composers -- Meyerbeer, Liszt, Mendelssohn, Wagner, and others -- were also used regularly by this group.

SO -- represents the course in orchestra offered by the senior high school. It was customary for the orchestra to furnish the accompaniment for the annual operetta, play at commencement exercises, and furnish its share of the spring festival program. This subject met five hours per week during the school year.

The music used by this group was strictly of a classical nature. Sample titles and composers are: "Aida-March" by Tobani, "Allegretto 'Quasi-Andantino'" by Grieg, "Andante" from fifth Symphony by Beethoven, "Rosamunde" by Schubert, "March Militaire" by Saint-Saens, "Peer Gynt Suite" by Grieg, and the "Symphony in D minor" by Franck. Other composers whose works were used regularly are: Handel, Meyerbeer, Wagner, Bach, Mendelssohn, Dvorak, Sibelius, and Schumann. Collected pieces by modern and classical composers of about grades three, four, and five were also used extensively for everyday practise in ensemble playing by this group.

This organization competed in the state music contests in 1930-31.

Table A

This table is interesting in the information it gives concerning the type of person who took music in the last five grades of high school, and the distribution of course-years among the entire group.

Of the fifty cases who took from one to nine course-years of music, the mode is two course-years. Twenty-four per cent of all cases were in this division of these twelve cases, seventy-five came from families interested in music, and sixty-seven per cent were active in non-school musical activity during high school. Of these same cases, forty-two per cent at present are deeply interested, and fifty-eight per cent moderately interested in music.

Let us now consider the results of the control questions. The first one in the table (*) shows a definitely positive correlation between the number of course-years taken by the school pupil and the musical interest of his family. In only two places does there fail to be an increase in the per cent of family musical activity, and these are too slight to overthrow in the least the positive correlation stated above.

The second control question (#) shows a more irregular increase than control question one (*) but

again there is evidence of a slight positive correlation between the number of course-years of music taken in school and the per cent of these cases participating in non-school musical activity during the high school years -- eighth to twelfth inclusive.

As for present interest in music, the results are not so clearly favorable to positive correlations. While course-year one shows fifty per cent "deeply" interested, and course-year two shows forty-four per cent, course-year three shows a decided decrease in falling to eleven per cent, and though course-year four rallies back to fifty per cent (equal with course-year one) course-years five and six show another decided drop to fourteen per cent. Moreover, the only course-year divisions registering any votes at all for "scarcely" interested, are divisions three and five course-years. The per cent of cases "moderately" interested seem very evenly distributed over the first five course-year divisions. We must say then that as far as the present interest of those taking up to six course-years is concerned there seems to be very little correlation. The cases in each division of seven, eight, and nine are too few to indicate much of any correlation.

To summarize then: we may say that there is a definitely positive correlation between the number of

TABLE A

This table is the school record of the "took music in high school group! It gives the number of one year courses taken, per cent of total cases, per cent of each group whose families were musical, per cent who had non-school music activity during high school, and finally, the present interest in music for each group.

School record			Control		Present interest		
course-years (1)	cases	% of	*	#	deeply	moderately	scarcely
1	2	4 %	50 %	50 %	50 %	50 %	
2	12	24 %	75 %	67 %	42 %	58 %	
3	9	18 %	89 %	44 %	11 %	78 %	11 %
4	8	16 %	88 %	50 %	50 %	50 %	
5	7	14 %	100 %	57 %	14 %	72 %	14 %
6	7	14 %	85 %	85 %	14 %	86 %	
7	1	2 %	100 %	100 %	100 %		
8	1	2 %	100 %		100 %		
9	3	6 %	100 %	100 %	67 %	33 %	
total	50	100 %					
average	5.5	11 %	87 %	61 %	50 %	61 %	12.5 %

Table A - con't.

* Per cent of cases whose families were interested in musical activity.

Per cent of cases who participated in non-school musical activity during their high school years.

(1) Any high school music course offered to students in grades 8 to 12 inclusive and taken by the student for one school year is in this survey called a course-year.

course-years elected in school music and the musical interest of the family as a whole; that there is a considerable positive correlation between the number of course-years elected and the participation in non-school music activity during high school; and that there is slight, if any, correlation, either positively or negatively, between the number of course-years elected by the pupil and his present interest in music.

So much for the material concerning the school records and the curricula content. Let us turn now to the results obtained in the 1940 questionnaire survey.

SURVEY QUESTIONNAIRE

TABLE I

Question 1 - I am (deeply, moderately, scarcely, not-at-all) interested in music.

Question- aire Responses	One or more years of music in last 5 years of high school					Less than one year of music in last 5 years of high school				
	cases	*	**	#	##	cases	*	**	#	##
deeply	17	88 %	12 %	71 %	29 %	5	50 %	50 %	25 %	75 %
moderately	31	84 %	16 %	51 %	49 %	41	46 %	54 %	22 %	78 %
scarcely	2	100 %	0 %	50 %	50 %	4	0 %	100 %	25 %	75 %
not-at-all	0					0				
total	50					50				
deeply	34 %					10 %				
moderately	62 %					82 %				
scarcely	4 %					8 %				

* Per cent of cases whose families were interested in musical activity.

** Per cent of cases whose families were not interested in musical activity.

Per cent of cases who had non-school musical activity during high school.

Per cent of cases who had no non-school musical activity during high school.

Results: Question One

Table I gives the present status of musical interest for each case of both the "took music in high school" group, and the "took no music in high school" group.

The "took music" group shows three and one-half times as many cases 'deeply' interested as does the "took no music" group, three-fourths as many cases 'moderately' interested, and one-half as many cases 'scarcely' interested in music at the present time. There is, therefore, a positive correlation between the two groups regarding present musical interest; i.e., the "took music" group has the more interest today.

There is also a positive correlation between present musical interest and family musical interest. This correlation, although it is apparent between the two groups, is larger within the "took no music" group itself.

A larger positive correlation can be noted between the two groups in regard to the non-school music participation during high school of each group. On this point the differences are from two to three times as great for the "took music" group as for the "took no music".

On the whole there seems to be a positive correlation both between groups, and within each of the groups in regard to all three topics in question; namely -- present interest in music, family music interest, and participation in non-school musical activities during the last five high school years.

Results: Question Two

This question shows definitely the preponderance of interest in listening to music rather than in performing, both for the "took music" and the "took no music" groups. The "Took no music" group shows a 14 % greater preference for listening, and a 14 % lesser interest in performing than does the "took music" group.

Of those who prefer to perform music, the "took music" group is equally divided in its preferences for vocal and instrumental, but the "took no music" group shows four times as great a preference for instrumental music as for vocal. This may be due to the comparatively recent revival of interest in choral music.

Of those who prefer to listen to music, the preferences for vocal music are about the same for both groups, 17 % and 20 %; and likewise for instrumental

TABLE II

Question 2 - I like best to (listen to, perform)(vocal, instrumental) music.

Questionnaire responses	* Took Music in H.S.		* Took no Music in H.S.	
	Cases #	% of	Cases #	% of
Listen to	42	76 %	45	90 %
vocal	16	17 %	10	20 %
instrumental	42	73 %	41	80 %
Perform	14	24 %	5	10 %
vocal	9	50 %	1	20 %
instrumental	9	50 %	4	80 %

* In cases which both listen to and perform, or vocal and instrumental, have been underscored by the subject, both have been added in the compilations.

* Cases who took less than one year of music in last 5 years of high school.

** Cases who took one or more years of music in last 5 years of high school.

music the preferences are about equal with 73 % and 80 % respectively.

To summarize, we may say that about the only note-worthy characteristic of this table is a decidedly greater preference for vocal music by the "took music" group than by the "took no music" group.

Results: Question Three

This question has to do with interest in instrumental music. Table IIIa has to do particularly with preference rates on four types of instrumental music.

It is interesting to note that 44 % of the "took music" group prefer classical instrumental music, while 48 % of the "took no music" group prefer modern (not jazz) music. There are no significant differences between the two groups in regard to the percentage of preferences for popular and swing music. As to the second preference, 54 % of the "took music" group prefers as its second choice modern music, while for the same choice the "took no music" group prefers popular music with 42 % of the cases. In second choices classical and swing rate the same number of cases in both groups.

The control questions in this case show in-

TABLE IIIa

Question 3 - My preference ratings on the following types of instrumental music are: classical, modern(not jazz), popular, swing; and I prefer the band orchestra, chamber ensemble, solo.

Questionnaire Responses	Took Music in high school (1)				Took <u>no</u> music in high school (2)			
	First preference			Second	First preference			Second
	cases	% of *	#	cases % of	cases	% of *	#	cases % of
classical	22	44 %	91 %	7 14 %	9	18 %	44 %	7.5 15 %
modern	11	22 %	91 %	27 54 %	24	48 %	29 %	14 28 %
popular	15	30 %	80 %	9 18 %	16	32 %	6 %	21 42 %
swing	2	4 %	100 %	7 14 %	1	2 %	50 %	7.5 15 %
total	50	100 %		50 100 %	50	100 %		50 100 %

(1) Includes cases having one or more years of music in last 5 years of high school.

(2) Includes cases having none or less than one year of music in last 5 years of H.S.

* Per cent of cases whose families were interested in musical activity.

Per cent of cases who had non-school musical activity during high school.

teresting facts. In both groups, cases who came from families that were interested in music preferred classical music to modern (not jazz) and preferred modern music to popular. The statistics on swing are questionable due to the scarcity of cases. Three out of one hundred are hardly sufficient cases upon which to draw conclusions. The percentage of cases whose families were musical is consistently higher for the "took music" group by about 50 % than for the "took no music" group.

The control question concerning non-school musical activity during high school shows the same sort of evidence as the other control question. In this instance the percentage of cases in the "took music" group is 15 % or 20 % higher than in the "took no music" group.

To summarize, we may say that there is a positive correlation between the type of music preferred and (1) "taking music in high school", (2) having a musical family-interest background, and (3) participating in non-school musical activity during high school. The higher percentages for musical-family background seem to indicate that this point is most important of the three.

I am, of course, assuming here the validity of a certain point of view. That is, I assume that the preference for classical music over popular and swing represents a higher level of musical appreciation than would

be true in the reverse case. By consensus of opinion, I think that would be accepted as a valid view-point.

Performance Preferences for Instrumental Music

Table IIIb gives the number of cases and the per cent of cases preferring each of four different types of performance for instrumental music.

The "took music" group has seven more cases who prefer band over orchestra than does the "took no music" group. This is no doubt due to the popularity and influence of the band in the high school music program, but it proves nothing concerning any greater musicality for the "took music" group.

Perhaps one should mention the 8 % of first preferences for chamber ensemble in the "took music" group as contrasted to the 2 % in the "took no music" group. This is a significant point in favor of high school music training.

The second choices compare very closely for all types except band and orchestra and they merely change the emphasis. In the "took music" group, 90 % of the cases prefer band or orchestra first, while in the "took no music group" 94 % of the cases give these two same types as their first preference.

TABLE IIb

Type of performance preferences for instrumental music types in Question 3.

Questionnaire responses	Took Music in high school*			Took <u>no</u> Music in high school**		
	1st preference		2nd preference	1st preference		2nd preference
	cases	% of		cases	% of	
orchestra	32	64 %	13	41	82 %	6
band	13	26 %	18	6	12 %	23
chamber ensemble	4	8 %	10	1	2 %	12
sole instrument	1	2 %	9	2	4 %	9
total	50	100 %	50	50	100 %	50
						100 %

* Includes cases having one or more years of music in last 5 years of high school.

** Includes cases having less than one year of music in last 5 years of high school.

If the first and second choices be added together for each group in any one type, the results will show about an equal distribution between the two groups. We may say, therefore, that there is no point here in favor of either group.

Results: Question Four

The statistics given in Table IVa show the first, second, and third preferences of the cases in both groups for the types of vocal music listed in the questionnaire.

When we consider only the first preferences for both groups, we find a slight preference for opera in the "took music" group, while in the "took no music" group the majority of the votes were about equally divided between secular and folk-song, each of them receiving more firsts in their group than opera did in the "took music" group.

If the preferences are weighted as follows: three points for first preference, two for second, and one for third, we get the following results.

(The following chart gives the weighted preferences and the totals for the five types of vocal music mentioned in the questionnaire).

TABLE IVa

Question 4 - My preference ratings on the following types of vocal music are:
 sacred, secular, madrigal, folk-songs, opera; and
 I prefer them as, solo, small ensemble, choral.

	Took Music in high school (1)						Took no music in high school (2)					
	First preference		Second preference		Third preference		First preference		Second preference		Third preference	
	cases	% of	cases	% of	cases	% of	cases	% of	cases	% of	cases	% of
opera	12	26 %	7	15 %	11	24 %	7.5	16 %	6	13 %	7.5	16 %
secular	10	22 %	11	24 %	12	26 %	15	31 %	13	27 %	7.5	16 %
folk-songs	9	20 %	13	28 %	6	13 %	14	29 %	14	29 %	13	27 %
sacred	8	17 %	5	11 %	10	22 %	4	8 %	13	27 %	4	8 %
madrigal	7	15 %	10	22 %	7	15 %	7.5	16 %	2	4 %	16	33 %
total	46*	100 %	46*	100 %	46*	100 %	47**	100 %	47**	100 %	47**	100 %

(1) Includes cases having one or more years of music in last 5 years of high school.

(2) Cases having less than one year or no music in last 5 years of high school.

* 4 cases had no interest at all in vocal music, leaving 46 cases who had interest.

** 3 cases had no interest at all in vocal music, leaving 47 cases who had interest.

<u>Type</u>	<u>"Took Music"</u> total	<u>"Took No Music"</u> total
secular	30, 22, 12 = 64	45, 26, 7 = 78
opera	36, 14, 11 = 61	22, 15, 6 = 43
folk-song	27, 26, 6 = 59	42, 28, 13 = 83
madrigal	21, 20, 7 = 48	22, 4, 16 = 42
sacred	24, 10, 10 = 44	12, 26, 4 = 42

It is evident that the interest is more varied and equally divided among all types in the "took music" group. From lowest (sacred) to highest (secular) is only twenty points. In the "took no music" group, we find a range of forty-one points from lowest (sacred) to the highest (folk-song).

It is worth noting that although seven out of every ten vocal numbers sung in the high school choral groups are either of the sacred or madrigal type, yet these two types are practically equal (in points) for both groups.(1)

The preferences as to type of performance are given in Table IVb.

The high school influence is a little more evident here in favor of choral performance than it was in

(1) The values used in this statement are based only on observation, and are not represented by any of the statistical evidence of this survey.

TABLE IV

Question 4 - My preference ratings on the following types of vocal music are: sacred, secular, madrigal, folk-songs, opera; and I pre-fer them as, solo, small ensemble, choral.

Type of performance	Took Music in high school(1)			Took no Music in high school(2)		
	1st preference		% of	1st preference		% of
	cases	cases		cases	cases	
solo	19	12	41 %	20	11	43 %
choral	19	14	41 %	11	21	23 %
small ensemble	8	20	18 %	16	15	34 %
total	46*	46*	100 %	47**	47**	100 %

(1) Includes cases having one or more years of music in last 5 years of high school.

