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## A Survey of Musical Attitudes at Hazelwood Central High School

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MS715  
1992

A SURVEY OF MUSICAL ATTITUDES AT  
HAZELWOOD CENTRAL HIGH SCHOOL

BY  
JOHN L. MEURER



Submitted in partial fulfillment of the requirements  
for the Masters of Arts in Education Degree  
Lindenwood College  
August, 1992

## ABSTRACT

The purpose of this study was to determine by survey whether or not the parents and students of Hazelwood Central High School were satisfied with the curriculum and trends of the instrumental music program. The survey was compiled from current literature dealing with politics, competition, music curriculum vs. academics, and jazz education.

In this study data were collected by surveying graduating seniors and parents from the music classes of 1991. The sample consisted of 34 students and 35 parents. The data gathered for this study were analyzed by the *t*-test for significant differences between parents and students. Differences were found in three of the items.

Analysis of the data collected by this survey indicated that:

1. On most issues the parents and students were in agreement.
2. The music teacher needs to review curriculum goals with the students and parents each year.

3. Further studies and surveys would be beneficial to the school.

This study could be used as a foundation for further information gathering and analysis in the direction of future music curriculum. The survey should also be given to all of the Hazelwood High Schools (East and West) for purposes of curriculum development.

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## Chapter 1

### INTRODUCTION

The simple love of music usually leads most teachers into the field of music education. Add to this the desire to work with children and music education can become a very satisfactory profession. However, there are pitfalls in the field of music education that can complicate what would seem to be a simple vocation.

The first and most prevalent problem that teachers face in education is politics. While the young teacher/student works for years to learn his craft as an artist and educator, he will be reminded from his first day of employment that he is working for the people of the district who have elected their representatives. These representatives can and will play a large role in what and how we teach. This role can be negative or positive depending on how the teacher approaches his role in the community and utilizes his artistic knowledge to educate his community on the importance of valuable education. A teacher who is unaware of the desires of the community will find himself in an ineffective position. With all of the performances, music is especially subject to this scrutiny. Politics has affected music education on local, state, and national levels

(Jorgensen, 1990).

Locally music programs have come under attack by the Secondary School Principal's Association who claim that "Instrumental and Vocal Music have pulled too many students out of the classroom for concerts and festivals" (Lidecke, 1990, p.1). State wide the Missouri Music Educator's Association has been unsuccessfully lobbying for an office of Fine Arts within the State's Education Department.

In response to the pressures of changing elected personnel many teachers begin to utilize performances and competitions as the answer to criticisms of their programs. If the teacher can give the parents a "good show" in lieu of preparing the students to focus on quality music education the teacher would be under less pressure to educate his community by actually teaching.

Parents and students alike seem to enjoy performing. It is relatively easy to watch a student perform in concert. However, the music educator must remain aware of the delicate balance between teaching a quality curriculum and overusing a program for public relations purposes (Battisti, 1989).

Competitions are one of our larger forms of performance in the 1990's. A great debate now goes on in the musical community about the value of such band

competitions. No one would argue "that as long as he/she wins" the music teacher will find himself well supported by school boards, administrations, parents and even students. But how does competition equip the music student to deal with the quality of musical education necessary to continue his learning (Austin, 1990)?

Once the teacher/administration determines that they want the best music education for their students, they must then determine what subjects will be taught in the music department. The last 30 years have given us an educational "explosion" that includes such diversities as music literature, music theory, and lately, jazz band classes. The question is should we be "teaching" jazz band and if so, what exactly should we be teaching (Kuzmich, 1988)?

#### Purpose of Study

As stated earlier a teacher who is unaware of the desires of the community will find himself in an ineffective position. The purpose of this study was to evaluate opinions of the Hazelwood Central High School music community through a survey of the senior musicians and their parents. The survey was to determine what opinions were effecting the music program and whether or not the parents and students

were satisfied with the curriculum and trends in instrumental music. Since the high school seniors have spent 3 1/2 years in the music program they have considerable familiarity with all of the offerings at the school. In addition the seniors are very close to graduation and it is assumed that they will answer the questionnaire honestly.

The questionnaire deals with politics, competitions, performance vs. academics and jazz. It is also assumed that the parents have not received the same experience as their children. This can either be a positive or negative factor.

