A SURVEY OF THE MUSICAL BACKGROUND OF REPRESENTATIVE STUDENTS AT NORTH TEXAS STATE COLLEGE

THESIS

Presented to the Graduate Council of the North Texas State College in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Cisco, Texas
August, 1950
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INTRODUCTION

The purpose of this thesis is to compare the musical background prior to college of one-hundred music majors and one-hundred non-music majors made up of students from each department.

One hundred and twenty questionnaires were sent to the school of music equally divided among students from freshmen through the graduate level. Thirty questionnaires were sent to each of the schools of Arts and Sciences, Business Administration, Education and Economics, making a total of one-hundred and twenty students outside the field of music. The questionnaires were sent during the first six weeks of the summer session of 1949 at North Texas State College in Denton, Texas. Names were obtained from the registrar's office, where all students are listed alphabetically, and were picked alphabetically from each class and school, starting with "A" and continuing until the desired number from each group, class, and school was taken. To make the questionnaire more reliable and to facilitate the study of students in one state, only the students from Texas were taken.

1See appendix.
The first hundred questionnaires returned from each of the two groups (music majors and non-music majors) were used in the study.

Chapter I presents a synopsis of previous studies in environment. Chapter II is an analysis of the data obtained from the questionnaires in the present survey. Chapter III presents conclusions based on the analysis of Chapter II and summarizes the results of the study as a whole.
CHAPTER I

SURVEY OF RELATED STUDIES

This chapter presents a survey of those research studies in music that had the most direct bearing on this thesis, although the literature on the effect of environment is small.

Studies of Musical Tastes and Aptitudes

Tests and measurements of musical capacities began with experiments by C. E. Seashore in the Psychological Laboratory at the University of Iowa at the beginning of the 20th century. At that time, Seashore was the head of the department of Psychology, and dean of the Graduate college. In 1919 the original phonograph recordings, known as the Seashore Measure of Musical Talent, were released for use. In 1939, the test was revised and divided into two series. Series A is suggested for group surveys to discover talent. Series B constitutes an individual measurement where greater reliability is desired, and is suggested as a basic entrance requirement for admission to music schools.

Both series measure the same factors; namely, (1) the student's abilities to discriminate differences in pitch, (2) loudness, (3) time, (4) timbre, (5) rhythm, (6) and
tonal memory.

The measures are of such a nature that they can be given to individuals, to groups, to children and to adults; to the musically untrained as well as to the musically trained. Since they are measurements of capacities rather than of abilities, they measure capacities for musical growth regardless of the amount of musical training. Children who have little or no musical instruction may have great capacities to be developed by training. Likewise adults who have had many years of musical instruction may have poor capacities. Seashore illustrates this in his book on the "Eastman Experiment." An eleven year old boy, who had received but 55 lessons on the violin, when tested, showed capacities as great as the upper 3 per cent of a normal group; and a nineteen year old girl, who had received 500 lessons, when tested, had capacities only as great as the lowest per cent of a normal group. The teacher's rating corresponded to that shown by the test in each case.

1Those unfamiliar with this work will find a detailed account in C. E. Seashore's book, The Psychology of Musical Talent. The phonograph discs upon which the tests are made, together with a manual of instructions, can be secured from the C. H. Stoelting and Co., Chicago. A complete annotated bibliography of the writings of Seashore has been prepared by J. E. Bathurst and R. D. Sinclair, Psychological Monographs, Vol. 39, No. 2, pp. 3-22.

2Carl E. Seashore, Measurement of Musical Talent, p. 15.

3Ibid., p. 15.
From the viewpoint of either general sensitivity in music, or performing ability, Seashore finds that one can predict, on the basis of his past experiments, that voice pupils usually rank lower in musical capacities than most violin pupils, and lower than the majority of piano pupils. The extent of musical growth and the advancement to higher levels of achievement are in proportion to the differential levels of fundamental capacities. All of those with greater capacities do not express their talent necessarily through the medium of music, but those who achieve the higher levels of musical development are found to have fundamental musical capacities above the average.  

Carroll C. Pratt, disagrees with Seashore on the value of his test and measurements. Pratt makes the following comment:

Not only are certain of the Seashore tests unreliable for the purposes for which they were intended; all of them together fail utterly to get at the kernel of musical experience. So apparent is this weakness when once it has been exposed that it would be a waste of time to labor the point were it not for the fact that the bold claims of those who sponsor the tests, together with their priority in the field, have tended to disarm criticism, especially among those who will be most seriously affected by them, but who, on account of lack of acquaintance with matters pertaining to mental testing, are unable to voice their objections.

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4Ibid., p. 27.

James L. Mursell disagrees not only with the Seashore tests but also with the Kwalwasser-Dykema\textsuperscript{6} music tests. His comments are as follows:

After a careful examination of all the research studies I have been able to find, and they are not few, I am compelled to the opinion that in the case both of the Seashore Measures of Musical Talent and the Kwalwasser-Dykema Music Tests, such proof is entirely lacking. If such proof is forthcoming and anyone will call my attention to it I will rejoice to find myself mistaken. But on the basis of my present knowledge of what has been done I am compelled to the conclusion that while some of these tests undoubtedly measure something, we have no evidence that this something is musical talent.\textsuperscript{7}

According to Max Schoen, two researchers, Haecker and Ziehen, conducted an extensive research (1922?) on the development of musical ability. They obtained data from 11,000 questionnaires regarding the mental and musical status of each member of the family, from the grandparents to grandchildren. This study yielded some important data as to the factors of musicality and the relationship between them. The authors felt that there were at least five factors or components in musicianship, namely, (1) sensory, (2) retentive, (3) compositional, (4) motor, and (5) ideational.\textsuperscript{8}

\textsuperscript{6}Jacob Kwalwasser, \textit{Tests and Measurements in Music}, p. 7.


\textsuperscript{8}Max Schoen, \textit{The Psychology of Music}, p. 155. Schoen cites the \textit{American Anthropologist} 1931 as his source. Unfortunately, he does not give any data on Haecker and Ziehen. He may however, be referring to V. Haecker and T. Ziehen, "Uber die Erblichkeit (Erheblichkeit?) der Musikalisichen Begabung," \textit{Zeitschrift fur Psychologica}, 1922, cited in James L. Mursell, \textit{The Psychology of Music}. 
Haecker and Ziehen also give a list of symptoms for the presence of musical ability. These are: (1) inclination to a great deal of singing in earliest infancy; (2) early correct reproduction and imitation of a sung melody; (3) early correct vocal reproduction of played melodies in correct intonation and staying on the key till the end; (4) early ability to keep correct time.