(2) Cases having less than one year or no music in last 5 years of high school.

* 4 cases had no interest at all in vocal music, leaving 46 cases who had interest.

** 3 cases had no interest at all in vocal music, leaving 47 cases who had interest.

Table IVa. The small ensemble type received twice as many firsts in the "took no music" group as it did in the "took music" group.

If we weight these preferences however -- two points for firsts, and one point for seconds, we get these results.

<u>Type of Performance</u>	<u>"Took Music"</u>	<u>"Took No Music"</u>
	total	total
choral	38, 14 = 52	22, 21 = 43
solo	38, 12 = 50	40, 11 = 51
small ensemble	16, 20 = 36	32, 15 = 47

Noteworthy in the above chart is the decided slump in preference points for small ensemble performances in the "took music" group, and the slightly smaller number of points for choral performance in the "took no music" group. Besides showing only the slightest traces of transfer value in the case of choral music, this chart shows an actual weakness of the high school curriculum in the matter of small ensembles.

Results: Question Five

This question is intended to determine the present trend of activity for each of the cases in both

groups.

If we compare the two groups on each of the three possible responses, the results are strikingly interesting. Only 6 % of the "took music" group have continued to develop their musical interests beyond the point at which it was four years ago. 12 % of this group are equally as active in music as four years ago. But 70 % of this group are less active in music today than they were three years after graduation from high school. This is an amazing decadence, and should present a distinct challenge to the public high school of today -- to make the curriculum more vital and life-like.

Now notice the "took no music" group. 10 % are more active in music than four years ago -- 4 % over the other group. 62 % are equally active -- 38 % over the "took music" group. Only 28 % are less active in music -- 42 % less than for the other group.

Moreover, the "took music" in high school group has a distinct advantage of musical interest in the family environment of 47 to 53 % over the "took no music" group. In addition the "took music" group shows advantages in two cases of 36 and 32 % over the other group in non-school musical activity.

This seems to constitute a distinct rebuke against every contention that there is any great amount

TABLE V

Question 5 - I am (more, less, equally as) active in music (than, as) I was 4 yrs. ago.

Response	Took music in high school*				Took <u>no</u> music in high school**			
	cases	% of	#	##	cases	% of	#	##
more	3	6 %	67 %	0 %	5	10 %	20 %	20 %
less	35	70 %	89 %	57 %	14	28 %	36 %	21 %
equally as	12	24 %	83 %	58 %	31	62 %	33 %	26 %
total	50	100 %			50	100 %		

Per cent of cases whose families were interested in musical activity.

Per cent of cases who had non-school musical activity during high school.

* Cases who took one or more years of music in last 5 years of high school.

** Cases who took less than one year of music in last 5 years of high school.

of transfer of musical activity and interest from school-life to post-school living. It proposes that any school influence is extremely temporary. In fact, most of it seems to have disappeared by the third year out of high school.

Results: Question Six

This question was included in the survey in order that some indication of other artistic interests of both groups might be obtained.

The results are only slightly in favor of the "took music in high school" group when a comparison of totals is made. It is interesting to note, however, that 34 % of the "took no music" group indicated an interest for painting, while only 9 % of the "took music" group were interested in this particular art.

The "took music" group recorded a wider variety of interests although some of them are not really "artistic" in nature and many could not be called fine arts at all.

The evidence in this table seems to support a slightly negative correlation between interest in the other fine arts and "having taken music" in high school,

TABLE VI

Question 6 -Other fine arts in which I am interested are :

Interest	Music in H.S.*		No Music in H.S.**	
	cases	% of	cases	% of
drama	7	16 %	8	21 %
photography	5	12 %	3	8 %
painting	4	9 %	11	34 %
literature	4	9 %	1	3 %
art appreciation	4	9 %	3	8 %
writing	3	7 %		
architecture	3	7 %	3	8 %
drawing	3	7 %	1	3 %
poetry	2	4 %		
needlework	2	4 %		
interpretive reading	2	4 %	1	3 %
pencil sketching	2	4 %		
public speaking	1	2 %	1	3 %
etching	1	2 %		
carving	1	2 %		
designing	1	2 %	1	3 %
sculpturing			1	3 %
interior decorating			1	3 %
total	45	100 %	35	100 %
cases not interested in any fine art	24	48 %	27	54 %

* One or more years of music in last 5 years of H.S.

** Less than one year of music in last 5 years of H.S.

provided that we assume a qualitative basis. On a strictly numerical basis the correlation would be slightly positive.

Results: Question Seven

This question seeks to ascertain both the extent and quality of the radio interests of both groups.

As far as the extent of listening is concerned, the "took no music" group has an edge over the "took music" group of 2.4 hours weekly per person (average).

If we consider individual programs, as listed in VIIb, the highest number of choices were for the Ford Sunday Evening Hour (13 and 9 = 22) and the Lux Radio Theater (8 and 13 = 21).

Table VIIc, however, is the most interesting of all in this question. Of the eight preferences given, 37 % were for classical programs. 97 % of these 31 choices came from persons whose families were musical, and 90 % of them had non-school musical activity during high school. Compare with this the "took no music in high school" group on these same points. Although there is a decrease of 14 % in the number of preferences for classical programs, there is also a decrease of 68 % in

TABLE VIIa

Question 7 - I listen to the radio about _____ hours weekly.
My favorite programs are: (1)____, (2)____, (3)____.

Persons listening to radio programs	Music in H. S.*		No Music in H.S.**	
	cases	% of -	cases	% of -
listener	49	98 %	50	100 %
hours-per-person average	13.7		16.1	

* One or more years of music in last 5 years of H.S.

** Less than one year of music in last 5 years of H.S.

TABLE VIIb

A group comparison of the programs listed most often.

Programs listed by both groups	H.S. Music*		No H.S. Music**	
	cases	% of -	cases	% of
Ford Sunday Evening Hour	13	15 %	9	10 %
Lux Radio Theater	8	9 %	13	15 %
Kay Kyser	7	8 %	1	1 %
Metropolitan Opera	5	6 %	3	4 %
Kate Smith Hour	5	6 %	8	9 %
Bing Crosby	5	6 %	3	4 %
Firestone Program	4	5 %		
Andre Kostelanetz	4	5 %	1	1 %
New York Philharmonic	3	4 %	4	5 %

TABLE VIIb - Con't.

Chase & Sanborn Hour	3	4 %	5	6 %
Major Bowes	3	4 %	4	5 %
Horace Heidt	3	4 %		
NBC Symphony	3	4 %	3	4 %
Glenn Miller	2	3 %		
First Nighter	2	2 %	4	5 %
Alec Templeton	2	2 %		
Jack Benny	2	2 %	10	11 %
Information Please	2	2 %	3	4 %
Campbell Play House	2	2 %		
Wayne King	2	2 %	3	4 %
Fibber & Molly McGee	1	1 %	3	4 %
Sports Broadcasts	1	1 %	1	1 %
Hit Parade			3	4 %
Chesterfield Program			3	4 %

The following were mentioned once:

Carborundum Band	Pet Milk Program
Navy Band	Phillip Morris Program
Gay Nineties	Cities Service Program
Grace Berman	Ellery Queen
Bob Crosby	Guy Lombardo
Band Wagon	Paul Whiteman
One Man's Family	Nelson Eddy
N. Y. Symphony	Count Basie's Orchestra
Grand Central Station	Gang-busters
Dr. Christian	Lucky Strike
Victor Recording Hour	Mary Marlin
Palmer House Ensemble	Southern Airs
Arthur Chandler Jr.	Professor Quiz
Fred Waring	Bachelor's Children
Raymond Page	Jan Garber

Dick Geurgen's Orchestra Big Sister
 Breakfast Club Life Begins
 Gulf Theater Big Town
 Henry Aldrich
 American Album of Familiar Music
 What's the Name of that Song?

In the following table (Table VIIc) the programs listed in Table VIIf have been classified as follows:

popular

Key Kyser
 Kate Smith
 Bing Crosby
 Andre Kostelanetz
 Major Bowes
 Horace Heidt
 Glenn Miller
 Wayne King
 Hit Parade
 Information Please
 Chesterfield

humorous

Chase & Sanborn Hour
 Jack Benny
 Fibber & Molly McGee

classical

Ford Sunday Evening Hour
 Metropolitan Opera
 Firestone Program
 N. Y. Philharmonic
 NBC Symphony
 Alec Templeton

dramatic

Lux Radio Theater
 First Nighter
 Campbell Play House
 Sports broadcasts

Programs which are essentially variety shows have been classified in the group which characterizes the majority of their program content.

TABLE VIIc

This table groups the radio programs given in TABLE VIIb into four types; classical, popular, humorous, and dramatic. It gives the number of cases for each type, the per cent of the total cases, and the per cent of cases within each type whose families were musical and who had non-school musical activity in the last 5 years of high school. This data is given for both the "high school music" and the "no high school music" groups. (1)

Type of Program	Took Music in high school			Took no Music in high school		
	cases	% of	*	cases	% of	*
classical	30	37 %	97 %	19	23 %	29 %
popular	33	41 %	70 %	30	36 %	41 %
dramatic	12	15 %	33 %	17	20 %	54 %
humorous	6	7 %	83 %	18	21 %	43 %
total	81	100 %		84	100 %	

* Per cent of cases whose families were interested in musical activity.

Per cent of cases who had non-school musical activity during high school.

(1) The previous distinction between groups applies here, i.e., "high school music" includes those cases electing one or more years of music in grades 8 to 12 inc.

the number of these classical preference cases having musical-family background, and a decrease of 47 % in the number of classical preference cases having participated in non-school musical activity during high school.

Furthermore if the "took music" group did score more votes for classical programs, it is also important to note that it also gave more preferences for popular programs than did the "took no music" group. But whereas the "took no music" group cases were 41 % from musically-interested families and 23 % of them so interested participated in non-school music activity during high school, the "took music" group rated 70 % and 41 % respectively, on the same type of program. In the "took no music" group, the dramatic type of program received the greatest percentage of preferences by those having a musically-interested family background and non-school music activity, while for the "took music" group the dramatic program rated lowest on these same two points.

To summarize: if only the percentages of cases are considered, independent of the control questions, the correlation between type of program preferred and having taken music in high school is slightly positive, but if we add to our consideration the control question results, we must conclude that the correlation is considerably negative.

Results: Question Eight

This question was included to determine the number and type of programs being attended in person by the individuals in each of the two groups.

Table VIIIA gives the statistics regarding the number of programs attended. The "took music" group had 50 % of its cases attending one or more concerts during the past year, while the "took no music" group had only 40 % attending one or more. Again, if we consider the percentage of cases for both groups, we find that the "took no music" group has 57 % less family background for music, and 34 % less non-school music participation during high school. Those cases in both groups attending no musical programs during the year, are approximately equal to those who did in regard to family musical background, but they show decidedly small percentages for non-school music activity during high school, 28 % and 25 % respectively.

Taking all points into consideration, there seems to be either no correlation at all, or a slightly negative correlation between attending musical programs and having taken music in high school.

Table VIIIB gives the statistics regarding the type of program attended. The "took music" group listed forty-nine programs which were enjoyed most, and the

TABLE VIIIa

Question 8 - I have attended about musical programs in the past year, and the ones which I have enjoyed most are: ; ; .

Concerts attended	Took Music in high school (1)			Took <u>no</u> Music in high school (1)		
	cases	% of	*	cases	% of	#
one or more	25	50 %	88 %	20	40 %	31 %
none	25	50 %	84 %	30	60 %	42 %
AVERAGE number of programs attended	6.6 per person (of those who attended)			6.2 per person (of those who attended)		

(1) The previous distinction between groups applies here; i.e., "took music in high school" includes those cases electing one or more years of music in grades 8 to 12 inclusive, and "took no music in high school" includes those cases electing none or less than one year of music in grades 8 to 12 inclusive.

* Per cent of cases whose families were interested in musical activity.

Per cent of cases who had non-school musical activity during high school.

TABLE VIIIb

This table has those programs which were attended by two or more persons, and were listed in the survey, classified as to type. The number of cases mentioning each type and the per cent of all the cases for each case is also given in this table, for both groups.(1)

Programs grouped as to type	Took Music		No Music	
	cases	% of	cases	% of
symphony orchestra	12	24 %	9	31 %
vocal solo artists	7	14 %	4	14 %
sacred oratorio & cantata	6	12 %	1	3 %
choral & glee club	6	12 %	4	14 %
instrumental solo artists	5	10 %	5	18 %
symphonic bands	4	8 %	1	3 %
dance orchestra	4	8 %	3	11 %
school spring concerts	2	5 %		
opera & light opera	2	5 %	1	3 %
ballet	1	2 %	1	3 %
total	49	100 %	29	100 %

These programs were listed in the survey questionnaires:

Seven Last Words	Nelson Eddy
Messiah	Lily Pons
church cantata	Grace Moore
Orpheus Club	Joas Ballet
Jackson Club	Don Cossack
Lansing Central Spring Concert	Paul Whiteman
Michigan State College Choir	Rachmaninoff
Lansing Civic Symphony Orchestra	Alec Templeton
Ford Sunday Evening Hour	Buddy Rogers
Lutheran Chorus of Cheboygan	Vincent Lopez
Michigan State Orchestra	Duke Ellington
Minneapolis Symphony Orchestra	Marian Anderson

Michigan State Band
Michigan Male Chorus
Philadelphia Symphony
Chicago Symphony
Chicago Civic Opera
Laurence Tibbett
Symphony at Rome
U. of M. Band
Detroit Symphony
Albert Spaulding
Porter Heaps

WPA Symphony Orchestra
Ford Symphony
Kreisler
Mikado in Swing
Zimbalist
Helen Jepson
Henry Busse
N.Y. Philharmonic
Krehm
Flagstad
Ballet Russe

"took no music" group listed 29.

The "took music" group shows more interest in sacred oratorio and cantata programs, as well as those of symphonic band. On the other hand, the "took no music" group indicates a greater interest in symphony orchestras and instrumental solo artists than does the "took music" group. On all other types the percentages are essentially equal.

To summarize briefly we may conclude that there is a zero correlation between the quality of the type of program attended by the two groups and "the taking of music" in high school.

Results: Question Nine

This question was included in a further attempt to compare the two groups in regard to their musical interests and to find possible evidence of transfer from high school to post-school life.

The "took music" group shows a decidedly higher percentage of cases mentioning Schubert as their favorite composer, and a slightly higher percentage of cases mentioning Wagner, Herbert, and Debussy. The "took no music" group indicates a decidedly higher per-

TABLE IXa

Question 9 - My favorite composers are: _____.

This table gives the number of cases mentioning each composer recorded in the survey, and the per cent of the entire number of cases for each composer.