#### Description of the Hazelwood Central Music Program

In 1854, the City of St. Louis, Mo Public School system was reported by Charles A. Putnam to be one of the "best organized and graded systems in the country." The course of study consisted of arithmetic, grammar, reading, rhetoric, punctuation, geography, writing, and vocal music. (Phillips, 1911)

In 1872, the Office of County School Commissioner was re-established and as county schools evolved their curriculum was also expanded to include vocal music. By 1876 the city of St. Louis elected to divorce itself from St. Louis County and its vast area. It was during this period, in the middle of the 19th

century, that the farmers of north county became concerned enough in their sparsely populated area that they decided to do something about the education of their children. What is now considered the Hazelwood School District is located in North St. Louis County encompassing approximately 78 square miles (Franzwa, 1977). The district is divided into three sub-districts; East, West, and Central. The music program at Central has been housed since 1976 in the Fine Arts wing of the new high school.

The music program at Hazelwood Central High School consists of grades 9-12 and is divided into three sections, band, vocal and Orchestra. Band is further divided into four playing levels, three varsity bands and one concert band. Varsity band contains average of 50-55 students and concert band contains 65-75 students. All bands contain a full orchestral instrumentation and are considered performing groups. Choirs are divided into two categories, performing and non-performing. Performing choirs are girls choirs (Soprano I and II, and Alto I and II) and Concert Choir (Soprano, Alto, Tenor, Bass). Both choirs are audition groups and contain 45-65 students. Non performing choirs contain 28 - 35 students each.

Orchestra consists of string players, (violins,

violas, cellos, and bass). The orchestra presently contains 42 students and is considered a performing group. The entire music department contains 2 full time and one part time faculty and department chairman.

A budget is given to the Department for music and scores (\$2500) and instrument repair (\$3000). The use of this money is left to the discretion of the music teachers and department chairman.

Once every seven years the department re-evaluates the curriculum guide to update the music programs in the District. The Guide contains written objectives for instrumental music and lists various suggested learning experiences for the students. It calls for students to play in small ensembles and as soloists. The Guide also states; "Band classes will study and perform a wide variety of the finest literature with emphasis placed on developing instrumental techniques" (Hazelwood, 1984, p.14)

It is hoped that an awareness of the opinions of the parents and students at Hazelwood Central High School will help the music department further develop guidelines for advancements in quality music education. It is also hoped that the survey can be used to bring together the parents and teachers so

that everyone is working towards the best music education possible for the students.

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... we have to adopt certain... increased... attention... importance... Jonathan... educator... needs... needs... be... community... want... with... of those... political... former... "Curriculum... (Ladance... report... high school... history... support...

## Chapter 2

### REVIEW OF THE LITERATURE

#### Politics

"Knowing why we teach as we teach, why we adopt certain curricular and instructional approaches, increases our effective power because it focuses our attentions on those issues that are our prime importance to us as music educators" (Estelle R. Jorgensen, 1990, p. 21). As a professional, the music educator must take into consideration not only the needs of the curriculum but his own experience and needs as a performing artist. While doing so, he must be painfully aware of the needs and desires of the community that surrounds him because as a public servant it is his job to share experiences and talents with the students and to listen to the needs and wants of those who pay the salaries. Teachers live in a political environment. A prime example would be former Secretary of Education, William J. Bennett's "Curriculum for American Students, December 29, 1987" (LeBlanc, 1988, p. 15). Bennett spelled out in his report what he considered the ideal curriculum for a high school. Included in this was 1/2 year of music history. While his recommendation does seem to support music education it does not attack the problem



of how to deal with both classroom education and performing education. If implemented wisely, Bennett's recommendation would create new jobs for music educators and contribute to a desirable expansion of high school music staffs, however, performance groups make a unique contribution to music programs that can never be supplied by academic course work. They develop important skills and pride for schools, parents, and community. The high school music program can be weakened by any curriculum that erodes the strength of its performing groups (LeBlanc, 1988). States Professor Albert LeBlanc of Michigan State University: "It would be regrettable if rehearsal during school hours were to be eliminated or if performing group classes lost academic credit because of the Bennett Report" (p.17).

According to Karl Glenn, former President of the Music Educators National Conference: "There are those who view the arts as educational extras. They have little understanding of the fact that study of the arts requires disciplined and structured learning" (p.6). Music accomplishes through detailed rehearsal what education in any subject should: A good knowledge of history, techniques, composers, and forms. Music students should know where to go to hear good music, how to respond to good music and how to

judge good music regardless of its origin or style (Glenn, 1991).