Haecker and Ziehen's investigation revealed no relation of any significance between the sensory component and vocal reproduction. For instance, a person may possess fine pitch discrimination and play in correct intonation, and yet sing off pitch or be unable to carry a tune. Consequently, inability of vocal reproduction is no sign of lack of musicality. There was no correlation between memory for melody and chords, and absolute pitch, since there are cases of absolute pitch with only fair or even poor musical memory. Absolute pitch, however, was found to correlate highly with the rhythmic ability and imagery. Of 208 highly musical, and somewhat musical men and women, only five were found to have poor musical memory. But of all cases of "rather unmusical" persons only ten had good musical memory, and the same group also had a good sense of musical rhythm.  

Virginia Lincoln made a study of musical tastes in

9Ibid., p. 156.
children from the primary grades. Her findings were derived from questionnaires sent to schools with a fifty-mile radius of Bellevue, Texas. The questionnaires were sent to the teachers who in turn asked the students the questions. Some of the questions were: What musical instruments do you have in your home? Do you have a radio? Name members of your family that play or sing? What programs do you listen to? The teacher herself was asked to fill out part of the questionnaire about how much time she spent with her pupils in music appreciation. Lincoln found that children from the larger schools showed much more appreciation for music than those from the rural communities. She attributed this to the fact that the children in the larger schools had greater opportunity to hear more music. A much higher per cent owned pianos and were taking private lessons. In addition, students from the larger schools were under a music supervisor and had a certain period each day for music, whereas students in the smaller schools either had no music teacher at all, or one who had to teach other subjects as well.

Lincoln sums up her findings by saying that low creative

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10 Virginia Lincoln, Musical Taste of Primary Children, Thesis, North Texas State College, 1941. Although Lincoln does not specify, in the state of Texas the first three school years are considered the primary grades, with the approximate ages of the children ranging from 6 through 9 years.

11 For Lincoln's complete questionnaire see Appendix.

12 Ibid., p. 49.
ability in music is not the fault of the children but it is due to the environment and conditions in which they live.

In 1925 aptitude tests were given by Zaid Lenoire to 200 white and 200 colored fifth grade children. Music educators generally proceed on the assumption, that the white child is superior to the colored child in musical capacities. A number of astonishing facts were revealed. The negro was found to be far superior to the white child in rhythm and tonal memory, and not inferior in the other sensory capacities tested, (pitch, intensity, time, and consonance). 13

A similar study was made in 1927 by C. B. Johnson, using the five Seashore measures on 330 American negroes in fifth and eighth grades and adult groups. Johnson found that small differences existed between the negroes and whites, although there is a clearer trend toward negro superiority in the sense of rhythm. He concludes that, if further research bears out the validity of the data already obtained, there would seem to be no significant differences in the simple sensory musical capacity between whites and negroes in so far as these capacities are measured by the Seashore tests. 14


Studies on the Heredity of Musical Talent

In 1920, Seashore collaborated with C. B. Davenport in the study of six recognized American musicians and their families in order to record the presence of certain musical capacities and various qualitative factors among these families. They were American musicians of national or international eminence. It was agreed that their identities were not to be published. The immediate purpose of this study was to develop a technique for studying the principles of heredity as determined by measurements of specific capacities. Eighty-five individual members of these six families were given the measurements and were interviewed. From these interviews, information was obtained on 531 additional members of these families including those too far distant to be reached and those not living.

The four measures were pitch, intensity, time, and tonal memory. Qualitative information included such headings as:

Musical environment during youth in the home.
Musical environment during youth in the community.
Musical environment in the community during adult life.
Musical education and training.
High education independent of music.
Emotional reaction to music.
Role of music in daily life.
Creative ability in music.
Musical activity. 15

From the testing of these families some conclusions regarding inheritance were suggested. When both parents were superior in any one measure, or one parent was superior and the other average, there was a tendency for most of the children to be rated superior in musical capacities. When one parent was superior in any one measure and the other parent was below average, there was less tendency for most of the children to be superior, and more offspring were rated average and poor in musical capacities. There is a need for scientific data from non-musical families to verify the theoretical deductions for such groups. The inquiry, "Do Musical persons of musical stock tend to have musical children?" has been tentatively answered in the affirmative. The conclusions drawn were:

Musical parents of musical stock tend to have musical children; non-musical parents of non-musical stock tend to have non-musical children; parents, one of whom is musical from musical stock and the other non-musical from non-musical stock tend to have children of both types.16

Mursell mentions the use of the questionnaire method by Haecker and Ziehen and Koch and Mjoen.17 In 1930, Koch and Mjoen asked 695 family groups to report on their members with respect to such abilities as (1) the ease with which they could recognize music heard a second time, (2) the readiness with

16Ibid., p. 111.
which they could hear mistakes, (3) the ease with which they could sing back a melody, and (4) their capacity for singing and improvising a second part. Some of the most noteworthy conclusions, which were similar to those arrived at by Davenport, were as follows: (a) If children come from parents, one of whom is musical, they will usually be musical. (b) Males are more musical than females. (c) If both parents are musical, the children are very likely to be musical. (d) Even if both parents are unmusical, there are more musical than unmusical children. Mursell further points out that such findings are highly suggestive, but certainly not conclusive.

Mursell states that musical ability is not an hereditary special talent. It is interesting that musical ability is closely associated with many other abilities, such as linguistic, artistic, and mathematical ability.

I am not inclined to deny that some hereditary factors may affect the situation, but in general the significant forces would be the direction of interest and will. To become a musician means the concentration of general ability in a special medium. Musical ability is natural to man.18

Seashore has written many articles on heredity as it effects musical talent. He makes the following comments:

We have no scientifically validated laws of musical inheritance. But no one doubts that musical ability is inherited. The study of biographies, autobiographies and letters of musical families, and the extension of biological theories

18 Ibid., p. 335.
of heredity are convincing of this point. Among music educators there are two extreme camps: those who emphasize heredity, and those who emphasize environment unduly. There is no doubt but that the truth lies in the middle ground and musicianship derives from both heredity and environment.19

In a study of heredity (1937-1938) Amram Scheinfeld devoted two chapters of his book20 to the problem of the inheritance of musical talent. The findings are based on a series of personal interviews with three groups of musicians. The groups were composed of: (1) Thirty-six of the outstanding musicians of the world, including such men as Barbirolli, Bauer, Bodanzky, Busch, Damrosch, and Elman. (2) The entire cast (36) of the Metropolitan Opera Company. (season--1937-1938) (3) Fifty selected graduate students in the Juilliard School of Music.