Composer	H.S. Music		No H.S. Music	
	cases	% of	cases	% of
Wagner	7	11.3 %	3	7.7 %
Herbert	7	11.3 %	3	7.7 %
Berlin	5	8.1 %	3	7.7 %
Schubert	5	8.1 %	0	
Liszt	4	6.4 %	1	2.6 %
Debussy	3	4.8 %	0	
Tschaikowsky	3	4.8 %	1	2.6 %
Chopin	3	4.8 %	4	10.2 %
Strauss	2	3.2 %	2	5.1 %
Bach	2	3.2 %	2	5.1 %
Mendelssohn	2	3.2 %	0	
Foster	2	3.2 %	3	7.7 %
Mozart	2	3.2 %	0	
Beethoven	2	3.2 %	4	10.2 %
R. Scott	2	3.2 %	0	
Gershwin	2	3.2 %	1	2.6 %
Rossini	2	3.2 %	0	
Verdi	2	3.2 %	1	2.6 %
Cole Porter	1	1.6 %	0	
Christiansen	1	1.6 %	0	
Noble Cain	1	1.6 %	0	
Von Suppe	1	1.6 %	0	
Handel	1	1.6 %	0	
Ellington	0		2	5.1 %
Howard	0		1	2.6 %
King	0		1	2.6 %
Bones	0		1	2.6 %
Kreisler	0		1	2.6 %
Brahms	0		1	2.6 %
Sibelius	0		1	2.6 %
Blaufuss	0		1	2.6 %
Grainger	0		1	2.6 %
E. Nevin	0		1	2.6 %
TOTAL	62	99.6 %	49	100.3 %

centage of cases mentioning Chopin and Beethoven, and a slightly higher percentage for Foster and Ellington. Moreover, this group has mentioned Brahms, Sibelius, Kreisler, Grainger, and Nevin, composers who were not mentioned by the "took music" group.

To summarize, Table IXa seems to indicate a zero if not a slightly negative correlation between the type of favorite composers and a background of musical activity in high school.

Table IXb has classified the composers according to their type of composition, and has compared the results with the control questions. Although 9 % more classical composers were listed as favorites by the "took music" group, these same persons had a 43 % advantage in family interest background, and a 30 % advantage in non-school musical activity during high school.

The percentages for semi-popular music are practically identical for both groups, but again the deficiency of musical background and non-school activity during high school is enormous -- 54 % and 36 % respectively. In the instance of swing -- one case from the "took music" group and four from the "took no music" group mentioned such composers as favorites. But note the control question results on this point -- four times as much musical background for the "took music" as for the "took no music".

TABLE IXb

In this table the composers listed in Table IXa have been classified according to the type of music they composed -- classical, semi-popular, and swing.

Composers grouped as to type of music	Took Music in high school(1)			Took in Music in high school(1)		
	cases	% of	*	cases	% of	#
classical	41	66 %	90 %	28	57 %	53 %
semi-popular	20	32 %	90 %	15	31 %	14 %
swing	1	2 %	100 %	4	12 %	25 %
total	62	100 %		49	100 %	

(1) The previous distinction between groups applies here; i.e., "took music in high school" includes those cases electing one or more years of music in grades 8 to 12 inclusive, and "took no music in high school" includes those cases electing none or less than one year of music in grades 8 to 12 inclusive.

* Per cent of cases who families were interested in musical activity.

Per cent of cases who had non-school musical activity during high school.

We must conclude there, when all points are considered, that there is a zero correlation (if not a slightly negative one) between one's favorite composers -- when rated according to accepted quality -- and his background of musical activity given by the high school.

Results: Question Ten

If we note carefully the results given by these tables, we shall be able to develop some significant conclusions.

More than twice as many persons who "took music" in high school were participating in non-school musical activity during their last five years of high school as there were persons participating from the "took no music" group. The former group also shows a $1\frac{1}{2}$ times as great a musical background as does the latter.

Of those cases having no non-school musical activity before graduation, the "took music" group has a lower percentage of family background by 11 % and the "took no music" group by 44 %.

We may conclude, therefore, that there is a zero correlation present here; that is, irrespective of high school training, cases with a family background of

TABLE X a

Question 10 - Before I graduated from high school I was actively engaged in the following musical activities, not school sponsored: _____.

This table gives the number of cases who participated in any non-school music activity before graduation, the per cent of the total cases, for each group, and the per cent of cases coming from musical families.

Musical activity before graduation	Music in M.S. (1)		No Music in H.S. (1)	
	CASES	% of was*	cases	% of was*
Non-school music activities before graduation	29	58 %	13	26 %
No non-school music activity before graduation	21	42 %	37	74 %
TOTALS	50	100 %	50	100 %

(1) The previous distinction between groups applies here; i.e., "took music in high school" includes those cases electing one or more years of music in grades 8 to 12 inclusive, and "took no music in high school" includes those cases electing none or less than one year of music in grades 8 to 12 inclusive.

* Per cent of cases whose families were interested in musical activity.

TABLE Xb

This table classifies the types of non-school musical activities, the number of cases under each type, and the per cent of the total cases - for both groups.

Types of activity	Music in H.S		No Music(1)	
	cases	% of	cases	% of
church choirs	14	35 %	4	30 %
private instrumental lessons	9	23 %	5	39 %
dance bands	8	20 %	0	
vocal ensembles	4	10 %	0	
musical clubs	2	5 %	3	23 %
non-school bands	2	5 %	0	
private voice lessons	1	2 %	1	8 %
totals	40	100 %	13	100 %

(1) The previous distinction between groups applies here; i.e., "took music in high school" includes those cases electing one or more years of music in grades 8 to 12 inclusive, and "took no music in high school" includes those cases electing none or less than one year of music in grades 8 to 12 inclusive.

musical interest tend to indicate the more activity in non-school-sponsored musical activity during the high school years.

Table Xb gives an interesting side-light on the type of non-school music activity in which these groups participated.

Private instrumental lessons leads in the "took no music" group with 39 % while church choir participation comes second with 30 %. The "took music" group is led by church choir participation with 35 % and private instrumental lessons comes second with 23 %. Not particularly flattering to the "took music" group is the 20 % in dance bands against 0 % for the other group. The 10 % in vocal ensembles, however, has favorable implications for the "took music" group.

All in all, the correlation between the quality of non-school musical activity during high school and high school training in music appears to be about zero.

Results: Question Eleven

This question, along with question ten, has been placed in the questionnaire in an effort to control the factor of native musical ability and pre-school environment.

TABLE XI

Question 11 - My family (was, was not) interested in music or musical activities.

Family interested in music activities	Music in H.S.			No Music in H.S.	
	cases	% of		cases	% of
was	43	86 %		15	30 %
was not	7	14 %		35	70 %
total	50	100 %		50	100 %

With the results this table shows, we must conclude that there is a very high positive correlation between "taking music" in high school and "having a family background" which included an interest in musical activities. On this same basis we may assume that, if the musical family background can push persons into high school musical activity, it is also powerful enough to drive persons into musical activity of a non-school-sponsored nature.

In every case where question eleven has been used as a control question (along with question ten) in the various tables of this survey, the above result has been kept in mind and the conclusions have been derived accordingly.

Results: Question Twelve

This table indicates some very interesting trends.

The first general trend that we may notice is a tendency in the "took music" group to become less and less interested in music, and a tendency within the "took no music" group to become more and more interested.

The second trend that we may notice is toward the natural effort to compensate for lack of family back-

TABLE XII

Question 12 - Music is of (growing, declining, static) avocational interest to me now.

This table rates both groups on the above question. It also gives the per cent of each response group that came from families interested in musical activities.

Response	Music in H.S. (1)				No Music in H.S. (1)		
	cases	% of	*		cases	% of	*
growing	22	44 %	91 %		25	50 %	26 %
declining	12	24 %	90 %		1	2 %	100 %
static	16	32 %	75 %		24	48 %	50 %
total	50	100 %			50	100 %	

(1) The previous distinction between groups applies here; i.e., "music in high school" includes those cases electing one or more years of music in grades 8 to 12 inclusive, and "no music in high school" includes those cases electing none or less than one year of music in grades 8 to 12 inclusive.

* Per cent of cases whose families were interested in musical activity.

ground, after leaving the family home, among those cases that "took no music" in high school.

We may conclude, therefore, that there is a definitely negative correlation for these graduates between their present trend of avocational interest in music and the background of high-school-sponsored musical activity.

Results: Question Thirteen

This question was asked primarily to ascertain the trend of thought concerning the value of high school music to the individual.

Forty-four opinions were given. If we assume the remaining six realized no value from their high school music since they expressed no opinion, and if to these be added the twelve cases which were opposed to public school music as taught in these schools, we get results like these: 64 % for public school music as taught, and 36 % against.

Of these 64 % in favor of school music as taught, 48 % of all cases in this group gave an answer which indicated that they thought the high school had given them a greater appreciation for better music.

TABLE XIII

Question 13 - As I look back after 7 years of post-school life, my opinion regarding the value of my scholastic musical experiences is: _____...

Responses to question grouped as to meaning implied	Took Music in H.S.*	
	cases	% of -
high school music of no value	3	7 %
gave an appreciation for good and the best music	24	51 %
of great value in that instruction on instruments was given	1	2 %
liked music in high school but think it to be of little value to them now	3	7 %
thought the school teaching was faulty - no value	6	13 %
of value for social purposes and learning to cooperate	7	14 %
in favor of school music as taught	32	73 %
total	44	100 %

* Took one or more years of high school music in the last 5 years of high school.

Now if this be compared with their actual statement as to their favorite types of music, radio programs, and composers, one can easily see that the "took no music" group is in practically every instance equal in appreciation to the "took music" group.

Despite their statements to the contrary, we must conclude that the greater portion of their present appreciation for music has not been transferred from the public school.

Only 16 % of answers by the "took music" group gave any other type of value -- 14 % of these were social in nature, and the other 2 % were for values derived from learning to play an instrument.

Of those opposed to school music as taught; 7 % stated that it was of no value, 7 % that it was of no present value whatsoever, and 13 % that the teaching method and administration in the music department had been faulty.

Results: Question Fourteen

In Table XIVa we find stated the present musical activity of both groups.

Let us consider those who have had musical

TABLE XIVA

Question 14 - My musical activities since leaving high school have been as follows:

This table gives the cases in both groups which have participated in musical activities since leaving high school. It also gives the per cent of these cases whose families were interested in musical activities, and the per cent who were active in non-school musical activity before graduation.

Questionnaire results	Music in high school (1)			No Music in high school		
	CASES	% of	*	#	% of	*
activity	21	42 %	90 %	86 %	22 %	67 %
no activity	29	58 %	86 %	38 %	78 %	32 %
total	50	100 %			100 %	

(1) The previous distinction between groups applies here; i.e., "took music in high school" includes those cases electing one or more years of music in grades 8 to 12 inclusive, and "took no music in high school" includes those cases electing none or less than one year of music in grades 8 to 12 inclusive

Per cent of cases who had non-school musical activity during high school.

* Per cent of cases whose families were interested in musical activity.

activity since leaving high school. In the "took music" group we find that 42 % of all cases in this group have had musical activity since high school, and that of these 21 cases, 90 % came from musical family backgrounds, and 86 % had non-school musical activity during high school. On the other hand, the "took no music" group had 22 % who have had musical activity since leaving high school, and of these 11 cases 67 % had musical family background and 55 % had non-school musical activity during high school — differences of 20 %, 23 %, and 31 % respectively. If we take 23 % of 20 %, and from this result subtract 31 % of 20 %, we shall find that the high school is primarily responsible for the post-school musical activity of not more than one out of four of those who "took music" in high school.

Table XIVb gives a comparison of the two groups as to the type of post-school musical activity participated in by both.

Church choirs lead both groups with 22 % and 45 % respectively, with non-church choral activity coming second with 16 % and 15 % respectively. Participation in dance and concert bands is common among the "took music" group but entirely absent in the "took no music" cases. The only other significant finding in this table is the 15 % participation in musical clubs for the

TABLE XIVb

This table gives the types of post-school activity mentioned in the survey by the several cases, the number of cases for each type, and the per cent for each type of the total number of cases

Type of activity	*H.S. Music		No H.S. Music#	
	cases	% of	cases	% of
church choir	11	22.4%	9	45 %
non-church choral activity	8	16.3%	3	15 %
dance bands	6	12.2%	0	
private bands (not dance)	6	12.2%	0	
instrumental ensemble	3	6.2%	1	5 %
solo performance	3	6.2%	1	5 %
instrumental lessons	3	6.2%	0	
vocal ensemble	2	4.1%	0	
vocal lessons	2	4.1%	0	
musical clubs	2	4.1%	3	15 %
accompanying	1	2. %	1	5 %
directing	1	2. %	0	
piano teaching	1	2. %	1	5 %
course in appreciation	0		1	5 %
total	49	100%	20	100%

* one or more years of music in last 5 yrs. of H. S.

none or less than one yr. mus. in last 5 yrs. of H.S.

"took no music" group as against 4 % in the "took music" group.

General Summary

This summary is included to bring into a few concise statements the individual summaries for each of the questions of the survey questionnaire.

The "took music" group indicates a greater present interest in music than the "took no music" group. It also indicates a higher percentage of family background, and non-school-sponsored music activity before graduation than does the "took no music" group. Considering both facts, there still seems to be a slight positive correlation between present interest and taking music in high school.

Both groups like best to listen rather than perform, but the "took music" group indicates, among those cases that do like best to perform, a decidedly greater interest in performing vocal music than does the "took no music" group.

In preferences for several qualitative types of instrumental music, the highest positive correlation seems to be between the type preferred and the presence of a musically-interested family background. "Taking

music " in high school and participating in non-school musical activity during high school show a slightly positive correlation with the type of instrumental music preferred. As for the type of performance preferred there is no significant difference between the two groups.

As to the preferences for several types of vocal music -- types which have no qualitative rating -- the "took music" group shows a more equal distribution over all types, while the "took no music" group tends slightly toward "bunching" around secular and folk-song. When we consider the two groups as to their preferences in the manner of vocal performances, there is a slightly positive correlation between "taking music" in high school and preferring a choral type of performance. Lacking here however is any notable preference for small ensemble singing.

A comparison of the two groups on the trend of present activity indicates a decidedly negative correlation between "taking music" in high school and increase of musical activity. On this same point the "took no music" group shows a slightly positive correlation.

There seems to be a slightly negative correlation between "taking music" in high school and interest in the other fine arts. This is based on a qualitative basis of rating the questionnaire responses.

The "took no music" group shows a greater radio-listening interest in average hours per person than does the other group. Persons coming from musically-interested family backgrounds show a higher correlation with classical music programs, irrespective of high school training, than do the others. The same holds true for persons participating in non-school music activity during high school. There is a slightly positive correlation between quality of radio-listening activity and "taking music" in high school. When the control questions are taken into consideration this advantage disappears -- in fact becomes negative.

There appears to be approximately a zero correlation between attending musical programs and "taking music" in high school. This point might as easily be interpreted as a slightly negative relationship. Moreover, there is a zero correlation between the quality of the programs most enjoyed and "taking music" in high school.

Between the type of the favorite composers and a background of musical training in high school, there seems to be a slightly negative correlation -- at least nothing more positive than a zero correlation. The family background and participation in non-school music activity during high school rate one-two over "taking music" in high school as influencing the preferences

for favorite composers, when the composers are rated on a qualitative basis from the standpoint of their compositions.