D. L. Cuddy (1989) of the National Institution of Education reported that ex-Secretary of Education Lauro Cavazos stated that "the performance of American High Schools has stagnated despite sharp increases in spending" (p.3B). Mr. Cuddy goes on to compare the basic education of generations of immigrants to today's well off children. He cites, as do Secretaries Mr. Cavazos and Mr. Bennett, a broad return to sound education through basics.

These statements lead further to a critical survey and report by the Missouri Association of Secondary Principals released by Robert E. Bartman, Missouri Education Commissioner, on September 25, 1990 in the St. Louis Post Dispatch (Lidecke, 1990). It states:

Missouri High School Principals said Monday that extra-curricular activities were taking too much time away from study, and they urged local school boards to review their programs to reduce the time lost.

A survey by the Missouri Association of Secondary School Principals said the following activities were taking most time away from classroom work: Instrumental and vocal music, Future Farmers of America, boys and girls track and golf, softball and baseball, Future Homemakers of America, and speech and debate.

Commissioner of education Robert E Bartman and officials of the Principals association released the report at press conferences in St.

Louis, Kansas City, Springfield, and Jefferson City. (p. 1)

The Principals believe that some time is lost on fund raising and that students and teachers who are coaches are leaving the classrooms thus affecting nonparticipating students by not being in class. The latter part of the article goes on to say:

The high school principals made no recommendations for changes in football programs but suggested reduced basketball schedules and shorter travel times for basketball teams.

Robert C. Howe executive director of the principals association said there was "A universal complaint" by high school principals about time lost to extra curricular activities. He said a principal may object to sending the school band to an event on school time, and then "community pressures may change his mind."

Howe said the principals supported student activities as a part of the total school program. "We [Principal's Association] feel, however, that activities should be in addition to, not instead of, the academic program."

[Commissioner] Bartman said current practices "give a signal that what's going on outside the classroom is not as important as what is going on inside the classroom. (p. 1)

The St. Louis Suburban Music Educators Association responded to the secondary principals' article by moving the Local Solo and Ensemble Festival from a week day activity to a Friday night and Saturday activity. The apparent effect of this change is still to be determined, but it is articles like these that take music education out of the school buildings and place it in the hands of politicians.

### Competition

Estelle Jorgensen (1990) writes; "Through reflection we are able to focus on what we see as essential....having a personal philosophy prevents us from being swayed by every new idea that comes along or pressures educators to do things as others do things, such as competition, trips, or pressure from authority" (p. 22). However, the ideas of others can sometimes help to broaden philosophical outlook and evaluate positions so that they can remain fresh and up to date. Music educators must seek every opportunity to better prepare themselves to examine the ideas and philosophies of the profession and how they may be better able to serve music students. Any discussion of philosophies and values leads to the questions of music education's practices and goal structures.

One of the practices of the past 60 years is the music competition. These group and individual competitions were once designed not to win a prize, but to pace each other on the road to excellence. Over the years, however, education needs have more and more been overtaken by the pursuit of awards, money, and prestige. This has, in turn, led to the standardization of performance practices, and the growth of the music industry's revenues. Many of

today's teachers are engaged in a constant race to be number "one". And in the final analysis, music education appears to be a by-product rather than a primary goal. The question becomes, "is competition a worthwhile educational tool, or does competition by its very nature, undermine the learning process" (Jorgensen, 1990, p.22)?

According to James Austin (1990) there are several myths surrounding competition. He states:

A little healthy competition never hurt anyone mirrors a common belief that competition is an effective means of generating student interest, stimulating students toward higher level of achievement, measuring students' achievement in relation to that of other competitors, and preparing students for the eventualities of winning and losing in the real world. (p. 22)

Contests and other forms of competition are perceived by parents, students, and teachers as being valuable experiences for the music student and many directors feel pressure to be competitive.