The totals for all the groups (122 in all) were:

Average age talent expressed . . . . . . . . . . 6 yrs.
Mothers talented or musical in some degree . . 64%
Fathers talented or musical in some degree . . 68%
Brothers and Sisters talented or musical . . . . 52%
Number reporting talent in near kin . . . . . 54% 21

Scheinfeld was also interested in what the musicians themselves thought of inheritance. Their opinions, of course, have no scientific validity, but the results proved interesting.

20Amram Scheinfeld, You and Heredity, pp. 234-256.
21Ibid., p. 262.
Of the 122 musicians that were asked the question, "Do you believe that you inherited your talent?" 65 answered in the affirmative, 16 answered "in part", and 26 with a definite "no".

To follow up his study of musical inheritance Scheinfeld arranged the musicians in three groups: (1) where both parents are musical, (2) where one parent is musical and the other is not, (3) where neither parent is musical.

The following deductions were made:

Where both parents were talented in most matings one-half to three-fourths of the children were talented. Where only one parent was talented, in most matings one-half of the children were talented. Where neither parent was talented the average of talented offspring was one-fourth or less.\(^2\)

Scheinfeld also brings in the theory of genes.

Where both parents are highly talented, there is no guarantee that their children will be talented: and where neither parent is talented there is still the possibility that they may produce a musical genius, provided they carry the required genes. Musical talent is in all probability inherited through a number of genes acting together and without the required genes there can be no musical talent.\(^3\)

Seashore believes that Scheinfeld has gone a little far in his explanation of genes as applied to musical inheritance.

Scheinfeld is undoubtedly right in holding that inheritance of musical talent must be expressed in terms of the mechanisms of genes as in all forms of heritage. But it yet remains to show that musical traits are as specific as the genes by which they are

\(^2\)Ibid., p. 265.

\(^3\)Ibid., p. 271.
identified. The difficulty now is not with the theory of heredity as a principle, but with the psychological description of the musical mind.24

Studies of Emotions in Musical Enjoyment

An extensive study on the effects of music on mood was carried out during the years 1920 to 1923, at the Carnegie Institute of Technology under the direction of W. V. Bingham. The study was based on data obtained from 20,000 persons who had reported the effects produced upon their moods by a variety of 290 phonograph records of vocal and instrumental musical compositions. The data was collected from all over the United States from persons questioned under various conditions of time and place, and of varied musical training, experience, age, and interests. The conclusion from these twenty thousand responses may be stated briefly as follows: that a musical composition not only produces a change of mood in the listener, it also induces a markedly uniform mood in a large majority of the members of an audience.25

Further evidence on the uniformity and consistency of the "feeling effects" of music is found in experiments by Hevner in 1937. In order to obtain reliable data, Hevner's


first step was to devise a method which would measure the "meaning" suggested by the music in objective and quantitative terms, so the listener could express himself quickly, fully and exactly, and the experimenter could tabulate and classify the results with precision. For this purpose a check list of adjectives was provided for each listener who was urged to check every word which seemed to describe the music played. Among compositions used were "The Scherzo" from Mendelssohn's "Midsummer Night's Dream", a Liszt-Busoni arrangement for the piano of the "Paganni Etude in E Major," and Debussy's piano solo, "Reflections on the Water."26

One group of 205 college students was given the Minnesota College Ability test, all six of the Seashore tests for musical talent,27 and a rating scale for their musical training. In Hevner's experiment the college students were given many different kinds of tests in order that the experimenter might study the effect of intelligence, musical talent, and the like on their ability to perceive the meaning of the music. Hevner singled out the papers of 25 students with the highest intelligence rating, and those with the lowest rating, and tabulated the interpretation of the groups separately. There was no observable difference in the two groups. Both interpreted

26Ibid., p. 89.
27See p. 1.
the music in the same way, and to the same extent. Moreover, the 25 students with the greatest and least amount of musical ability showed very little difference in their abilities to perceive the "meaning" in the music.28

In 1927 E. L. Gatewood made a study of the nature of musical enjoyment, and of the extent to which the various elements in musical composition, such as rhythm, melody, harmony, and timbre, as well as the ideational and emotional effects, contributed to the total amount of pleasure.29

Her study was mainly concerned with the factor of emotional enjoyment derived from any kind of affective experience aroused by the music. Her purpose was to analyze the feeling effects of music and to determine their bearing upon the pleasure or displeasure experienced by the listener.

For the purpose of this study, Gatewood used 589 selections, which she played for her listeners in sets of 20 numbers to a program. Each listener was asked to record his judgment on each selection on the following points: (1) the degree of familiarity, whether pleasant or unpleasant, whether interesting or boring; (2) mental effect produced such as memory, imagination, fancy, logical thought; (3) the emotional effect produced, such as sadness, joy, reverence; (4) the predominant

29Ibid., p. 109.
factor in the particular composition, whether rhythm, melody, harmony, timbre; (5) and an estimate of the technique of the artist.

From the data gathered, Gatewood concluded that there was a direct relationship between the degree of enjoyment and the intensity of the emotional effect, or in other words that marked emotional effect accompanies marked musical enjoyment. Another interesting point studied by Gatewood was the relation between emotional effect and enjoyment as follows:

Other things being equal, those selections which show high emotional effect are most enjoyed. Those selections which show several emotional effects are more enjoyable than those which show one or more, other things being equal. Those selections, the sum of whose emotional effects are great, show greater musical pleasure. One cannot predict the kind of emotional quality from the score on pleasantness, for the simple reason that any emotional quality may be accompanied by marked musical pleasure. There are marked individual differences in relative order, but the relationship of pleasure and emotional qualities is very evident.30

The studies cited in this chapter, on the effects of heredity on musical talent, while not conclusive, show a great deal of similarity. The studies of Davenport (1920), Kock and Mjoen (1930), and Scheinfeld (1937), arrive at the same conclusions: that "musical" parents tend to have "musical" children, and "non-musical" parents tend to have "non-musical" children.

There is a wide difference of opinion as to the value of

various musical tests to determine musical aptitudes. These tests have been going through a process of revisions from the turn of the century up to the present time.