It is essential to this thesis to carefully assimilate the facts of question ten and its corresponding tables. The findings of this table point out that, irrespective of high school training in music, those persons coming from family backgrounds that were interested in musical activities, were also much more active in non-school-sponsored musical activities during high school. This indicates a slightly negative correlation between "taking music" in high school and non-school activity during high school if the environmental background be given any consideration. If the quality of such non-school musical activity be compared with "taking music" in high school, the correlation will be found to be zero.

On the results of question eleven hang the entire critical aspect of this study. This question along with question ten gives us conclusive evidence on at least two significant points. First, that the pre-high-school background, both native and environmental, is the greatest determinant of the extent of high school and post-school musical activity, and second, that this influence is so strong that it can and does "force" young

people into musical activity and appreciation of one sort or another, irrespective of any high school training. This is the basic contribution and the main-stay of this study. In addition, the other questions show us that there really exists but little difference as to the quality of musical interests when the two groups are compared.

The general trend indicated by the statistics of question twelve seems to be that the "took music" group becomes less and less interested in music, while the "took no music" group becomes more and more interested in music. The trend is so decided, we must say that a definitely negative correlation exists between "taking music" in high school and the progressive status of music as an avocational interest.

About two-thirds of the "took music" group indicated their approval of the high school music courses by stating that they received benefits. When compared with the other responses, which they made on the questionnaires, this seems doubtful. Probably the subjectivity of the questionnaire method 'crops-out' more in this question than in any other.

If the two groups be compared briefly on present musical participation, we must conclude that the family background has determined to a greater extent post-high school music participation than has the high

school music courses; also that non-school musical activity during high school is a greater determinant of post-school musical activity than is "taking music" in high school.

If the various relationships found in this study be grouped into five categories we find the following distribution: positive correlations (2), slightly positive correlations (4), zero correlations (4), slightly negative correlations (6), and negative correlations (3). All correlations are in terms of "taking music" in high school. Almost all of the evidence indicates -- that musical interest in the family background is the most important determinant, that participation in non-school musical activity is second in importance, and that "taking music" in high school is of third importance in determining post-school musical activity and interest.

Is there transfer, then, from high school to post-school life? Yes. Is it very extensive? No. Intensive? No, and it rapidly becomes less and less. Is high school music then of any value? Yes, it is at present of some value, but the improvement of aims in education, and the improvement of methods and teaching procedures could multiply the values of public school music many-fold.

CONCLUSIONS

Conclusions

When one has collected a body of facts, it is necessary that he interpret them as conscientiously as possible. Throughout the preparation of this thesis, I have formulated certain ideas pertinent to the study.

One of the first which I noticed is the tendency of the "took music" group to over-rate themselves regarding their present interest in music. The opposite tendency can be noted in the "took no music" group. Table I shows almost three and one-half times as many persons 'deeply' interested in music for the "took music" group as for the "took no music" group. In no other table, and in the responses to no other question, is there any evidence to support the claim that the "took music" group actually has three and one-half times as many persons 'deeply' interested. Hence my claim that either the one group highly over-rates itself as to present musical interest, or, that the other basely under-rates itself on the same question.

I have also noted in several places that, for these graduating classes, the transfer of high school musical training is, at the best, extremely temporary. I believe this is due to several causes, some of which are traceable in this study. The average person gets farther and farther away, geographically and socially,

year by year, when once he has graduated. This makes it practically impossible to get together a permanent choral group, outside of school, of more than twenty voices. Or think of getting a band of sixty members together to play classical music when once the persons have received their diplomas. Yet this is exactly the training that was offered in the high school music courses taken by the individuals of this survey. They were trained to sing and play in organizations of from 50 to 75 persons, for which the taxpayers furnished teachers, music, and practise rooms.

Now it is conceivable that from 2 to 10 persons might be able to gather consistently from time to time and play or sing as a small ensemble group. But training in such activity as this was not entertained for a moment in the school curricula. And here I believe is where much possible and valuable transfer is doomed. After graduation, en masse performance is seldom possible, and no training in small group participation was offered in the high school. This accounts for the decided swing toward listening rather than performing. Performance on the scale set up by the school is impossible -- therefore to listen is the easiest way left, but soon even interest in listening disappears because practically no appreciative foundation has been

laid.

If there had been courses in appreciation, much of the declining interest found at present in the "took music" group may have been avoided. But with mass performance impossible, and no training in appreciation present in the school curricula, the inevitable must result, and this survey has shown of what the inevitable consists.

The "took no music" group, however, has not been subjected to this mass training. Such interests in music as they do possess have been cultivated independently, and are of such a nature that they may be pursued along solitary lines. What they gain -- they can use throughout their life-time. What the "took music" individual usually gains, he may use as long as he remains in school. In this regard, the high school training offered by these schools was distinctly removed from life-situations.

Along the line of appreciation, this study shows a stress of performance rather than a building of solid foundations in appreciation for all fine arts. The fact that the "took no music" group of this survey indicated an interest in a better quality of fine arts, seems to validate such a conclusion.

The training offered in choral performance in these schools is very pronounced in the responses which

were given by the individuals of this survey when performing vocal music is the point under consideration.

But if it be a matter of listening to vocal music, no transfer from the choral training is in evidence. This indicates that the training given in choral performance is even less valuable than we had anticipated, for even among those who like to perform choral music, it does not follow that they are interested in listening to that type.

To me, the responses of Table XIII indicate only one significant point. That is, that some of those cases which have recorded favorable impressions toward the results of their high school musical experiences, are really crediting the high school courses with an interest and appreciation in music that should have been given to the pre-school environment. For on the other questions of the survey, their responses show a lack of supporting evidence in favor of such statements. The high school did not so much develop the individual's musicality to a higher level, as it did direct him into a single channel of activity. And in so doing, it stunted rather than developed his musical growth.

Should school music curricula in the future be based on quality and usefulness, then we may look for a more appreciable degree of transfer. That this will ever result is not probable -- as long as the philosophy

of the general public approves gaudy costumes and razzle-dazzle formations in preference to solid, conservative musicianship. The former has been, like straw, carried to us down the river of time. The latter, like gold, has sunk to the bottom and lies hidden.

Another problem that arises in this study is -- why the greater interest in listening to instrumental music among the "took no music" group? It was not due to the lack of vocal training in the grade school, but rather that the mode of performance today is instrumental music. Instrumental music presents rhythmic pleasures that even animals may enjoy. The musically unlearned are often enraptured by any music which presents this feature, but with little exception, it is instrumental and not vocal music.

As a final conclusion I must aver that the transfer of musical activity from high school to post-school life is entirely dependant upon the community musical activities. Those individuals who are fortunate enough to find their way into large, civic bands, orchestras, and choral organizations, show a transfer of high school training. But in communities where civic organizations are "closed" or entirely wanting -- what other transfer could there possibly be? There seems to have been no training for any other sort of musical re-

sponse, in these schools. We have noted the emphasis of these curricula (and is it not about the same curricula as for all high schools?). We have seen, also, that there exists, in these two graduating classes, little, if any transfer. After only seven years of post-school life we find this to be the case. It is imperative that we make the curricula conform more nearly to life situations if we desire any appreciable degree of transfer.

APPENDIX

MUSICAL ACTIVITY SURVEY QUESTIONNAIRE

Name _____ # _____ Address _____
 Married? _____ Children _____ Occupation _____
 Years of post-high school education _____ In what field? _____
 _____.

1. I am (deeply, moderately, scarcely, not-at-all) interested in music.
2. I like best to (listen to, perform) (vocal, instrumental) music.
3. My preference ratings on the following types of instrumental music are: _____ classical, _____ modern, (not jazz), _____ popular, _____ swing; and I prefer the band _____, orchestra _____, chamber ensemble _____, solo _____.
4. My preference ratings on the following types of vocal music are: _____ sacred, _____ secular, _____ madrigal, _____ folk-songs, _____ opera; and I prefer them as, _____ solo, _____ small ensemble, _____ choral.
5. I am (more, less, equally as) active in music (than, as) I was 4 years ago.
6. Other fine arts in which I am interested are _____, _____, and _____.
7. I listen to the radio about _____ hours weekly. My favorite programs are: _____ starring _____; _____ starring _____.
8. I have attended about _____ musical programs in the past year, and the ones which I have enjoyed most are: _____.
9. My favorite composers are: _____ & _____.
10. Before I graduated from high school I was actively engaged in the following musical activities, not school sponsored: _____ & _____.
11. My family (was, was not) interested in music or

musical activities.

12. Music is of (growing, declining, static) avocational interest to me now.

13. As I look back after 7 years of post-school life, my opinion regarding the value of my scholastic musical experiences is: _____

_____.

14. My musical activities since leaving high school have been as follows:

Activities (Groups & Solo)	Purpose of Activity	Hrs. a Week	Standards of Performance	Type of Music Literature used
-------------------------------	------------------------	----------------	-----------------------------	----------------------------------

1.

2.

3.

4.

5.

Favorite Radio Programs

Brief descriptions of those programs mentioned as favorites by the most individual cases.

Ford Sunday Evening Hour -- a program of classics and light classics by the Greenfield Village mixed choir and the Detroit Symphony Orchestra under the direction of Harold Kock.

Lux Radio Theater -- a strictly dramatic program with guest stars once each week. Many new dramas and best-sellers are dramatized. Cecil De Mille is the master of ceremonies. Guest performers are Hollywood stars and the program is an hour in length.

Kay Kyser -- an NBC program of the variety type, including a musical quiz feature. Vocalists featured on the program are Virginia Simms, Sully Mason, and Harry Babbitt. Music consists of popular and swing hits.

Metropolitan Opera -- a broadcast of the operas presented at the Metropolitan Opera House during the usual winter opera season, starring all of the

operatic stars. NBC feature.

Kate Smith Hour -- a variety show. One-half hour consists of the usual banter of comedians Abbott and Costello; the music of Jack Miller's orchestra and the Ted Straiter chorus, with vocals by Ted Collins and Kate Smith. The second half hour consists of a radio version of the popular stage shows and motion pictures, often portrayed by the same persons who played the parts in the movie or on the legitimate stage.

Bing Crosby -- master of ceremonies for the NBC presentation of Kraft Music Hall. Comedians are Bob Burns, the Music Mads, Johnny Trotter's orchestra, and announcing by Ken Carpenter. Also features celebrities from all fields as guests.

Firestone Program -- a program of classics and light classics starring Richard Crooks and Margaret Speaks, with a symphony orchestra under the baton of Alfred Wallenstein. Music usually includes both vocal and orchestral excerpts from operatic literature, standard vocal pieces, and light literature of the folk-song type, i.e., Foster's songs.

Andre Kostelanetz -- orchestra director for "Tune-up Time". A weekly program often devoted to a particular group of songs; i.e., Walt Disney tunes. **Tony Martin** is the soloist and master of ceremonies.

New York Philharmonic -- a program of symphonic orchestral music under the direction of **Howard Barlow**, and presented from Radio City. Plays only during the winter and spring seasons.

Chase and Sanborn Hour -- starring **Charlie McCarthy**, **Edgar Bergen**, **Donald Dickson** (baritone) and **Bob Armbruster** and his orchestra. Program is one-half hour in length, consisting of humor, drama, and light classical.

Major Bowes -- master of ceremonies for the **Chrysler Motors Corporation** amateur hour. One hour weekly presenting very capable amateurs from everywhere in the United States. A city is chosen each week as "honor city", and receives due congratulations. All types of music are included.

Horace Heidt -- and his **Musical Knights** furnish the music for both the **Pot of Gold** and the **Tums** programs. Specializes in popular and swing tunes-- mostly

the hits . Some "modernizing" of old favorites and classics is common practise.

NBC Symphony -- orchestra under the direction of conductor Frank Black. Specializes in orchestral literature, classic and operatic, with an occasional light classic type.

Glenn Miller -- and his orchestra. One-half hour weekly presentation of popular dance music with Ray Eberle and Marion Hulton as vocalists.

First Nighter -- a half-hour weekly program of drama starring Les Tremayne and Barbara Luddy. The dramas are usually three act original playlets.

Alec Templeton Time -- a variety show starring Alec Templeton, with Pat O'Malley (tenor comedian), a string orchestra and choral group. Various guests are brought in to assist on the program.

Jack Benny -- a variety program starring Jack Benny the comedian with Mary Livingston, Rochester, Andy Devine, Don Wilson (vocalist), Dennis Day, and Phil Harris' orchestra. Music is mostly of the popular and semi-popular type. More emphasis on humorous dialogue and mock drama than anything else.

Information Please -- a quiz program, with Clifton Fadiman, John Kieran, F.P. Adams, and Oscar Levant. Some prominent celebrity is the guest of this program each week. No music on this program at all.

Campbell Play House -- master of ceremonies and leading male actor - Orson Wells. One hour weekly. First program of each month is presented a dramatization of a best seller. All other dramas were radio versions of prominent dramas. Guest stars usually Hollywood actors and actresses who assisted in the drama leads.

Wayne King -- and his orchestra are on several programs on major net works. All using the popular and "sweet" type of orchestration. Dance arrangements of light classics and semi-classical pieces are used extensively on these programs. Stresses use of sax^ophone and strings to gain a smooth choral effect.

Fibber and Molly McGee -- a variety program stressing humorous incident, but including some very fine semi-popular and popular music. Assisting in the program are Marian and Jim Jordan, Harold Peary, the King's Men, Bill Thompson, and Billy Mills' orchestra. One-half hour in length.

Sports broadcasts -- such broadcasts as baseball, football, basketball, tennis, racing, etc. Announcers of note on these programs are Harry Heilmann, Bob Elson, etc.

Hit Parade -- a program of popular music (hits of the week) as played by Mark Warnow and his orchestra, with vocals by Barry Wood (baritone), and Bea Wain. A second orchestra - that of Orrin Tucker - assists in the program and has as its chief vocalist, Bonnie Baker.

SURVEY PERSONNEL

Persons Supplying Data for This Survey

Adams, Elizabeth
Alling, Ronald
Andros, George
Austin, William
Barker, Donald
Bennet, Harry
Bercaw, Vorus
Bishop, Thelma
Blethen, Lloyd
Bliss, Gail
Block, Robert
Bradberg, Ronald
Brockwald, Lester
Broessell, Catherine
Burkholder, Lamoine
Cameron, Jean
Carver, Beatrice
Chamberlain, Claude
Charles, Mary Frances
Cook, Martin
Cummins, Elizabeth
Dean, Joyce
Dorriel, Majel
Echelberry, Karl
Edwards, Bryce
Fox, Alice
Furtah, Helen
Gardner, Donald
Garlock, Ronald
Goddard, Alice
Goddard, Maurice
Green, Thelma
Hall, Hugh
Hanson, Barbara
Holmes, Elizabeth
Holt, George
Humby, Eva
Hummel, Frances
Jones, Fredrich
Kelly, Bruce
Kimball, William
Kirker, Jean
Kirksey, Mary

Knaup, Wesley
Knaup, Weston
Kraft, Katherine
Krasingsky, Albert
Lamerson, Rex
Lenz, Rolland
Linebaugh, Ardis
Lynch, Eva Maxine
Marion, Alex
Martin, T. R.
Martin, Viola
McKane, Kenneth
McNeill, Ione
Miller, Richard
Mingus, Harland
Mosher, Hugh
Niesz, Margaret
Olson, Lawrence
Patterson, Neil
Payne, Ralph
Pearson, Charles
Pilmore, Lilas
Price, Ardice
Price, Donald
Prince, Elaine
Radford, Marilyn
Reed, Hollis
Root, Derwood
Seelye, Robert
Sauer, Katherine
Schaus, Katherine
Sine, Glenn
Speckin, Hertha
Summers, Vivian
Swanson, Elsie
Thompson, Lois
Tower, Charles
Toy, Caroline
Turner, Doris
Turner, Monte
Vroegendewey, Virginia
Wakenhut, Marjorie
Walt, Barbara

Walters, Ursula
Warden, Richard
Whitmore, William

Wilcox, Nona
Wildt, Mary
Wilkenson, Jeanne

CASE STUDIES

I

Of those Central High School graduates of 1933 who, from grades 8 to 12 inclusive, took one or more courses in music for a total of one or more school years.