Alfie Kohn (1986) writes that popular beliefs about competition are not based on scientific facts. He attacks the ideas that 1) competition is inevitable as human nature; 2) competition motivates us to do our best; and 3) learning to compete builds character and self confidence. He adds that "individuals who rely most on the human nature argument are those who have benefitted from competition in the past and who will

benefit from maintaining the status quo" (p. 22). Kohn also cites the growing body of research that shows there is a tendency in music to place students from various levels in the same musical competition, a system that inevitably fails the weaker student. This will only lead to motivational failure for a large majority of students. Add to this the idea that we are confusing the term "competence" with "winning". Competence means to seek the next level of success while the "winner" of a competition will not necessarily have grown musically.

The term "goal structures" is frequently used by researchers to describe the classroom arrangement where students are evaluated and rewarded. In competitive goal structures, students work against each other towards a goal or reward. In cooperative goal structures, students work with each other towards a common goal. In individualistic goal structures, students work separately towards independent goals (Ames 1984).

Carol and Russell Ames (1984) have discovered that children use, within these different types of goal structures, rather unique methods of self-evaluation. The three components of self evaluation they have found are: 1) the performance-feedback that children focus upon; 2) the student's explanation or

interpretation of the causes of success and failure outcomes called attributions; and 3) the student's positive or negative feelings associated with these explanations called affect.

While competitive goal structures offer an immediate structured feedback, the Ames contend it tends to promote an egotistical type of motivation whereby children focus on social-comparison information and disregard instructional feedback. In other words, success is attributed to ability and not effort.

Table no. 1 shows that in cooperative goal structures, group outcomes shape self evaluations. A positive aspect is that students begin to explain success in terms of effort, not ability. Individual goal structures seem to promote student motivation for task mastery. When students are provided with opportunities for self improvement they develop a "task engagement" attitude focusing on how to do the task and the quality of their own effort or strategies (Ames, 1984). The obvious problem with "effort" is that in subjects that are subjective in nature, it does not lend itself to a structured feedback such as grades.

Table 1

Goal Structure	Feedback Focus	Attributes Focus	Sources of Positive Affect
Competition	Personal or group performance relative to others (win/lose)	Ability	Winning
Cooperative	Group performance relative to standards and/or prior achievement (low to high quality)	Effort	Reaching an intragroup goal or standard, making progress, putting forth adequate effort, using good strategies.
Individualistic	Personal performance relative to standards and/or prior achievement (low to high quality)	Effort	Reaching an individual goal or standard, making progress, putting forth adequate effort, using good strategies.

#### Characteristics of Goal Structures (Ames, 1984, p. 41)

The Ames' study indicates that competition may corrupt teachers to a greater degree than their students. Competition oriented teachers tend to view students in a dichotomous fashion (low or high ability) and often gear their efforts toward validating their own egos rather than accomplishing educational goals. In truth, competition may be curtailing student achievement among all students. James Austin closes by stating: "Music educators need to invest less time in the pursuit of competitive



success and more time determining how to best stabilize patterns of long term success and motivation" (p.25).

#### Curriculum-Performance vs. Academics

According to Dodson (1989), the school instrumental program is an assembly of wind, string, and percussion instrumentalists who are in the process of becoming musically educated. Early American school bands were modeled after professional bands or military bands. Given the flexibility of the bands (i.e. the ability to play indoors and outdoors while stationary or mobile) school bands became an important part of school and community events. Early American string orchestras were also modeled after the professional organizations. Thus, teaching students the skill necessary to entertain or to function at certain school events was the primary purpose of these early school instrumental classes. The need for a more musical role emerged along with contests. It did provide, during this growing period, the motivation that was needed to have the students strive towards a better musical performance. During this early American period it also solidified the teaching of performance skills as the primary educational component of school instrumental programs. With the

development of the college ensembles and original compositions for concert band, our educational focus is still on performance skills. Dodson (1989) asks, "does a good performance guarantee musical understanding" (p. 25)?

Dodson (1989) stated: "Professional musicians suggest that students need to acquire musical knowledge along with performance skills" (p. 26). Music theory, ear training, and music history are all areas of proposed study and most music educators are quick to agree in principle with these ideals. However, most music directors are overwhelmed with the need to prepare the next performance. Dodson (1989) states, "Greater musical understanding in rehearsal necessitates considerable change in student behavior, in teacher preparation, and in how the musical organization is perceived by students, parents, and administrators" (p. 27). The art of performance demands expression, and expressive performance demands that physical skill be accompanied by musical thought. Once it is established that the students must "think" music, they must know how.