Gatewood and Hevner came to the same conclusions, namely, that music produces a markedly uniform response on a group of people. This response was the same, both for people in the higher intelligence bracket, and for those of the lowest intelligence of the group tested.
CHAPTER II

A COMPARISON OF THE MUSICAL BACKGROUNDS OF MUSIC MAJORS AND THOSE OF NON-MUSIC MAJORS

In this comparison of musical background of representative students, the data on the questionnaires have been divided into two parts. The first part deals with the student's musical background in the public schools, prior to college; the second part with the student's musical background outside of school prior to college. The second part which includes private musical instruction, deals mainly with the student's home environment and the influence of parents and close relatives upon his musical training. Since one hundred students are used in each group, the actual number used in each comparison is also the percentage.

Table 1 shows the percentage of college students from both music and non-music groups, who have participated in music organizations and class work in grade school. The class work in the schools of Texas includes appreciation, history, fundamentals of music, and class singing.

Seventy-seven music majors, as compared with fifty-two non-music majors had some form of music in the grade school. Several of this number had more than one type of musical
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<th>Kinds of Music</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
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<tr>
<td></td>
<td>Number</td>
<td>Average Number of Years</td>
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<tr>
<td>Chorus</td>
<td>45</td>
<td>2.99</td>
</tr>
<tr>
<td>Band</td>
<td>26</td>
<td>2.23</td>
</tr>
<tr>
<td>Orchestra</td>
<td>12</td>
<td>2.25</td>
</tr>
<tr>
<td>Class</td>
<td>23</td>
<td>3.91</td>
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</table>

experience, the most popular combination being band and chorus. In choral singing, Table 1 shows the greatest number of participants for both groups, with band second.

Many of the non-music majors made it clear in their comments that they did not have adequate musical instruction in the early part of their education. A number of the students in this group attended rural schools where no music at all was taught, and what was taught was not adequate to meet the needs of the student. One of the students commented as follows:

The school I attended was a very small one, and there were no facilities to teach music of any type. I think that music is
very important to everyone and that it should be taught in all schools no matter how small.¹

Of this group many were too poor to afford private lessons, but expressed a desire to study if the opportunity had been theirs. Of this problem one of the comments stated:

No music instruction has ever been available for me. I have since early childhood had a desire to learn piano, but family finances prevented it. I still would like to study piano as a hobby.

It is interesting to see according to Table 1, that the non-music majors had a greater average number of years in chorus and orchestra. In all of this survey, this is the only time that the non-music majors have had a greater percentage of one of the tables than the music majors. Especially in the case of orchestra, where only two of the non-music group polled participated, the number is far too few to admit a generalization. It is definitely evident that both groups did not receive enough musical instruction in the lower grades. In chorus, which had more participants from both groups than did band, orchestra, or class, only 45 per cent of the music majors and 33 per cent of the non-music majors received instruction.

Table 2 shows the percentage of students from both groups who had participated in music organizations in high school.

¹Eight music majors made similar comments in their questionnaires, while twelve from the non-music group stated that they attended rural schools where very little music was taught.
TABLE 2
THE NUMBER OF STUDENTS WHO HAD PUBLIC SCHOOL MUSIC IN HIGH SCHOOL

<table>
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<td></td>
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<td>Average Number of Years</td>
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<tr>
<td>Chorus</td>
<td>63</td>
<td>2.54</td>
<td>29</td>
<td>2.13</td>
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<tr>
<td>Band</td>
<td>48</td>
<td>2.96</td>
<td>16</td>
<td>2.62</td>
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<td>Orchestra</td>
<td>22</td>
<td>2.59</td>
<td>3</td>
<td>1.66</td>
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</tr>
<tr>
<td>Class</td>
<td>17</td>
<td>1.70</td>
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</tbody>
</table>

As shown in Table 2, there is a definite increase, in high school, in the musical activity of the music majors over the non-music majors. The greatest increase is apparent in band and chorus. This increase is to be expected because of the emphasis put on these activities in most high schools. Chorus had a greater number of participants in each group than band, orchestra or class work. This would be due largely to the fact that more students can be used in chorus; and in small schools a choir is not so great a financial problem as a band or orchestra. Moreover, choirs can be trained with students that have not had previous musical instruction.

Participation in orchestra shows the greatest increase from grade school to high school for the music majors, while
for the non-music majors only one more student entered this activity. Orchestra is a more specialized field than chorus and is slightly more so than band. This may be the reason not only that a greater number of music majors entered this field, but that fewer non-music majors, presumably lacking the necessary skill, did so. Violin, which is the backbone of the orchestra, takes years of study to perfect and most students who play this instrument study privately. Furthermore, a student has to be extremely interested in music to want to play in an orchestra, because it does not have the glamor of uniforms and the football formations that the band does. There is a decrease in music class work in high school because, in Texas at least, more of this type of instruction is taught in the grades. A number of the larger schools have theory classes to offer students in high school, but as a whole these are usually lacking.

Table 3 shows the students from both groups that received credit for music courses.

<table>
<thead>
<tr>
<th></th>
<th>Receiving Credit</th>
<th>Not Receiving Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Majors</td>
<td>71</td>
<td>20</td>
</tr>
<tr>
<td>Non-Music Majors</td>
<td>31</td>
<td>17</td>
</tr>
</tbody>
</table>

Table 3 shows the students from both groups that received credit for music courses.
From Table 3 it is evident that a larger number of music majors took music courses in high school than did the non-music group and a greater percentage of the music group received credit for these courses than did the non-music group. This could be accounted to several reasons, namely: (1) in a large number of schools in Texas music is not taught; (2) that in many schools in Texas, even though music courses are taught, affiliated credit is not given for these courses; (3) that in a number of schools only one-half of a credit is given for the music courses as compared with full credit for other academic courses. Although in a great part some of the rewards received for music are intrinsic, there is a definite increase of interest stimulated by the knowledge that credit can be received for music courses.

Table 4 shows the students from both groups that did or did not consider their musical training adequate.

TABLE 4
NUMBER OF STUDENTS WHO CONSIDERED THEIR MUSICAL TRAINING ADEQUATE

<table>
<thead>
<tr>
<th>Kinds of Music</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Chorus</td>
<td>28</td>
<td>34</td>
</tr>
<tr>
<td>Band</td>
<td>26</td>
<td>24</td>
</tr>
<tr>
<td>Orchestra</td>
<td>14</td>
<td>13</td>
</tr>
</tbody>
</table>
A number of things have to be taken into consideration in asking a person whether he or she thinks that the training they received in school was adequate. Such things as personal feelings, attitudes toward music, and likes and dislikes of the teacher. However, by the time students have been in college for a year or two, they are able to look back on courses taught in high school and make fairly reliable judgements as to whether they received adequate training in specific fields. It is interesting to note that more music majors stated that chorus was not adequately taught than those that thought they received sufficient instruction. This may be because in many small schools choruses are started by teachers who are not trained in that field, but who like to do it. It is also interesting to note that the music majors are much more critical of their instructors than the non-music group. Practically all college students in any field, wish that they had received more instruction in their field before they started specialization.