II

Of those Central High School graduates of 1933 who, from grades 8 to 12 inclusive, took no music courses, or one course for less than a complete school year.

I

Case 1

School record - one year of JC, one of SG, two of SC,
two operetta leads. Average grade A.

Questionnaire results

(married, 3 children, saleslady)

1. deeply 2. listen to, vocal
3. classical, modern, popular, swing: orchestra,
chamber ensemble, solo, band.
4. opera, sacred, secular, madrigal, folk-songs:
choral, small ensemble, solo.
5. less 6. painting, writing
7. 6, Andre Kostelanetz, Jeanette McDonald, Nelson
Eddy, Paul Whiteman.
8. 10, Lily Pons, Lansing Civic Symphony Orchestra,
and P. W. A. Symphony
9. F. Melius Christiansen, Franz Schubert, Cain.
10. Church choir 11. was 12. static
13. the years I studied have broadened me and made
me understand music so that I can now listen
and enjoy it.
14. none

Case 2

School record - one-half year of JC, three of SC, and
one of SG. Average grade B plus.

Questionnaire results

(married, 1 child, housewife, 1 year adv. education)

1. deeply 2. listen to, vocal
3. classical, modern, popular, swing: orchestra,
solo, band, chamber ensemble.
4. madrigal, sacred, opera, folk-song, secular:
choral, solo, small ensemble.
5. less
7. 8hrs. Lux Radio Theater, Kraft Music Hall,
Kay Kyser.
8. none 9. Victor Herbert 10. none
11. was not 12. growing
13. helped me to appreciate more all types of music.

Case 3

School record - one-half year of JV and JSM, one of SC.

Average Grade C.

Questionnaire results

- (married, postal clerk)
1. moderately 2. perform, vocal
 3. classical, modern, popular; orchestra, solo, chamber ensemble, band.
 4. sacred, secular, folk-songs, madrigal, opera: solo, choral, small ensemble.
 5. less 6.
 7. 3 hrs., Ford Sunday Evening Hour, Adventures of Ellery Queen
 8. 2 programs; The Seven Last Words, Messiah.
 9. Bach, Victor Herbert.
 10. Central M.E. Choir 11. was 12. declining
 13. of great value in enabling me to appreciate and enjoy good music and the technique in which it is given.
 14. Central M.E. Choir, sacred music for church use, 5 hrs per week, good performance demanded. Occasional solos for church use, 1 hr. weekly.

Case 4

School record - two years of SG, two of JC, two of JO, three of SC, one of SO, and three of school quartet. Average grade A.

Questionnaire results

- (married, 1 child, road-tester for General Motors)
1. deeply 2. perform, vocal
 3. classical, modern, popular, swing: chamber ensemble, solo, orchestra, band.
 4. opera, madrigal, secular, sacred, folk-songs: solo, choral, small ensemble.
 5. less 6. drama
 7. 3 hrs. Kraft Music Hall, Jello Program, Ford Sunday Evening Hour.
 8. 5 programs; Orpheus Club Concert, Jackson Club, Lansing Central High School Spring Concert.
 9. Schubert, Verdi
 10. dance orchestra, vocal trio, church choir.
 11. was 12. static
 13. if school music accomplished nothing else for me, it gave me a much keener appreciation for music; it also afforded me an opportunity to make some fine acquaintances.
 14. Vocal trio, for employment, 15 hrs. weekly playing popular music for public appearance.

The Apollo Club for friendship and enjoyment,
 2 hrs. weekly singing sacred and secular
 music. High standard of performance.
 "Blossom Time" (Civic Player's Guild) for ex-
 perience in drama, 20 hrs. weekly (for two
 weeks), annual operetta for public perfor-
 mance.
 Soloist with St. Paul's Choir, sacred music for
 Sunday services, 3 hrs. weekly, Personal
 purpose- to remain in some musical activity.
 First Methodist Choir - same purpose as above.
 Dance Orchestra, for employment, using popular
 music for public appearance. 16 hrs. weekly.

Case 5

School record - two years of JC, two of SC; average
 grade B.

Questionnaire results

(single, drive-away foreman)

1. moderately
2. listen to, vocal
3. popular, modern, swing, classical: orchestra,
 solo, chamber ensemble, band.
4. folk-songs, madrigal, sacred, secular, opera:
 solo, choral, small ensemble.
5. less
7. 10 hrs., Kay Kyser and Bob Crosby.
11. was
12. declining.
13. broadening of one's views on life through the
 association of the right people. It in-
 creases one's mentality through the influ-
 ence of study.

Case 6

School record - one year of JB, three of SB; average
 grade B

Questionnaire results

(6 years college work in physics)

1. moderately
2. listen to, vocal
3. classical, swing, modern, popular: band, orch-
 estra, solo, chamber ensemble.
4. opera, folk-songs, secular, sacred, madrigal:
 solo, small ensemble, choral.
5. less
7. 3 hrs., Information Please, NBC
 Symphony Orchestra.
8. 1 program, Orpheus Club.
11. was
12. declining

Case 7

School record - two years of JB, two of JO, three of SB; average grade A minus.

Questionnaire results

(married, 2 children, final hardware-Fisher Body)

1. deeply 2. perform, instrumental
3. classical, modern, popular, swing: band, orchestra, solo, chamber ensemble.
4. none 5. equally as
7. 6 hrs. weekly; Carborundum Band, Navy Band
10. several dance orchestras.
11. was 12. growing
13. it enables me to know the true value of cooperation through having to play with groups of musicians where cooperation is of the utmost importance.
14. 119th F.A. Band for camp entertainment. Two hrs. weekly uses light overtures and marches.
Average standard of performance.
Fisher Body Band - no purpose. Two hrs. weekly using classical music; no standards.
Dance Orchestras for public appearance; three hrs. weekly using jazz.

Case 8

School record - two years of JB, $\frac{1}{2}$ of SB; average grade B.

Questionnaire results

(single, service manager of a sales corporation,
4 years advanced education in business administration at Michigan State College)

1. moderately 2. listen to, instrumental
3. popular, swing, modern, classical: orchestra, band, solo, chamber ensemble.
4. folk-songs, secular, madrigal, sacred, opera: choral, small ensemble, solo.
5. less 6. literature
7. 4 hrs. weekly; Information Please, Chesterfield, Chase and Sanborn Program.
9. Irving Berlin, etc.
11. was not 12. static
13. fine from a standpoint of happy memories; of very little value otherwise, such as the development of any degree of appreciation for good music.

Case 9

School record - $\frac{1}{2}$ year of JB, two of SB, member of the "sax" club for one year; average grade C.

Questionnaire results

(married, a cigar salesman, 3 years adv. education)

1. moderately 2. perform, instrumental
3. modern, popular, swing, classical: orchestra, band, chamber ensemble, solo.
4. none 5. less 6. photography and sketching.
7. 24 hrs., Kay Kyser, Band Wagon, Lux Theater.
10. dance bands
11. was 12. static
13. meeting the public
14. dance band to earn extra money; 10 hrs. weekly, for public appearance, jazz and popular music.

Case 10

School record - two years of JO, $1\frac{1}{2}$ of JV, 1 of SO; average grade B.

Questionnaire results

(married, one child, housewife)

1. moderately 2. listen to, vocal
3. popular, swing, modern, classical: orchestra, band, solo, chamber ensemble.
4. sacred, folk-songs, secular, madrigal, opera: solo, choral, small ensemble.
5. less 7. 28 hrs., Lux Theater, Kate Smith.
11. was 12. declining
13. I am glad I had what I did have.

Case 11

School record - two years of JB, $2\frac{1}{2}$ of SB; average grade B plus.

Questionnaire results

(married, clerk)

1. moderately 2. listen to, vocal
3. classical, modern, popular, swing: orchestra, band, solo, chamber ensemble.
4. opera, folk-songs, sacred, secular, madrigal: choral, solo, small ensemble.
5. less 6. painting and literature
7. 15 hrs.; Metropolitan Opera, Ford Sunday Hour.

8. 1 program; Ford Sunday Hour audience
9. Wagner and Strauss 10. church choir
11. was 12. declining
13. I feel well compensated for the time, effort,
and expense, because of the resulting deep
appreciation for the better things in music.
14. church choir, 2 hrs. weekly of sacred music de-
signed to lead church worship. Fair quality.

Case 12

School record - 1 year of JC, 1 of SC; ave. grade C.

Questionnaire results

(married, tool grinder at Olds Motor Works)

1. deeply 2. listen to & perform, instru-
mental
3. classical, modern, popular, swing: orchestra,
solo, chamber ensemble, band.
4. secular, madrigal, opera, folk-songs, sacred:
solo, small ensemble, choral.
5. more 6. writing
7. 3 hrs.; Gay Nineties, Alec Templeton, any piano
music available.
9. Liszt and Chopin 10. took piano lessons
11. was not 12. growing
13. of the Junior High School - no value. Senior
High School choral work trained my ear for
better harmony and gave me a better under-
standing of group work, tempering my adoles-
cent tastes in music.
14. dance orchestra for a short time for pleasure.
taking piano lessons.

Case 13

School record - two years of SB; average grade B plus.

Questionnaire results

(single, junior accountant, 4 years adv. education
in Hotel Administration)

1. moderately 2. listen to, instrumental
3. modern, popular, swing, classical: band,
orchestra, solo, chamber ensemble.
4. secular, folk-songs, madrigal, opera, sacred:
small ensemble, solo, choral.
5. less 7. 45 hrs; anything on the air.
11. was 12. static

Case 14

School record - 2 years of SC; average grade A.

Questionnaire results

(married, typist, 2 years P.G. in Business Courses)

1. moderately 2. listen to, instrumental
 3. modern, classical, popular, swing: band, solo, orchestra, chamber ensemble.
 4. sacred, madrigal, folk-songs, secular, opera: small ensemble, solo, choral.
 5. equally as 6. Needlework
 7. 15 hrs.; Lux Theater, First Nighter, Grand Central Station, Dr. Christian.
 8. 2 programs; Michigan Male Chorus
 10. church choir 11. was not 12. static
 13. it has stayed with me and been a help in sight reading.
 14. Girl's Glee Club, for their own entertainment; 3 hrs. weekly in good performance of sacred music.
- Church choir for Sunday service; 2 hrs. weekly
Solos for church purposes; standard sacred.
Sang in school choir during post-graduate work.

Case 15

School record - two years of JC, two of JB, 2½ of SB; average grade B.

Questionnaire results

(married, bank teller)

1. moderately 2. listen to, instrumental
3. bands and chamber ensembles
4. folk-songs and madrigals 5. less
7. 9 hrs.; Raymond Page, Andre Kostelanetz
8. 2 programs; Spring Concert of L.C.H.S. band.
11. was 12. growing
13. every one in public schools should be required to take courses of study in music of some type.

Case 16

School record - two years of JC, two of SG, one of SO; average grade B

Questionnaire results

(married, secretary, 1½ yrs. adv. ed. in Bus. Adm.)

1. moderately 2. listen to, vocal
3. classical, popular, modern, swing: orchestra, solo, band, chamber ensemble.
4. opera, secular, sacred, folk-songs, madrigal: solo, choral, small ensemble.
5. less 6. drawing, pencil sketching, writing
7. 30 hrs.; Firestone Program, Ford Sunday Evening Hour, Nelson Eddy.
9. Wagner and Beethoven
10. church choir, piano and vocal lessons.
11. was 12. growing
13. I felt that I was not given opportunities for the individual activities of which I was capable. However, the practice in reading music, etc., with a group was of great value.
14. church choir, 2 hrs. weekly, average performance demanded, uses standard sacred numbers. voice lessons for improving the voice and preparing for recitals, 1 hr. weekly using the ordinary secular solo literature.
(plans to become more active when she ceases outside work)

Case 17

School record - $1\frac{1}{2}$ years of SC, $\frac{1}{2}$ of SG; av. grade C

Questionnaire results

(single, salesman and clerk, 2 yrs. adv. ed. in ministerial preparation and teaching)

1. moderately 2. listen to instrumental, and perform vocal.
3. classical, modern, popular, swing: chamber ensemble, orchestra, solo, band.
4. sacred, folk-songs, opera, secular, madrigal: choral, small ensemble, solo.
5. equally as 6. public speaking and art
7. 1 hr.; Ford Sunday Hour
8. 4 programs; sacred concerts and band concerts.
9. Handel and Schubert
10. church choir 11. was 12. growing
13. it helped me to appreciate good music more and to establish my bearings in the music field.
14. church choir, average standard of performance and type music used, $1\frac{1}{2}$ hrs. weekly.

Case 18

School record - two years of JO, two of SO; average

grade B plus.

Questionnaire results

(married, housewife)

1. deeply 2. listen to, instrumental
3. swing, popular, modern, classical: orchestra, band, solo, chamber ensemble.
4. madrigal, folk-songs, secular, sacred, opera: small ensemble, solo, choral.
5. equally as 7. 12 hrs.; Kay Kyser.
11. was 12. growing
13. I think music in high school is very helpful to me but, would think that classical and popular music should be more evenly divided.

Case 19

School record - $1\frac{1}{2}$ years of JC, $1\frac{1}{2}$ of JB, $\frac{1}{2}$ of JO, $1\frac{1}{2}$ of SC; average grade A minus.

Questionnaire results

(married, 1 child, housewife)

1. deeply 2. perform, vocal
3. classical, modern, popular, swing; band, orchestra, chamberensemble, solo.
4. sacred, secular, madrigal, opera, folk-songs: choral, small ensemble, solo.
5. less than 6. drama
7. Kate Smith Hour, Amateur Hour, Chase and Snaborn Hour.
11. was 12. growing
13. regarded as time well spent and of great personal value to me. It gave me the foundation for further study which I hope to take advantage of at some near date.
14. none

Case 20

School record - two years of JB, three of SB; average grade C.

Questionnaire results

(married, 1 child, frigidaire installer, 2 yrs. of adv. education in Diesel Engineering)

1. moderately 2. listen to, instrumental
3. popular, modern, swing, classical; band, orchestra, solo, chamber ensemble.

4. secular, folk-songs, sacred, madrigal: solo, small ensemble, choral.
5. equally as
7. 4 hrs.; Chase and Sanborn Hour, One Man's Family, Major Bowes.
9. Victor Herbert and Irving Berlin
10. was 12. declining
13. a better understanding of all kinds of music. I can appreciate intricate passages on an instrument, especially a solo with band or orchestral accompaniment.