Music is an aural skill. Students hear the music and the brain processes the information. Furthermore, cognitive thinking skills must be viewed as expanding and focusing knowledge, rather than detracting from

performance skills. Dodson (1989) also states that, "Active listening stimulates musical thought and therefore enhances musical performance" (p. 27). These are not separate modes of learning but expanded philosophies of how our students should perceive music. Teachers also need to work activities into their lesson plans. Once teachers are dealing with these aspects they can begin working in quality as well as quantity.

Quality refers to not only what is done but also to how well it is done (MENC, 1974). Quality cannot be dictated by the state or the school board. Quality must be the desire of the community where teachers work. Quality in music education will have a lasting value for students.

In the Hazelwood School District Instrumental Music Curriculum Guide (1984) there are three objectives dealing with literature and history. According to the guide students will be able to:

- Correlate the values of music history to performance.
- Perform music representing a variety of composers.
- Recognize differences in music form (p. 17).

According to the Music Educators National Conference, students should not only clearly demonstrate their skills at reading and playing a varied repertoire of instrumental literature but also should be able to

demonstrate an understanding of music by being able to:

Discuss the historical and cultural background of the works performed by their ensemble.

Demonstrate a knowledge of music notation and major/minor scales and arpeggios.

Analyze the works performed by the ensemble in terms of the elements of music (p. 44).

### Jazz in the Classroom

Various disciplines are open now to all high school and junior high school students. In many schools today, the emergence of entry level jazz band and "pop band" classes are becoming available. Jeff Scanty (1990) writes that there are many schools now giving credit for jazz and pop band classes. The question becomes should school be teaching stage band and if it is added to the curriculum what exactly should be considered for credit?

The question of whether or not schools should be teaching jazz is one that must be answered by the community and school board. However, it is obvious that with organizations such as the National Association of Jazz Educators, that the union of composer, performer, and teacher is at an all time high. According to Bob Curnow (1989), President of the National Association of Jazz Educators "Anyone who is directing a Jazz group, at any level, who does not

believe in the importance of and in fact the necessity of improvisation in rehearsal and performance has missed the point of jazz education" (p.4). Curnow says "The chance to be creative, the ability to respond sensitively to what is heard are just some of the gifts which we give our students through the teaching and encouragement of jazz improvisation" (p. 4).

On December 4th, 1987, the U.S. Senate approved House Concurrent Resolution 57 designating jazz a national American treasure. It reads as follows:

Resolved by the House of Representatives [the Senate concurring], That it is the sense of the Congress that Jazz is hereby designated a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated. (Kuzmich, 1988 p. 10).

Organizations like the National Jazz Educators are working to ensure that jazz or pop bands become part of the curriculum of American schools. In addition, because jazz is an American idiom, most teachers feel a need to introduce it, if not on a daily basis, as an extra-curricular activity (Bash, 1988).

## Chapter 3

### METHOD

A survey was designed to discover how the students and the parents of Hazelwood Central High School's music department would feel about the topics discussed in the previous chapters (see Appendix A). The first part of the survey asked demographic questions of the parents and the students. The first two questions ask about musical background. Each of the other demographic questions are short and require only a yes or no answer. These questions were designed to discern whether or not the parents and students were heavily involved in and supportive of the music program.

The rest of the survey was designed to allow the parents and the students a flexibility in their answers. Since the questions are very broad, there is a great distance between strongly agreeing and strongly disagreeing (1-10). Each group was instructed both verbally and in writing not to discuss their answers either among themselves or with each other. The parents and students were also told both verbally and in writing that the survey was simply a tool and were asked not to be influenced by what they thought the instructor wanted.

The survey was taken at the end of the 1991

school year. The survey sample was made up of 34 graduating seniors. This represented 97% (33 students) of those who had completed 4 years of high school band or orchestra and 3% (1 student) who had completed 3 years of band or orchestra at Hazelwood Central High School. The survey was taken by the students during classroom time. These students (seniors) were chosen due to their experience and knowledge of the music program. Survey questionnaires were given to the parents and Music Boosters and 35 were returned. Members of the Music Boosters do not necessarily have students who are currently enrolled in the music program at Hazelwood Central. However, they have at sometime in the past had children involved in the music program; therefore, they were included in the survey.

When returned, the responses were tallied and a graph was designed for each of the 15 questions showing both parent and student responses in percentages. The parent and student mean scores are also shown to see if there were large differences of opinion between the parents and the students. In addition to the  $t$ -value, standard deviation for both parents and students, and the degree of probability was computed with an assumption of unequal variance (see Table 2).