From Table 5 we find the number of students from each group that played an instrument, and the kinds of instruments that were played.

In the case of the music majors, a few students played more than one instrument. This brought the total to 108 for the music majors and forty-five for the non-music group. As would be expected piano heads the list with clarinet the most popular band instrument, though this may not necessarily
TABLE 5

THE NUMBER OF STUDENTS WHO PLAYED AN INSTRUMENT IN SCHOOL

<table>
<thead>
<tr>
<th>Kinds of Instruments</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>33</td>
<td>16</td>
</tr>
<tr>
<td>Clarinet</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>Cornet</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>Strings</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Percussion</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Trombone</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>F. Horn</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Flute</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Baritone</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Tuba</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Saxophone</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Harp</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

be the student's choice. Many band directors start beginners on the clarinet because the student can be switched to the saxophone, oboe or bassoon as the needs of the band demand. For the music majors the cornet is next in favor but only one student from the non-music group played this instrument. The cornet is another popular beginner's instrument with students and band directors. Many boys like this instrument
because it is loud and carries the melody, usually. Directors like the cornet because a student can switch to other instruments of the brass section without a great deal of difficulty. If schools cannot afford to furnish instruments for the students, the clarinet and cornet cost less than some of the other instruments, and parents can more easily purchase these instruments for their children.

In the percussion section the two groups tied with nine each. The percussion section is an important section in any band, yet directors at times are called on to place students that can not read music in that section. Especially for the bass drum, it is good if the drummer is musical, yet it is more important that he or she be large and strong enough to carry the drum.

String players are numerous for the music group, and only two students played this type of instrument for the non-music majors.

Table 6 shows the average years of instruction received by both groups in school and out of school.

<table>
<thead>
<tr>
<th>Kinds of Instruments</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In School</td>
<td>Out of School</td>
</tr>
<tr>
<td>Piano</td>
<td>0</td>
<td>7.06</td>
</tr>
<tr>
<td>Band</td>
<td>3.54</td>
<td>4.18</td>
</tr>
</tbody>
</table>

TABLE 6
AVERAGE YEARS OF INSTRUCTION RECEIVED IN SCHOOL, OUT OF SCHOOL
The average years of instruction received by music majors on piano and band instruments during school years is much greater than for non-music majors. Table 6 shows that the percentage of music majors who received piano instruction outside of school is about twice as great as that for non-music majors. It is interesting to note that the music majors also averaged about one year more of instruction on band instruments out of school than they did in school, and that the non-music group averaged about one year less. A student may play an instrument in school because of the credit offered, the uniforms and the trips that band members participate in. To study music outside of school means something quite different. This means that students must have a willingness to study and practice extra hours for which no school credit is offered.

Table 7 lists the various musical functions that the music majors and non-music majors participated in.

In Table 7 the non-music majors fall far far below the music majors in participation in musical activities, both in the public school and community affairs. It is interesting to note that the biggest differences in percentages is evident in the more specialized phases of musical activities, such as operettas, civic band, civic orchestra, and civic chorus.

Assembly programs, as would be expected included the greatest total number of participants, although 85 per cent of the music majors appeared on programs as compared to 30 per cent of the non-music group.
### TABLE 7

THE NUMBER OF STUDENTS THAT PARTICIPATED IN VARIOUS COMMUNITY MUSICAL FUNCTIONS

<table>
<thead>
<tr>
<th>Kinds of Function</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assembly Programs</td>
<td>85</td>
<td>30</td>
</tr>
<tr>
<td>Operettas</td>
<td>25</td>
<td>6</td>
</tr>
<tr>
<td>Civic Band</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>Civic Chorus</td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>Civic Orchestra</td>
<td>13</td>
<td>3</td>
</tr>
<tr>
<td>Church Choir</td>
<td>62</td>
<td>19</td>
</tr>
<tr>
<td>Sunday School Orchestra</td>
<td>19</td>
<td>5</td>
</tr>
<tr>
<td>Family Group</td>
<td>40</td>
<td>17</td>
</tr>
<tr>
<td>Neighborhood Group</td>
<td>53</td>
<td>20</td>
</tr>
<tr>
<td>Others</td>
<td>24</td>
<td>10</td>
</tr>
</tbody>
</table>

The second greatest number of participants is noticeable in the church choir, but the differences in percentages between the two groups is already widening, owing to the greater skill which is needed in sight reading. Church choirs, as a rule have one weekly rehearsal, and must each week prepare a musical program for the following Sunday. Although unmusical persons are allowed to participate in most church choirs, there must be a nucleus of good musicians for a
director to depend upon. Unlike the family and neighborhood groups, which harbor a comparatively large number of participants—though not necessarily a great deal of skill—the gap between music majors and non-music majors in participation widens sharply for operattas, civic band, civic chorus and civic orchestra.

Some of the functions listed by the music majors under "others" were: Chamber groups, dance bands, ensembles, recitals, army bands, and professional bands. Some of the functions listed by the non-music majors were army choir, and recitals.

From Table 8 we find the number of students for both groups that had a radio, piano or instrument in their home.

**TABLE 8**

THE NUMBER OF STUDENTS WHO HAD A RADIO, PIANO, OR INSTRUMENT IN THEIR HOME

<table>
<thead>
<tr>
<th>Kind</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio</td>
<td>97</td>
<td>92</td>
</tr>
<tr>
<td>Piano</td>
<td>90</td>
<td>63</td>
</tr>
<tr>
<td>Others</td>
<td>50</td>
<td>25</td>
</tr>
</tbody>
</table>

According to Table 8 practically all students in both groups had a radio in their homes. The percentage of non-music majors having pianos in the home was considerably less than the number of music majors. A number of non-music majors
listed this as the cause for not studying music when they were young. This is the same as the comments given under Table 1. There were twice as many music majors that had other instruments in their home as non-music majors.

It is very evident from Table 9 that the music majors were more interested in a wider variety of radio programs than the non-music majors.