Case 21

School record - two years of JB, 1½ of JO, two of SB; average grade A minus.

Questionnaire results

(single, final hardware--Fisher Body, 1½ yrs. of engineering at Michigan State College)

1. deeply 2. perform, instrumental
3. classical, popular, modern; band, orchestra, solo, chamber ensemble.
4. folk-songs, sacred, opera, madrigal, secular; solo, small ensemble, choral.
5. more than 6. photography, architecture
7. 20 hrs.; Ford Sunday Hour, New York Philharmonic
8. 20 programs; Detroit Symphony, Albert Spaulding (violinist), Lawrence Tibbett.
9. Wagner and Tchaikowsky.
10. National Guard Band, church activities -solo & group
11. was 12. growing
13. It gives me a deeper appreciation of all music, thus giving me more pleasure in life than I would have had, had my school training not started me on the road to musical knowledge.
14. Fisher Band for recreation, 3 hrs. a week ; good quality of performances on marches and both classics and semi-classics.
National Guard Band; 2 hrs. weekly, fair standards of performance on marches & light music.
M.S.C. Band (R.O.T.C.) 7 hrs. weekly; very good standards of performance on marches, semi-classics and classics.
Instrumental ensembles occasionally for recreation, such as a German band and a Polish orchestra, playing polkas, marches, & waltzes.
Some solo pieces using standard classics.

Case 22

School record - one year of JG, one of JB, $2\frac{1}{2}$ of SB;
average grade B plus.

Questionnaire results

(married, furniture salesman)

1. scarcely 2. listen to, instrumental
3. popular, swing, modern, classical: orchestra,
solo, band, chamber ensemble.
4. madrigal, secular, folk-songs, opera, sacred:
small ensemble, choral, solo.
5. less 11. was 12. static
13. apparently of very little value.

Case 23

School record - $1\frac{1}{2}$ years of JB, $1\frac{1}{2}$ of SB; average
grade B plus.

Questionnaire results

(student, 5 years of advanced education in the
field of physical education)

1. moderately 2. listen to, instrumental
3. popular, swing, modern, classical: band,
orchestra, solo, chamber ensemble.
4. madrigal, secular, opera, folk-songs, sacred:
solo, small ensemble, choral.
5. less
7. 8 hrs.; Lucky Strike, Camel Caravan, Kay Kyser.
11. was 12. static
13. I feel that better teaching methods would have
induced a greater interest. The teaching was
too sarcastic, and too great a preciseness
hindered appreciation.

Case 24

School record - $1\frac{1}{2}$ years of JB, 1 of JG, 2 of SC;
average grade A; member of solo club.

Questionnaire results

(married, 1 child, housewife, 1 year of college)

1. moderately 2. listen to, instrumental
3. modern, classical, popular, swing: orchestra,
band, chamber ensemble, solo.
4. sacred, madrigal, secular, folk-songs, opera:
choral, small ensemble, solo.

5. less than 6. design
7. 35 hrs.; Alec Templeton, Ford Sunday Evening Hour, Kraft Music Hall
8. First M.E. Choir - The Seven Last Words
10. Church choir and Civic choir 11. was
12. static 13. it provided a knowledge of finer music.

Case 25

School Record - two years of JB, one of JO, three of SB. Average grade A

Questionnaire results

(single, Instructor of Speech- Charlotte High School, 5 yrs. adv. ed. in speech)

1. moderately 2. listen to, instrumental
3. classical, modern, popular, swing;
4. opera: choral 5. less than
6. drama and art 7. 10 hrs.; Lux Theater and First Nighter
8. 8 programs; College Band & Orchestra
9. Liszt and Victor Herbert
11. was 12. growing
13. it has meant a good deal to me - especially through college band work as it has given me an understanding of a rich variety of classical music.
14. College Band for enjoyment, classical music, 5 hrs. weekly; Conducting High School Orchestra for an operetta.

Case 26

School Record - two years of JB, one of JO, three of SB; average grade B.

Questionnaire results

(married, junior medical student, 7 yrs. of adv. ed. in pre-medical and medical)

1. moderately 2. listen to, instrumental
3. classical, modern, popular; orchestra, band, solo, chamber ensemble.
4. opera, secular, folk-songs, madrigal, sacred: solo, choral, small ensemble.
5. less than 6. drama
7. 3 hrs.; Kraft Music Hall, N.Y. Philharmonic
8. 10 programs; Philadelphia Symphony, Marian

Anderson, U. of M. Concert Band

9. Schubert and Mozart
10. dance orchestra, private solo instruction
11. was not 12. static
13. my 8 years of quite intensive musical training
now enable me to better enjoy classical music
as a listener - now that my work prohibits
any personal playing activities.
14. Dance Orchestra for enjoyment and employment;
poor performance, only jazz music used, 8
hours weekly.

Case 27

School record - two years of JB, one of JO, one of JC,
1½ of SO, 2½ of SB, 1½ of wood wind quintet. Av. Gr.A

Questionnaire results

(single, medical student, 7 yrs. of adv. ed. in
Zoology and Medicine)

1. deeply 2. perform, instrumental
3. classical, modern, popular, swing: orchestra,
chamber ensemble, solo, band.
4. opera, folk-songs, madrigal, secular, sacred:
choral, solo, small ensemble.
5. less 6. drama and writing
7. 6 hrs., no choice
8. 3 programs; Chicago Symphony Concert, Chicago
Civic Opera.
9. Beethoven and Raymond Scott
10. Civic Symphony, M.S.C. Band, dance band work.
11. was 12. static
13. as a soon-to-be physician it has given me an in-
valuable avocation as well as a more or less
professional insight into the workings of
musical organizations such as symphony orch-
estras. A very high percentage of medical
men are musically inclined, and no doubt in
the future music will be a prime means of en-
tertainment for me.
14. Dance bands for employment, 6 hrs. weekly, fair
standards of performance using dance pieces.
Piano lessons for recreational purposes, summer
only, average standards of excellence using
classical music.
Trombone lessons - same as immediately above.

Case 28

School record - two years of JB, $2\frac{1}{2}$ of SB; average grade B.

Questionnaire results

(marriage, senior student in professional school, 6 yrs. of adv. ed. in Osteopathy)

1. moderately 2. listen to, instrumental
3. popular, modern, classical, swing: orchestra, band, solo, chamber ensemble.
4. opera, madrigal, secular, folk-songs, sacred: choral, solo, small ensemble.
5. less than
7. 35-40 hrs.; Metropolitan Opera, Ford Sunday Evening Hour, dance orchestras.
8. 6 programs; Grand Park Concert, Chicago Civic Opera
9. Wagner, Rossini, Irving Berlin
11. was 12. growing
13. it is something that is beyond value. It has given me a broad and more satisfactory incite on the "better" music, and has therefore made music more interesting to me.

Case 29

School record - two years of JB, $1\frac{1}{2}$ of JC, 3 of SC; average grade B

Questionnaire results

(single, student, 9 yrs. adv. ed. in acedemic work)

1. moderately 2. listen to, vocal
3. modern, classical, popular, swing: orchestra, chamber ensemble
4. folk-songs, opera, secular, sacred, madrigal: choral.
5. less 7. 5 hrs. none in particular
8. 20 programs; orchestra, band and organ programs
9. Schubert 11. was 12. growing
13. of great value as far as personal enjoyment is concerned. I'm afraid the profession I have chosen allows me little time for any participation in the musical field at present. Later I do hope to return to it more for my own personal satisfaction.

Case 30

School record - $1\frac{1}{2}$ years of JB, 2 of SB, 2 of SO; average grade B plus .

Questionnaire results

(married, 7 years advanced education in diplomatic history, at present in graduate school)

1. moderately 2. listen to, instrumental
3. classical, modern, popular, swing: orchestra, band, chamber ensemble, solo.
4. secular, opera, folk-songs, sacred, madrigal: small ensemble, solo, choral.
5. equally as 6. dramatics, poetry, architecture, designing.
7. 10 hrs.; New York Symphony, Metropolitan Opera, Firestone Hour.
9. Chopin
10. Private lessons on piano, clarinet, bass-clarinet; participation in several small instrumental groups.
11. was 12. static
13. I should not have missed it for the world, but I feel that its actual effect depends upon the individual. It inculcated in me appreciation rather than enjoyment of musical performance only. I am ever indebted for that opportunity.

Case 31

School record - 2 years of JO, $\frac{1}{2}$ of JC, 3 of SO; average grade B plus.

Questionnaire results

(married, bank teller, 3 years of advanced education in accounting and banking law)

1. moderately 2. listen to, instrumental
3. popular, modern, swing, classical: orchestra, solo, band, chamber ensemble.
4. secular, folk-songs, sacred, opera, madrigal: solo, small ensemble, choral.
5. less
7. 5 hrs.; Wayne King, Guy Lombardo.
10. Lansing Symphony Orchestra, Matinee Musical, dance bands, occasionally for remuneration.
11. was 12. declining
13. that music in school gives to one a way to find himself, and also is an excellent opportunity for personal expression.

Case 32

School record - 1 year of JSM, 2 of SC, 1 of SG; ave-

-erage grade B.

Questionnaire results

- (married, housewife, 1½ years of advanced education in typing)(lives on a farm)
1. deeply 2. listen to, vocal & instrumental
 3. classical, modern, popular, swing: band, chamber ensemble, orchestra, solo.
 4. madrigal, opera, sacred, secular, folk-songs: choral, small ensemble, solo.
 5. less 6. needlework & reading
 7. 50 hrs.; Lux Radio Theater, Campbell Play House, What's the Name of that Song?
 8. (musical programs are possible seldom for me)
 9. Mendelssohn and Schubert
 10. church choir 11. was 12. declining
 13. that it is something to remember with joy, and I'm so glad that I attended a big city school where it was possible to have some musical education.
 14. church choir; a musical comedy, required 6 hrs. of practise weekly during its preparation, the purpose of which was to make money for a local women's club.

Case 33

School record - 1 year of JC, 1 of SC; av. grade A .

Questionnaire results

- (single, English teacher, 5 years of advanced education in English literature)
1. moderately 2. listen to, instrumental
 3. classical, modern, popular, swing: chamber ensemble, orchestra, band, solo .
 4. secular, folk-songs, opera, madrigal, sacred: solo, small ensemble, choral .
 5. less 6. art, architecture, photography
 7. 8 hrs. weekly; Victor Recording Hour, Palmer House Ensemble, organ programs
 8. 15 programs; Rachmaninoff, Alec Templeton, symphony concerts in Rome & Italy.
 9. Liszt, Tschalkowsky, Debussy, Gerahwin .
 10. piano lessons; saxophone lessons .
 11. was 12. growing
 13. aroused an interest in classical and sacred music.

Case 34

School record - 2 years of JB, 2 of JG, 1 of JO, 3 of SB, 2 of SO, and 1 of SG; av. grade A. Also various ensemble groups - school sponsored.

Questionnaire results

(married, hotel work, 4 years advanced education in hotel administration)

1. moderately
2. listen to, instrumental
3. modern, classical, popular, swing: band, chamber ensemble, orchestra, solo.
4. folk-songs, opera, sacred, secular, madrigal: choral, small ensemble, solo.
5. less
7. Firestone Program, Ford Sunday Evening Hour, Fred Warring. Listens about 6 hours weekly.
8. 8 programs; Don Cossack Chorus, Lily Pons, Michigan State Band Spring Concerts.
9. Wagner and Liszt
10. church choir, private lessons in cornet.
11. was
12. growing
13. has given me a training in one of the best of self-amusements and in enjoyment of a fine art.
14. piano lessons requiring 4 hrs. weekly for personal enjoyment purposes.; using standard type of teaching pieces.

Case 35

School record - $\frac{1}{2}$ year of JSM, 2 of SO; av. grade B.

Questionnaire results

(married, salesman, 4 years advanced education in business administration)

1. deeply
2. listen to, vocal & instrumental
3. swing, modern, popular, classical: orchestra, band, solo, chamber ensemble.
4. folk-songs, opera, madrigal, secular, sacred: solo, small ensemble, choral
5. less
6. photography, carving, etching
7. 4 hrs.; Jello Program, Bing Crosby, Count Basie's Orchestra.
9. George Gershwin and Raymond Scott
10. a male quartet, a jazz orchestra.
11. was
12. growing
14. a jazz orchestra participated in for money and pleasure; practised and played about 20 hours weekly popular songs with a good standard of performance required; also a male quartet for pleasure, 2 hrs. weekly using popular songs.

Case 36

School record - $\frac{1}{2}$ year of JSM, 1 of SG, 1 of SC;
average grade A .

Questionnaire results

(married, 1 child, housewife; advanced education-
1 year in nursing and 1 in commercial work)

1. deeply 2. perform, vocal
3. classical, modern, popular, swing: solo,
band, chamber ensemble, orchestra .
4. sacred, opera, secular, madrigal, folk-songs:
solo, choral, small ensemble .
5. less 6. painting
7. 30 hrs.; Metropolitan Opera, Firestone Program,
Ford Sunday Evening Hour, City Service Program
8. 10 programs; Michigan State College Band Con-
certs, Messiah
9. Wagner and Bach
10. Mt. Hope Methodist adult choir and girl's choir.
11. was 12. static
13. I wouldn't have done any differently unless to
try to take more music. There was a lot of
useless "stuff" taught in high school which I
took, but my music taught me an appreciation
which I shall carry throughout life.
14. Mt. Hope Methodist Choir - preparation of sacred
music for the Sunday services; fair-to-good
standards of performance - 3 hrs. weekly .
Girl's chorus - to give concerts of sacred and
secular numbers; good standards of performance
averaging about 3 hrs. weekly .

Case 37

School record - 1 year of JSM, 1 of SC; av. grade B .

Questionnaire results

(does contact work for nursing associations; ad-
vanced education - 4 years in public health)

1. deeply 2. perform, vocal
3. modern, classical, swing, popular: chamber
ensemble, orchestra, solo, band .
4. madrigal, secular, sacred, folk-songs, opera:
choral, small ensemble, solo .
5. equally as 6. drawing, poetry
7. Ford Sunday Evening Hour, Philip Morris Pro-
gram; listens about 8 hrs. weekly.
8. 3 programs; Christmas cantatas
9. Mozart, Mendelssohn

10. Matinee Musical for 2 years.
11. was 12. growing
13. it not only gave me an appreciation for group singing, but a stimulation for continuation in a field which gives real enjoyment and satisfaction as an avocation.
14. Girl's quartet rehearsing 1 hr. weekly, using modern and folk music - as a hobby.
 Women's Club chorus for personal enjoyment using secular music and rehearsing 1 hr. weekly.
 Church choir for Sunday services, using the Choir Heralds and cantatas. 1 hr. weekly.
 Girl's chorus as an extra-curricular activity in post-graduate work using secular music and practicing about 1 hour weekly.