### Table 9

THE NUMBER OF STUDENTS LISTING VARIOUS RADIO PROGRAMS AS THEIR FIRST CHOICE

<table>
<thead>
<tr>
<th>Kind</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedies</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Dramas</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>Popular Music</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>Semi-Classical</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>Classical</td>
<td>41</td>
<td>1</td>
</tr>
</tbody>
</table>

Both groups were very close in listing comedies and popular music as their first choice. It is generally presumed that people in the music profession like only classical music, and frown on all folk music in the popular vein.

\[2\text{See p. 21.}\]

\[3\text{See Table 5 for instruments listed under "others".}\]
According to Table 9 this is not the case, although there is a very wide spread in percentages in classical music. This might vary with the age group tested. The type of music that appeals to a boy or girl of fourteen might not be tolerated by the same person at the age of twenty-five. It is not an astounding fact that 41 per cent of the music majors listed classical music as their first choice, but it is surprising that only 1 per cent of the non-music majors felt that they liked classical music above all else. There is no proof but it is possible that 41 per cent is not a true answer for the music majors. Some in this group might not admit even to themselves that they ever liked anything but the highest forms of music.

A number in the group of non-music majors stated that they had learned to appreciate semi-classical and classical music after entering college. A comment from one non-music major was:

I have developed an appreciation for semi-classical and classical music, while attending college and going to as many concerts and recitals as possible.

It is interesting to note that all the music majors answered this question, which is evidence that they had been listening to the radio and had made their own discriminations as to what appealed to them most. However, only 44 per cent of the non-music group answered the question, the rest making a dash in each column indicating that they had read the question but felt undecided in answering.
Table 10 shows some differences in phonographs and the choice of phonograph records.

**TABLE 10**

THE NUMBER OF STUDENTS HAVING PHONOGRAPHS IN THEIR HOMES AND THE NUMBER LISTING VARIOUS TYPES OF PHONOGRAPH RECORDS AS THEIR FIRST CHOICE

<table>
<thead>
<tr>
<th></th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phonographs</td>
<td>41</td>
<td>31</td>
</tr>
<tr>
<td>Popular Records</td>
<td>20</td>
<td>30</td>
</tr>
<tr>
<td>Semi-Classical</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>Classical</td>
<td>32</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 10 shows clearly that the non-music group definitely preferred popular records over classical records. There were 10 per cent more of the non-music group stated that they preferred popular records. Here again we have a great spread in the preference for classical music by the music majors. Thirty-two per cent of the music majors stated their first choice was classical records while none of the non-music group listed this type as first choice. Sixty per cent of the music majors answered this question, with 34 per cent of the non-music group replying.
Table 11 shows the number of students that had opportunity to hear fine art programs regularly, occasionally, seldom or never.

<table>
<thead>
<tr>
<th>Those hearing programs</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regularly</td>
<td>32</td>
<td>15</td>
</tr>
<tr>
<td>Occasionally</td>
<td>39</td>
<td>44</td>
</tr>
<tr>
<td>Seldom</td>
<td>18</td>
<td>24</td>
</tr>
<tr>
<td>Never</td>
<td>11</td>
<td>17</td>
</tr>
</tbody>
</table>

According to Table 11 a larger number of music majors were able to hear programs regularly, but more non-music majors stated that they heard programs occasionally. Circumstances in many instances accounted for the fact that a large number of music majors, as well as non-music majors, did not have the opportunity to hear fine art programs regularly, occasionally or even seldom. Students from both the music and non-music groups, who lived in large cities such as Houston, Dallas, Fort Worth, San Antonio, Wichita Falls, and Lubbock, where good musical programs were fairly frequent, did take advantage of these programs. Of the twenty-three students from both groups that listed the towns just mentioned as their home, seventeen stated that they
attended fine art concerts regularly or occasionally. These were equally divided between the music majors and the non-music group. Finances prevented some from hearing musical programs regularly or occasionally, even though they were available. There were a few non-music majors living in towns where good musical programs were plentiful who did not take advantage of them because of lack of interest. In some small towns, several music majors had the opportunity of hearing musical programs regularly through the community concert programs which were sponsored by various civic clubs of the town.

From Table 12, we see from each group, the students that listed members of their immediate family that played an instrument.

<table>
<thead>
<tr>
<th></th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Father</td>
<td>26</td>
<td>9</td>
</tr>
<tr>
<td>Mother</td>
<td>64</td>
<td>19</td>
</tr>
<tr>
<td>Brother</td>
<td>34</td>
<td>9</td>
</tr>
<tr>
<td>Sister</td>
<td>43</td>
<td>20</td>
</tr>
</tbody>
</table>
It is evident in Table 12 that the music majors had greater advantages in the musical background in the homes. What we grow up with has a great influence as to what we are. In the case of music, families whose members play instruments and sing can be a great influence on children that are growing. It would seem from Table 12 that the mother has a great deal to do in influencing children to study music. Sixty-four per cent of the mothers in the music major group played some instrument, while only 19 per cent of the mothers of the non-music majors played an instrument. At least as far as performance goes, the father was the least musical of the family, with 26 per cent of the music majors and 9 per cent of the non-music majors having fathers who played instruments.

One of the greatest spreads in percentages was the students listing their brothers as playing an instrument, with 34 per cent of the music majors' brothers and 9 per cent of the non-music group's brothers possessing that accomplishment.

From one hundred music majors the total number of members of their families that played instruments was 167. While from one hundred non-music majors, only fifty-seven members played any instrument at all.

Table 13 shows the number of students from both groups that listed a member of their family that sang.

Except for the difference of the mothers that played an instrument over those that sang, Table 13 is very
similar to that of Table 12. As compared with the number of mothers from the music group in which 64 per cent played an instrument, the number that sang was 34 per cent. The difference between the percentage of fathers that played an instrument and the number that sang was larger by 8 per cent. The brothers and sisters that sang fall short of those playing instruments also.

As for the non music group's parents and siblings, the percentage of those who sang was less than those who played instruments. Taken as an overall picture the parents and siblings of the music majors that sang totaled 121, while for the non-music majors the total was thirty-three.

Relatives and close friends have a lot to do with our vocation as shown in Table 14.
### TABLE 14

THE NUMBER OF STUDENTS LISTING A RELATIVE OR CLOSE FRIEND THAT TAUGHT MUSIC AND THE NUMBER LISTING THIS AS AN INFLUENCE FOR THEM TO STUDY MUSIC

<table>
<thead>
<tr>
<th>Relative or close friend that taught music</th>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Influenced them to take music</td>
<td>50</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>2</td>
</tr>
</tbody>
</table>

Of the music majors 50 per cent had a friend or relative that taught music and 36 per cent listed this as a reason for studying music. Only 21 per cent of the non-music majors had a friend or relative that taught music and only 2 per cent listed this as a reason for studying music. It was noted that the musical parents, relatives and friends of the non-music majors usually sang in choirs or did solo work but very few played an instrument. On the other hand, the background of the relatives and friends of the music majors was much broader, in that the majority of them played instruments as well as sang in the choir. It is interesting to note that from the music group nine students listed their mother as a piano teacher and checked this as influencing them to study music. One of the music majors commented as follows:
All the public school music that I had was in the first five years in a rural school. My mother was the teacher of the first three grades and private piano instructor. Besides this she was responsible for the chorus, rhythm band, music appreciation, operettas, and recitals. After moving away from that rural community into town after town, I had no music lessons except private piano instruction from mother.