Case 38

School record - 1 year of JO, 1 of SO; av. grade B plus

Questionnaire results

(married, 1 child, clerical work)

1. deeply 2. listen to, instrumental
3. classical, modern, popular, swing: orchestra, band, solo, chamber ensemble.
4. madrigal, secular, opera, folk-songs, sacred: choral, small ensemble, solo .
5. equally as
7. 20 hrs.; Ford Sunday Evening Hour, Pet Milk Program, Kate Smith .
9. Ven Suppe, Rossini .
10. played violin solos for P.T.A. & other entertainments.
11. was 12. growing
13. of very little value as far as monetary returns are concerned, but I believe my efforts in music have been rewarded. I spend many hours listening to my recorded library of overtures, waltzes, and symphonies.

Case 39

School record - 2 years of JC, 1½ of SC; average grade B .

Questionnaire results

(single, does office work)

1. scarcely 2. listen to, instrumental

- 3. modern, popular, swing, classical: orchestra, band, solo, chamber ensemble .
- 4. opera, secular, madrigal, folk-songs, sacred: solo, choral, small ensemble .
- 5. less 7. 3 hrs. weekly
- 10. took piano lessons for 8 years
- 11. was 12. declining
- 13. of practically no value to me now. The 8 years of piano lessons which I took are of no value either.

Case 40

School record - 2 years of JB, 1 of JO, 3 of SB;
average grade B plus .

Questionnaire results

(married, works at Olds Motor Works)

- 1. deeply 2. listen to, instrumental
- 3. modern, swing, popular, classical: band, orchestra, solo, chamber ensemble .
- 4. opera, secular, madrigal, folk-songs, sacred: small ensemble, solo, choral .
- 5. less
- 7. 20 hrs.; anything "hot" that's on the air.
- 10. jazz orchestra
- 11. was 12. growing
- 13. didn't take school music courses with the idea of getting anything of a permanent and worthwhile nature from them.

Case 41

School record - 1½ years of JC; average grade A .

Questionnaire results

(married, housewife; 2 years college work in L.A.)

- 1. moderately 2. listen to, instrumental
- 3. popular, modern, swing, classical: orchestra, band, solo, chamber ensemble .
- 4. (does not care at all for vocal music)
- 5. less
- 7. 5 hrs. weekly; Kate Smith Hour, Kay Kyser, Andre Kostelanetz .
- 8. 6 programs; Nelson Eddy, Joas Ballet, Lily Pons, Grace Moore
- 11. was not 12. declining
- 13. too incomplete in respect to developing any adequate music appreciation.

Case 42

School record - $1\frac{1}{2}$ yrs. JO, 2 of JV, $\frac{1}{2}$ of JC; average grade B.

Questionnaire results

(married, housewife, 4 months of adv. ed. - business and office work)

1. moderately 2. perform, vocal
3. popular, modern, classical, swing: band, orchestra, solo, chamber ensemble
4. sacred, folk-songs, opera, secular, madrigal: solo, choral, small ensemble
5. less 7. 16 hrs.; Horace Heidt, Wayne King
9. Stephen Foster, Victor Herbert
11. was 12. declining
13. I think my musical experiences simply taught me to appreciate music more.
14. for my own personal enjoyment vocal lessons for about 6 months.

Case 43

School record - 1 year of JB, $2\frac{1}{2}$ of SB; av. grade B.

Questionnaire results

(married, bacteriologist, 5 yrs. adv. ed. in bacteriology and science)

1. deeply 2. listen to, instrumental
3. classical, modern, popular, swing: orchestra, chamber ensemble, band, solo
4. opera, madrigal, secular, folk-songs, sacred: choral, small ensemble, solo
5. less 6. painting, literature
7. 32 hrs.; College of Musical Knowledge, Sunday Philharmonic, Ford Sunday Evening Hour
8. 12 programs; Minneapolis Symphony Orchestra, Kirsten Flagstad, Paul Whiteman & Orchestra
9. Verdi, Debussy
11. was 12. growing
13. my scholastic musical experiences gave me a listening appreciation.

Case 44

School record - $1\frac{1}{2}$ years of JB, 2 of SB; average grade B minus.

Questionnaire results

(single, Senior Law student, 7 yrs. adv. ed. - Law)

1. moderately 2. listen to, instrumental
3. popular, classical, modern, swing: orchestra, band, chamber ensemble, solo
4. equally as 7. 3 hrs.; no choice
8. 4 programs; Philadelphia Orchestra
9. Wagner, Tschaikowsky
11. was 12. declining
13. good entertainment plus development of wider interests.

Case 45

School record - 1 year of JC, 1 of SC; average grade A

Questionnaire results

(married, 1 child, housewife and teacher, 4 yrs. adv. ed. - Elementary Education)

1. moderately 2. perform, instrumental; listen to, vocal
3. classical, popular, modern: orchestra, solo, chamber ensemble, band
4. secular, sacred, opera, madrigal, folk-songs: solo, choral, small ensemble
5. more than
7. 3 hrs.; Ford Sunday Evening Hour, Detroit Symphony, Grace Burman (pianist), Metropolitan Opera
8. 2 programs; Porter Heaps, Alec Templeton
9. Chopin, Debussy
10. church choir, accompanying
11. was 12. growing
13. I had no encouragement or incentive to participate in high school musical activities. I received the first scholastic encouragement when I went to Olivet; from the piano teacher. Did not take a music course in college as I did not believe I was talented.
14. Teaching piano 12 hours a week as an income; use children's collections and usual Beginner book. Pianist for religious groups as an income for $1\frac{1}{2}$ hrs. weekly using sacred music. String trio in college also as a means of income using all types of music. College chorus for enjoyment; 2 hrs. weekly with excellent performance (standards); material used was Bach for the spring concert and old

Christmas Carols for the Christmas Concert.
 Accompanist for voice studio for an income,
 4 hrs. weekly.
 Radio accompanist for income and experience,
 2 hrs. weekly. Also a 15 minute piano solo.
 Student of Sam Robinson for improvement, 5
 hrs. weekly using classical and modern
 music.
 Member of Matinee and Thursday Musicales.

Case 46

School record - 1 year of JV, 1 of SC; average grade
 B.

Questionnaire results

(married, 1 child, works at Fisher Body)

1. moderately
2. perform, instrumental
3. popular, classical, modern, swing: orchestra, chamber ensemble, solo, band
4. folk-songs, madrigal, opera, secular, sacred:
5. equally as
7. Gang-busters, Sports
11. was not
12. static
13. no good at all; took only for the credit.

Case 47

School record - $\frac{1}{2}$ year of JSM, $1\frac{1}{2}$ of SC, $\frac{1}{2}$ yr. of SG;
 average grade B.

Questionnaire results

(married, 1 child, housewife, $\frac{1}{2}$ yr. adv. ed. in a
 business school)

1. deeply
2. listen to, instrumental
3. popular, modern, classical: orchestra, band
4. secular, sacred, folk-songs: solo
5. less than
6. drawing
7. 25 hrs.; Amateur Hour, Al Pierce Program
9. Victor Herbert, Cole Porter, Irving Berlin
10. Lansing A. Capella Choir
11. was
12. static
13. it taught me a better appreciation of music.

Case 48

School record - 1 year of JO, 2 of JB, 3 of SB;

average grade B plus.

Questionnaire results

(married, Production Mgr's Assistant- John Bean
Mgr. Co.)

1. moderately
2. listen to, instrumental
3. modern, popular, classical, swing: orchestra,
band, solo, chamber ensemble
4. secular, folk-songs, sacred, madrigal, opera:
small ensemble, solo, choral
5. equally as
6. Literature, Stage Plays
7. 50 hrs.; Lux Theater, Campbell Play House,
"Tune up Time"
9. Victor Herbert, Strauss
11. was
12. static
13. I have a greater appreciation for music now as
I understand more about it than I would have
but the money that was spent on musical in-
struments for me was in a way wasted since I
have not followed up my music.

Case 49

School record - 2 years of JC, 2 of SC, $\frac{1}{2}$ of SB;
average grade A.

Questionnaire results

(single, Merchandising - Sears Roebuck Co., 2 yrs.
adv. ed. in Athletics)

1. moderately
2. listen to, vocal, instrumental
3. popular, modern, classical, swing: band, orches-
tra, solo, chamber ensemble
4. secular, sacred, folk-songs, opera, madrigal:
solo, choral, small ensemble
5. less than
7. 24 hrs.; Glenn Miller, Horace Height, Johnson
Floor Wax
8. 5 programs; Duke Ellington, Buddy Rodgers, Vin-
cent Lopez
10. church choir, taking piano lessons
11. was
12. static

Case 50

School record - 1 year of JB, $\frac{1}{2}$ of JC, 3 of SB; aver-
age grade B plus.

Questionnaire results

(married, shoe salesman, 1½ yrs. of adv. ed. at Michigan State College)

1. moderately 2. listen to, instrumental
3. popular, modern, classical, swing: band, orchestra, chamber ensemble, solo
4. folk-songs, sacred, secular, madrigal, opera: choral, small ensemble, solo
5. less 6. Photography,
7. 12 hrs.; Kate Smith Hour, Tums Program, Harry Heilsen's Baseball Program
9. Stephen Foster, Irving Berlin
11. was 12. growing
13. it has taught me to appreciate music and also to understand it.
14. De Molay Quartet, ½ yr. of Post Graduate Work in Orchestration.

II

Case 101

Questionnaire results

(married, two children, housewife; 2 yrs. of advanced education in social work)

1. moderately 2. listen to, instrumental
3. modern, popular, classical, swing: band, chamber ensemble, orchestra, solo .
4. madrigal, secular, opera, sacred, folk-songs: small ensemble, choral, solo .
5. equally as
7. 2 hrs.; Chesterfield, Ford Sunday Evening Hour
9. Ethelbert Nevin 11. was 12. growing
12. Folk-songs were stressed too much with the result that I became tired of them.

Case 102

Questionnaire results

(4 years of advanced education in teacher training)

1. moderately 2. listen to, instrumental ing)
3. modern, classical, popular, swing: orchestra, solo, chamber ensemble, band .
4. opera, sacred, madrigal, secular, folk-songs: choral, solo, small ensemble.
5. equally as 6. reading, lectures
7. 6 hrs.; Wayne King, Kate Smith
9. George Gershwin
10. took piano lessons 11. was 12. static
13. that it did not develop much music in me but taught me an appreciation of music with others participating.

Case 103

Questionnaire results

(married, housewife)

1. moderately 2. listen to, vocal
3. popular, swing, modern, classical: solo, orchestra, band, chamber ensemble.
4. folk-songs, sacred, madrigal, secular, opera: solo, choral, small ensemble.
5. equally as
7. 60 hrs.; Breakfast Club, Jack Benny Program,

- Hit Parade, American Album of Familiar Music
 9. Irving Berlin, Walter Blaufuss
 11. was not 12. growing
 13. it gave me a greater appreciation for music
 than I had before.

Case 104

Questionnaire results

- (single, teacher, 4 yrs. adv. ed. -physical ed.)
 1. moderately 2. listen to, instrument
 3. modern, classical, popular, swing: orchestra,
 chamber ensemble, band, solo.
 4. folk-songs, sacred, secular, madrigal, opera:
 small ensemble, choral, solo.
 5. equally as 6. drama
 7. 4 hrs.; Lady Esther Program, Chase and Van-
 born Hour, Ford's Sunday Evening Hour
 8. 8 programs; John Charles Thomas
 11. was not 12. growing
 13. it seemed to have very little value to me. I
 can hardly remember it; it had little in-
 terest appeal for me then. However, I wish
 I had taken some instrumental music and found
 an interest there.

Case 105

Questionnaire results

- (single, piano teacher and accompanist, organist,
 4 yrs. of college in music)
 1. deeply 2. perform, instrumental
 3. classical, modern, popular: orchestra, solo,
 chamber ensemble, band.
 4. opera, sacred, secular, madrigal, folk-songs:
 solo, choral, small ensembles.
 5. more than 6. drama and painting
 7. 10 hrs.; E.Y. Philharmonic Orchestra, NEC
 Symphony Orchestra, Lux Theater.
 8. 26 programs; E.Y. Philharmonic Symphony,
 Chicago Symphony, I. Krehm-pianist.
 9. Beethoven, Chopin, Wagner
 10. Junior Matinee Musical, Piano Music Club.
 11. was 12. growing
 13. I had no music in High School due to neglect
 of music teaching in the school. If they
 had had several music courses such as
 History and Appreciation I certainly would
 have taken it.

14. Lansing Matinee Musical, to make for more and better music in Lansing, 1 hr. weekly; very high standards of performance using both classical and modern choral numbers.
 Matinee Musical Piano Ensemble, to learn to better perform piano literature, 4 hrs. week. High standards of performance using classical and modern pieces.
 Thursday Musical, meets once each month to review and perform in an average sort of way all types of good music.

Case 106

Questionnaire results

(married, 1 child, office work)

1. moderately 2. listen to, instrumental
3. modern, classical, popular, swing: orchestra, band, chamber ensemble, solo
4. madrigal, secular, sacred, folk-songs, opera: choral, small ensemble, solo
5. equally as 6. drawing 7. 2 hrs.; A. Kostelanetz.
11. was 12. static
13. She says, "I am simply disinterested in music as a whole"

Case 107

Questionnaire results

(single, accountant, 1 yr. adv. ed. - business administration)

1. moderately 2. listen to, instrumental
3. popular, modern, swing, classical: orchestra, band, chamber ensemble, solo
4. no interest for vocal music 5. equally as
7. 12 hrs.; Jello Program, Professor Quiz
11. was 12. static 13. non-essential

Case 108

Questionnaire results

(married, 1 child, housewife)

1. moderately 2. listen to, vocal
3. popular, modern, swing, classical: band, orchestra, chamber ensemble, solo
4. folk-songs, sacred, secular, opera, madrigal: small ensemble, choral, solo 5. equally as
7. 30 hrs.; Class of Musical Knowledge, Chase & San-

born Hour, Johnson Wax Program
 11. was not 12. static

Case 109

Questionnaire results

(married, 1 child, auto worker, 1 yr. college)
 1. moderately 2. listen to, instrumental
 3. popular, swing, modern, classical: orchestra,
 band
 4. folk-songs: solo, small ensemble, choral.
 5. equally as 7. 10 hrs.; Jack Benny
 8. 1.; Mikado in swing. 11. was 12. static

Case 110

Questionnaire results

(representative for Butterick Company; 4 years of
 advanced education in home economics)
 1. moderately 2. listen to, instrumental
 3. modern, popular, classical, : band,
 orchestra, chamber ensemble, solo .
 4. opera, madrigal, folk-songs, secular, sacred:
 solo, choral, small ensemble .
 5. less
 7. Jello Program, Chase & Sanborn Hour, Lux Radio
 Theater; listens about 20 hrs. weekly .
 9. Beethoven, Franz Liszt . 10. piano lessons
 11. was 12. static
 13. Increased my appreciation in choral music.
 14. A class in music appreciation at Stephen Col-
 lege, for one year meeting 2 hrs. weekly, and
 studying classic literature.

Case 111

Questionnaire results

(married, 1 child, housewife)
 1. moderately 2. listen to, instrumental
 3. modern, popular, swing, classical: orchestra,
 solo, band, chamber ensemble .
 4. secular, sacred, folk-songs, madrigal, opera:
 small ensemble, solo, choral .
 5. equally as
 7. 20 hrs.; Kate Smith, Jack Benny, Lux Theater.
 10. 1 year violin 11. was 12. static
 12. Not much value because I didn't keep at it.