However, not all of the students felt this way. Another music major stated:

One of my theories is that heredity need not be the only determining factor in the musicality of a child, or immediate home environment either. I shall be interested in know the outcome of this survey. Of seven grandchildren of a musical couple, in which all were given musical training, I am the only one to choose music as a profession. Only one other cousin has much interest in music. My idea is that interest is killed by over-zealous parents.

Music is a very specialized vocation as is shown in Table 15.

<table>
<thead>
<tr>
<th>Private Instruction</th>
<th>Music Majors</th>
<th>Non Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>17</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Average Number of Years</th>
<th>Music Majors</th>
<th>Non Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.164</td>
<td>3.411</td>
<td></td>
</tr>
</tbody>
</table>

Of the music majors that studied with private teachers 85 per cent studied for an average of over seven years before
entering college to major in music. This was compared to 17 per cent of the non-music group with an average of 3.4 years of study. Rarely does the person decide on music as a profession after entering college. In most cases there have to be long years of study before entering college to be able to compete successfully even at the college level.

Besides spending a number of years in private study before entering college a number of music majors performed professionally before entering the music school, as shown in Table 16.

**TABLE 16**

THE NUMBER OF STUDENTS THAT PLAYED OR SANG PROFESSIONALLY BEFORE ENTERING COLLEGE

<table>
<thead>
<tr>
<th>Music Majors</th>
<th>Non-Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>1</td>
</tr>
</tbody>
</table>

Music is a profession that requires public performance. To be a good teacher it is best if a person has had experience in performing before the public. Twenty-nine per cent of the music majors had this experience to only 1 per cent of the non-music group. Some of the activities that the music group listed as professional work was in churches, funeral homes, dance bands, civic orchestras, civic choruses, boy choirs, radio, United Service Organization (USO) shows, operettas, and army bands.
CHAPTER III

GENERAL SUMMARY AND CONCLUSIONS

On the basis of the preceding investigation the following conclusions seem justified.

1. Of the two hundred persons questioned from both groups (one hundred music majors and one hundred non-music majors), 129 received music instruction in grade school. However, many comments from both groups made it clear that this instruction was not adequate.

Music instructors are missing a great opportunity in not putting more stress on music in the grade school. The teachers that do teach are in many cases unsuited—through either personal, or more often perhaps, professional inadequacy—to give a child the correct start in music. Music should function early in the life of the child if he is to develop musically.

In regard to the variety of musical experiences, the urban communities offer a greatly enriched curriculum at all levels as compared with the rural communities. This was in evidence repeatedly in the comments on the questionnaires. It would seem necessary to develop a different type of curriculum in music for the rural areas which will utilize new teaching procedures including greater use of the radio,
phonograph, and the addition of good music teachers.  

Generally speaking, rural school systems cannot, or do not afford the services of the specialist in music education. This means that the "room" teacher must provide all the musical experiences which the children will get. Therefore, something must be done by local teacher training schools to improve the musical background of the rural teacher if the hosts of rural children are to be given significant musical opportunities.

2. The number of music majors who had public school music in high school was more than twice that of the non-music group in chorus, band, orchestra, and class work. It is evident that music in the high school had a great effect on the music majors. It is during this period that most students began to think about a profession. Each age has interests that are peculiar to it. In early adolescence there is a wide variety of interests, some of which are carryovers from childhood and some of which are new. As adolescence progresses, many of the childhood interests wane and new interests characteristic of the adolescent period absorb the attention of the individual. These new interests become the bases for adult interests, provided that the

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activities related to the interests prove to be a source of satisfaction to the individual. 3

3. The number of music majors who received credit for their music courses was 40 per cent greater than that of the non-music group.

Although part of this difference in percentage was due undoubtedly to the fact that more of the music majors took music courses, it can be said that any school that accepts music as a regular course in the curriculum will attract more students to those courses.

In some schools music is not considered as serious or as important as are other subjects. Many superintendents, principals and teachers in these schools know less about music than they do about any other subject in the curriculum. Everyone, on the other hand, has some knowledge of and much interest in athletics of different kinds. Prestige and dignity would be given the music classes if each student felt that the entire faculty was heartily in favor of music, and that it ranked in importance with mathematics, history, English, and athletics.

4. The majority of music majors thought that they did not receive adequate musical training in high school. The majority of non-music majors, on the other hand, thought that their training was adequate.

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3 Elizabeth B. Hurlock, Adolescent Development, p. 207.
5. Among the one hundred music majors, 108 instruments were played as compared to forty-five for the one hundred non-music majors.

The average number of years of instruction, in school and out of school, received by the music majors was more than twice that received by the non-music group. Apparently the music majors made fuller use of whatever advantages their environment, financial status, interest or aptitudes provided.

6. The one hundred music majors polled listed a total of 367 community musical functions in which they participated. The non-music group listed a total of 118.

The music majors were certainly a greater benefit to their community in being both able and willing to take part in community activities.

7. The number of radios listed in the music majors' and non-music majors' homes was practically the same. However, the music majors listed almost twice as many other instruments in their homes as the non-music group.

It is true that no matter how much interest and ability a child may have in music, it is an advantage to have the facilities at home on which to practice.

8. One hundred music majors stated that they listened to the radio and checked a preference as to their choice of programs. Only 44 per cent of the non-music group stated that they listened to the radio and made a definite choice. Forty-one per cent of the music majors listed classical
music as their first choice to only 1 per cent for the non-music group.

It is evident from this study that good musical tastes in adults are made prior to college. Also, that the music majors are much more interested in all types of radio programs than the non-music group. Similar evidence was found in the case of phonograph records.

To prepare people for the worthy use of leisure time should be one of the objectives of music education. Listening to good music is a valuable and interesting way to spend leisure time. The Federal Communications Commission in 1948 quoted an estimate that there were 73 million radios in the United States. These statistics present one of the greatest challenges that could come to music educators. The schools should foster appreciation for such programs as the Telephone Hour, Voice of Firestone, the Boston Symphony, and many others.4

9. Seventy-one music majors stated that they attended fine art programs either regularly or occasionally, while 59 per cent of the non-music group attended the fine art programs occasionally. Although more music majors stated that they attended programs regularly, more of the non-music group attended them occasionally.

It would seem that the non-music group was almost as interested in attending fine art programs as the music group, and that a good per cent of both groups that lived in large cities were frequent in attendance.

10. For the music majors, 167 members of their immediate family played instruments, as compared to only fifty-seven for the non-music group. Sixty-four per cent of the mothers from the music group played an instrument as compared with only 19 per cent of the non-music group. It is interesting to note that this is the same percentage found by Scheinfeld in his study of musical heredity. 5

It is evident from this study that home environment, especially the mother, has a large part to play in influencing a student to choose music as a vocation. Results were the same for families that sang.

11. Fifty per cent of the music majors had relatives or close friends that taught music and 36 per cent listed this as a reason that they started the study of music; while 21 per cent of the non-music group had relatives or friends that taught music and only 2 per cent stated this was an influencing factor in the study of music.

Certainly this is an important reason for students to choose music as a career, just as home environment is also an important part. These two factors are very closely related.

5See p. 13.
12. Sixty-eight per cent more music majors studied music from private instructors than the non-music group. Moreover, the music majors averaged about twice as many years of study.

The relationship of this study to those discussed in Chapter I is as follows: The work of Seashore, Kwalwasser, and Haecker and Ziehen were studies in musical capacities, while Gatewood and Hevner were concerned with the immediate effects of musical performance on the listener. Consequently none of these works bore any direct relation to this present study. However, some of the conclusions in this study are very similar to those found in the studies of Lincoln, Gatewood and Hevner were concerned with the immediate effects of musical performance on the listener. Consequently none of these works bore any direct relation to this present study. However, some of the conclusions in this study are very similar to those found in the studies of Lincoln, Davenport, Koch and Mjoen, and Scheinfeld. Lincoln found that children from the larger cities showed more appreciation for music than those of the rural communities. This is similar to the findings in Table 1 and Table 10, in that students from the rural communities stated that they did not receive a good background in musical training. Davenport's study pointed out that musical parents tend to have musical children. Table 12 and Table 13, substantiate this in that by far the greatest number of families of the music

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6 See p. 4.
7 See p. 6.
8 See p. 7.
9 See pp. 16-19.
10 See p. 8.
11 See p. 18.
12 See p. 11.
13 See p. 13.
majors were musical in some degree. Koch and Mjoen found similar conclusions in that if both parents are musical the children are likely to be musical. The musical background of parents, siblings, and relatives who were musical in some degree is found in Tables 12, 13, and 14. This is similar to the study made by Scheinfeld in that the percentage of mothers that were musical was the same. Scheinfeld's study showed a greater percentage of musical fathers and siblings than does the present study.

The conclusions in these studies have not revealed anything surprising. However, corroborative evidence of this sort is not without value. It can not be said that the findings are conclusive, but they do throw some light on certain aspects of this field.
APPENDIX
APPENDIX

PART I

Questionnaire

Name ___________________ Age _____ Classification ________
School Address ____________ Home address ____________
Major ____________________

How many years of Public School Music in the Grades (Before High School) did you have?

In Chorus ______
In Band ______
In Orchestra ______
Others ______

Did you receive credit for these courses? Yes _____ No _____

Did you consider this training Adequate? In Chorus ______
In Band ______
In Orchestra ______

What instrument did you play in school? ________________

How many years did you receive instruction on this instrument in school? _______. Out of school? _______.

Was this instrument owned by the school _____ by yourself _____?

Did you have an opportunity to play with any of the following:

Assembly Programs __________
Operettas __________
Civic Band __________
Civic Chorus __________
Civic Orchestra
Church Choir
Sunday School Orchestra
Family or home group
Friend or neighborhood group
Others

Did you have a radio in your home? Piano

Other instruments

PART II

What programs did you listen to? Comedies, dramas, popular music, semi-classical, classical music. (List in order of preference, 1, 2, 3, etc.)

Did you have a phonograph in your home at that time?

What records did you play most? Popular, semi-classical, classical. (List in order of preference, at that time.)

Did you have an opportunity to hear fine arts programs (symphony concerts, recitals, operas, etc.) in or near your town? Regularly, occasionally, seldom, never.

Name the instruments that the following members of your family have played.

Father
Mother
Brother
Sister

Do they sing? (Church choirs, solos, etc.)

Father
Mother
Brother
Sister

Is any other close relative musical?
If so, did this influence you to take music? 

Did you receive private music instruction prior to college? 

. If so, explain 

Comments:
QUESTIONNAIRE

(Questionnaire used by Virginia Lincoln in her study of musical tastes of primary children.)

To Be Asked the Children

1. Name the musical instruments you have in the home.

2. Name the members of your family that play an instrument. Tell what each plays.

3. Do you have a radio in your home?

4. How many hours per day do you listen to the radio?

5. Name your first three favorite radio programs.

6. Name five other programs you listen to occasionally.

7. Do you listen to the opera on Saturdays?

8. Do you listen to: The Ford Hour, Uncle Ezra, Amos 'N Andy, The Barn Dance, Texas School of the Air, Ma Perkins, Henry Aldrich, Fibber McGee and Molly, Dick Tracy.

9. Does your family ever sing around the piano? Name five songs you like to sing.

10. How often do you go to concerts, or special musical programs in your town or community? Name some you have attended since school started last September.

11. Do you sing in a church or a church choir?

12. What musical games do you play?

13. Do you play in the school orchestra? In the band?

14. Do you sing in the school's Glee Club?
15. What musical instruments have you made?

16. Name five great composers you have been discussing in your group this term.

17. How many minutes per day do you spend studying, playing or listening to music? At home. At school.

18. List five songs you have learned recently.

19. Do you think up tunes in your head? Have you composed any song?

20. Do you know any rhyme or little poem you could think up a tune to sing with it?

To Be Asked the Teachers

1. What per cent of your children have high, medium or low musical tastes? high medium low.

2. List items in home environment which are largely responsible for musical taste of your children.

3. How much time do you devote daily to music appreciation? Minutes.

4. Do you correlate music with other subjects taught? What subjects?

5. How do you use the radio in music appreciation? How many minutes per day do you use the radio? Name the programs your pupils like best.

6. How many minutes per day do you give to rote songs?

7. Which instruments are most popular with your children?


10. Do you use the piano in your teaching? . . . . If so, how much do you depend on it? . . . .

11. What musical instruments have your children made this year? . . . .
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Articles


Unpublished Material