Case 112

Questionnaire results

(married, 1 child, housewife, 1 yr. of adv. ed. in business college)

1. moderately
2. listen to, instrumental
3. modern: band
4. secular: small ensemble
5. equally as
6. interior decorating
7. 40 hrs. : Lux Theater, First Nighter
11. was
12. growing
14. Central Methodist Choir, 4 hrs. weekly using standard sacred music.

Case 113

Questionnaire results

(married, 1 child, housewife)

1. moderately
2. listen to, instrumental
3. modern, popular, classical: orchestra, band, chamber ensemble.
4. secular, folk-songs, madrigal: small ensemble, choral, solo.
5. equally as
7. 12 hrs.: Kate Smith Hour, Lux Theater, Big Town
13. at the time I took music in school I enjoyed it. But I haven't gone on with it. Not because I didn't want to, but because of lack of sufficient interest. Other things seemed more important.

Case 114

Questionnaire results

(single)

1. moderately
2. listen to, vocal
3. modern, popular, classical, swing: orchestra, band, chamber ensemble, solo
4. secular, sacred, folk-songs, madrigal, opera: choral, small ensemble, solo
5. less
7. 30 hrs., First Nighter, Big Sister, Life Begins
10. piano recitals
11. was
12. static
13. it was of great value in learning to play musical instruments and vocal music; and to understand music better.
14. chorus in high school; sang mostly folk-songs and sang 4 hours a week.

Case 115

Questionnaire results

(married, housewife)

1. moderately 2. listen to, instrumental
3. popular, modern, swing; orchestra, chamber ensemble, band, solo.
4. madrigal, opera, sacred, folk-songs, secular; choral, small ensemble, solo.
5. equally as 6. art and dramatics
7. 42 hrs.; Kate Smith Hour, Major Fowes
9. Bach and Grainger 11. was not 12. growing
13. although my musical activity was limited, I feel that what musical education I did have was well worth my time and effort.

Case 116

Questionnaire results

(married, truck driver)

1. moderately 2. listen to, instrumental
3. popular, modern: orchestra, solo
4. none 5. less 6. painting
7. 5 hrs. no choice 11. was not 12. static
13. I should have taken more interest; I wish now I had continued violin study as that is my favorite instrument.

Case 117

Questionnaire results

(single, office worker, 1 yr. adv. ed. -commercial)

1. deeply 2. listen to, vocal
3. modern, classical, popular, swing: solo, chamber ensemble, orchestra, band.
4. secular, folk-songs, madrigal, sacred, opera: solo, small ensemble, choral.
7. 10 hrs. 8. 3 programs; Lansing Symphony, College Concert
9. Victor Herbert 11. was not 12. growing

Case 118

Questionnaire results

(married, 1 child, mechanical engineer, 4 yrs. of adv. ed. in engineering)

1. moderately 2. listen to, instrumental
3. modern, popular, classical, swing: orchestra,

- chamber ensemble, band, solo.
4. folk-songs, secular, madrigal, sacred, opera:
solo, small ensemble, choral.
 5. equally as 6. drama
 7. news broadcasts, historical plays, Fred Warring
 8. Victor Herbert and Irving Berlin
 11. was not 12. static
 13. valuable to students with proper background
and temperament only -- should be elective at
all times, even in Junior High School.

Case 119

Questionnaire results

(single, social worker, adv. ed. - 4 yrs. of
Liberal Arts)

1. moderately 2. listen to, instrumental
3. modern, classical; orchestra, chamber en-
semble.
4. folk-songs, opera; solo, small ensemble.
5. more 6. history of art
7. 8 hrs.; N.Y. Philharmonic, Ford Sunday Evening
Hour, Jack Benny, Chase and Sanborn Hour.
8. 6 programs; Lily Pons, Philadelphia Symphony
11. was not 12. growing
13. I believe there should be a greater effort
made to interest those who are not partic-
ularly talented through courses in music
appreciation, history of music, study of
operatic works-- my high school course was
singularly lacking in any of these studies.

Case 120

Questionnaire results

(single, Consumer Power, 2½ yrs. adv. ed. Applied
Science)

1. moderately 2. listen to, instrumental
3. modern: orchestra
4. folk-songs, small ensemble. 5. more
7. Information Please
8. Victor Herbert, Songs 11. was not
12. growing

Case 121

Questionnaire results

(absolutely no interest in music whatsoever)

Case 122

Questionnaire results

(single, clerk-Olds Motor Works)

1. moderately 2. listen to, instrumental
3. modern, popular, classical, swing: orchestra,
band, chamber ensemble, solo.
4. secular, madrigal, folk-songs, sacred, opera:
small ensemble, solo, choral.
5. equally as
7. 15 hrs.; Lucky Strike Program, plays, sports
11. was not 12. static
13. that it helps me in appreciation of all music
despite my lack of musical talent.
14. church singing

Case 123

Questionnaire results

(married, 2 children, housewife)

1. moderately 2. listen to, instrumental
3. popular, swing, classical, modern: orchestra,
band, chamber ensemble, solo
4. secular, sacred, madrigal, folk-songs, opera:
solo, choral, small ensemble
5. equally as 6. photography, painting
7. 25 hrs. ; Kate Smith, Lux Theater, Bachelor's
children
11. was not 12. growing
13. I don't believe its been of much value.

Case 124

Questionnaire Results

(married, Olds Motor Works)

1. moderately 2. listen to, instrumental
3. swing, popular, modern, classical: orchestra,
band, chamber ensemble, solo
4. secular, opera, folk-songs, madrigal, sacred:
solo, choral, small ensemble.
5. less than 7. 12 hrs. ; Hit Parade
9. Irving Berlin, Duke Ellington
12. no value to me now.

Case 125

Questionnaire results

(married, housewife, 4 hrs. adv. ed. - history)

1. scarcely 2. listen to, vocal
3. classical, popular, modern, swing: orchestra, band, solo, chamber ensemble
4. opera, folk-songs, sacred, madrigal, secular: solo, small ensemble, choral
5. equally as 6. painting, architecture
7. 25 hrs.; Information Please, Ford Sunday Evening Hour, Jack Benny
9. Strauss and Chopin 10. vocal lessons
11. was not 12. growing
13. practically no value at all; any appreciation I have has grown with my subsequent education.

Case 126

Questionnaire results

(married, 2 children, Olds maker)

1. moderately 2. listen to, instrumental
3. modern: orchestra
4. folk-songs: solo
5. less than
7. 14 hrs.; Major Bowes, Kraft Music Hall, Gulf Theater
11. was 12. declining

Case 127

Questionnaire results

(single, student, 7 yrs. adv. ed. - mathematics)

1. deeply 2. listen to, instrumental
3. classical, swing: orchestra, chamber ensemble
4. folk-songs, opera: solo, choral
5. less than 6. painting, dramatics
7. N.Y. Symphony
8. 2 programs; Ford Sunday Evening Hour
9. Chopin, Beethoven 10. was 12. growing
13. it might have influenced me but I doubt that it added anything to my culture.

Case 128

Questionnaire results

(single, Personnel Dept. - Fisher Body, 5 yrs.)

of adv. ed. - business college)

1. moderately 2. listen to, instrumental
3. classical, modern, popular:
4. opera, secular: small ensemble.
5. more than 6. oil painting
7. 10 hrs.; Metropolitan Opera, Lux Theater, Ford
Sunday Evening Hour.
8. 6 programs: college band concerts
11. was not 12. growing
13. increased over what it was while in high school.

Case 129

Questionnaire results

(single, Machinist)

1. moderately 2. listen to, instrumental
3. swing: orchestra, solo
7. 5 hrs.; Pepsi-Cola Program, Jello Program
9. Cole Porter, Hoagy Carmichael

Case 130

Questionnaire results

(married, housewife)

1. moderately 2. perform, instrumental
3. popular, classical, modern, swing: orchestra, band, solo, chamber ensemble
4. sacred, folk-songs, madrigal, secular, opera:
choral, small ensemble, solo
5. equally as 6. literature, drama
7. 60 hrs.; Lady Esther Serenade, Jello Program,
Lux Theater
8. 8 programs: Lutheran Chorus of Sheboygan,
Henry Busse and Orchestra, Vincent Lopez
and Orchestra
9. Wayne King, Chopin
10. church choir
11. was 12. static
13. of no benefit to me as I took no music in High
School. Before entering high school, I took
5 years of piano lessons and I enjoy playing
for my own amusement.

Case 131

Questionnaire results

(single, butcher)

1. moderately 2. instrumental

3. popular, swing, modern, classical: orchestra, band, solo, chamber ensemble
4. madrigal, secular, folk-songs, sacred: solo, choral, small ensemble
5. equally as 7. 2 hrs.
9. Duke Ellington, Eddie Howard
11. was not 12. static
13. no value as I never cared or tried to understand music.

Case 132

Questionnaire results

- (single, textile designer, 5 yrs. adv. ed. - textile design, Home Economics)
1. moderately 2. listen to, instrumental
 3. popular, modern: orchestra
 4. madrigal, folk-songs, opera: choral, solo
 5. equally as 6. design, painting, sculpturing
 7. 7 hrs.; Chesterfield Hour, Dick Geurgens, Ford Sunday Evening Hour
 8. 1 program; Cities Service Program
 9. no favorites
 11. was not 12. growing
 13. although I did not take music in school, I had 5 years of piano before entering High School. It has taught me to understand and appreciate classical music, although I prefer something lighter to relax and enjoy. It broadens one's educational viewpoint.

Case 133

Questionnaire results

(absolutely no interest in music whatsoever)

Case 134

Questionnaire results

- (single, Treasurer at Clark Co., 4 yrs. adv. ed. -- History and Political Science)
1. scarcely 2. listen to, instrumental
 3. popular, modern, classical, swing: orchestra, band, solo, chamber ensemble
 4. secular, folk-songs, madrigal, opera, sacred: choral, solo, small ensemble
 5. less than 7. 24 hrs.; Lux Theater

11. was not 12. static
 13. of no great value. If I may suggest a course
 which gives one an idea of various kinds of
 music and stories of operas and the like would
 be appreciated by those who wish to listen to
 music rather than actually participate in it.

Case 125

Questionnaire results

1. moderately 2. listen to, instrumental
 3. modern: orchestra, solo
 4. madrigal: solo
 5. equally as 6. printing, photography
 7. 6 hrs.; Lux Theater 11. was not
 12. growing

Case 126

Questionnaire results

(married, stenographer)

1. moderately 2. perform instrumental
 3. popular, modern, swing, classical: orches-
 tra, band, chamber ensemble, solo.
 4. secular, folk-songs, madrigal, sacred, opera:
 solo, small ensemble, choral.
 5. equally as 7. 15 hrs. 11. was 12. static

Case 127

Questionnaire results

(single, printer)

1. scarcely 2. listen to, instrumental
 3. modern, popular: band, orchestra
 4. folk-songs 5. less than
 6. Stephen Foster, Johann Stranass
 11. was not 12. static

Case 128

Questionnaire results

(married, bookkeeper, Edw. G. Hacker Co.)

1. moderately 2. listen to, vocal
 3. popular: orchestra, band
 4. sacred, folk-songs, secular, madrigal, opera:
 small ensemble.
 5. equally as

- 7. 35 hrs.; Wayne King
- 9. no special composer
- 11. was not 12. static
- 13. as I only took the required music course in junior high school, I cannot answer this.

Case 139

Questionnaire results

(single, furrier)

- 1. moderately 2. listen to, instrumental
- 3. classical, popular, modern, swing: band, solo, chamber ensemble
- 4. secular, folk-songs, opera, madrigal, sacred: solo, small ensemble, choral
- 5. less than
- 7. 18 hrs.; Jack Benny, N.Y. Philharmonic
- 9. Tchiakovsky, Kreisler
- 11. was not 12. growing
- 13. taught me to appreciate symphonic music as I took violin lessons.

Case 140

Questionnaire results

(single, Bookkeeper)

- 1. moderately 2. listen to, instrumental
- 3. modern, popular, classical, swing: orchestra, band, chamber ensemble, solo
- 4. secular, sacred, folk-songs, opera, madrigal: choral, solo, small ensemble
- 5. equally as
- 7. 15 hrs.; Lux Theater, Kate Smith Hour
- 6. 3 programs; Lansing Symphony, Mrs. Fields - Harpist
- 10. church choir 11. was not 12. growing
- 13. since leaving school I have learned to appreciate music more than during my school days so I do not believe it is due to my music taught in school.

Case 141

Questionnaire results

(married, housewife, 1 yr. adv. ed. - Business College)

- 1. moderately 2. listen to, instrumental
- 3. classical, modern, popular, swing: orchestra,

- band, chamber ensemble, solo
- 4. folk-songs, opera, secular, madrigal, sacred:
small ensemble, choral, solo
- 5. equally as
- 7. 2 hrs.; Ford Sunday Evening Hour, Metropolitan
opera
- 8. 5 programs; Fritz Kreisler, "The Messiah",
Efrem Zimbalist
- 9. Stephen Foster, Verdi, Wagner
- 10. church choir 11. was not 12. static
- 12. my musical interest grew from an acquaintance-
ship with a girl who was very interested in
music rather than from any experience which I
might have had in school.
- 14. Church Choir for enjoyment, mediocre performance
using sacred music; practised 2 hrs. weekly.

Case 142

Questionnaire results

(married, 1 child, housewife)

- 1. moderately 2. listen to, vocal & instrumental
- 3. modern, popular, classical, swing: orchestra,
solo, band, chamber ensemble
- 4. folk-songs, sacred, secular, madrigal, opera:
- 7. 50 hrs.; Mary Marlin, Major Bowes, Southern Airs
- 9. Stephen Foster 11. was 12. static
- 14. Church Choir for enjoyment, poor standards and
using standard sacred music.

Case 143

Questionnaire results

(single, art student, 6½ yrs. of adv. ed. in Lib-
eral Arts, Fine Arts)

- 1. deeply 2. interested in both
- 3. no choice
- 4. sacred, opera, madrigal, folk-songs, secular:
choral
- 5. less than 6. painting, sculpture, architecture
- 7. 10 hrs.; R.C.A. Victor records, Filiber McGee
- 8. 20 programs; Yehude Menuhin, the Ballet Russe,
Kersten Flagstad, Theta Orchestra
- 9. Beethoven, Bach, Brahms
- 11. was not 12. growing
- 13. it did not play a large part in my experience.
- 14. First Church Choir in Oberlin for 4 hrs. weekly
with good standards using sacred and choral
music.

Musical Union in Oberlin for the purpose of giving 2 concerts a year; 1 hr. a week in rehearsals; gave the "Messiah" and the Brahms "Requiem". A very good standard of performance was required.

Lenten services at the Second Presbyterian Church, Philadelphia, Pa.; 2 hrs. weekly during Lenten season; average standards of performance on Lenten choral music.

Church choir participation at the North Presbyterian Church at Lansing, Mich.; 2 hours weekly, using average sacred octavo music; a medium standard of performance required.

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