Music programs have come under attack at the national, state, and local levels. Local and solo ensemble festivals are now held on Friday afternoons and Saturdays. This was done to keep students in the classrooms and on task (Liedecke, 1990); therefore the following item was included.

Item #1

Local and solo ensemble festivals should be held on weekends so students will spend more time in their classrooms.

There are those who view music as an educational extra. Their concept of the program is limited to marching band on the football field or on parade, or pep bands at basketball games. They have little understanding of the fact that the study of arts requires discipline and structured learning (Glenn, 1991).

Item #2

Music should be considered an extracurricular activity.

Item #3

Performances should be used as a public relations tool for the district.

Item #4

Music performance requires discipline and structured learning.



The former Secretary of Education William J. Bennett suggested a new curriculum that requires 1/2 year of study in music history for all students (LeBlanc, 1988).

Item #5

All students should be required by law to take 1/2 year of music history.

Item #6

The performing group should be the strongest part of a music curriculum.

The Missouri Association of Secondary Principals published a report in the St. Louis Post Dispatch that: "Extra-curricular activities including instrumental and vocal music are taking too much time away from study" (p. 1).

Item #7

Instrumental and vocal music are taking away too much classroom time at Hazelwood Central High School.

Contests and other forms of competition are perceived by parents and students as valuable music experiences for the individual students and the musical organizations (Austin, 1990).

Item #8

Competition motivates us to do our best.

Item #9

Learning to compete builds character and self confidence.

Item #10

Students at all levels should be in the same competition.

Item #11

A group or student who wins a competition has grown musically because of the experience.

Item #12

Hazelwood Music Educators should be working on individual goals rather than competitive group performances.

Performance skills are the primary educational component of our school music program. Professional musicians suggest that students need to acquire musical knowledge along with performance skills (Dodson, 1989).

Item #13

More than one hour of rehearsal time should be spent on musical understanding i.e. history, style, etc.

Item #14

Hazelwood Central patrons and students should be willing to give up one to two performances per year to allow students time for music theory, ear training, and music history.

There are many schools giving credit for Jazz or "Pop" band. The question of whether or not we teach jazz in our school is once again one that must be

answered by the community and the school board  
(Curnow, 1989).

Item #15

Hazelwood Central should be teaching Jazz band  
for credit.

t-Tests were used to compare the parents' mean  
responses to each item with the students' mean  
response. Table 2 lists the results. Only Items 2,  
4, and 15 revealed significant differences between  
parent and student opinions.

## Chapter 4

### RESULTS

#### Parent Demographics

The first question asked of parents was their instrumental music history. The survey shows that 32% were involved in high school instrumental music. Ninety-seven percent of these took music for 4 years. Still further, the survey shows that 62% were involved in both instrumental and vocal music in high school.

When asked if they continue to perform in the community, 24% (8) answered yes. Ninety-seven percent of the parents (34) felt that they fully attended the musical programs of their children. When asked about college, 94% of the parents (32) indicated that their child would attend college after high school. One hundred percent (100%) of the students (34) indicated they were going to college.

Fifty percent (50%) of the parents (17) indicated that they would want their child to study music in college and none (0%) would object if their child participated in musical performances in college. While they have ideas about what they want their children to study in college they have no objections regarding continued involvement.

Financial support from parents must also be taken

into consideration. The survey showed that 88% (30) of Hazelwood Central's music students owned an instrument. These initial costs were from \$200.00 for a used trumpet to \$5,000.00 for a used grand piano. Some families have multiple instruments. In addition, 24% (8) of Hazelwood Central's music students received private music lessons. The prices ranged from \$7.00 per 1/2 hour to \$25.00 per hour once a week. The parents seemed well aware that private tutoring would advance a student at a greater rate. They were willing to invest money in their child's musical experience.

#### STUDENT DEMOGRAPHICS

As stated before, 88% (30) of the students owned their own instruments and 24% (8) were taking private lessons. When asked about how much musical involvement the students had at Hazelwood Central, 70% (24) were involved in more than one musical group at school and 44% (15) were involved in musical groups outside of school.

One hundred percent (100%) of the students said they would be going on to college. Of that group, 30% (10) stated that they intended to study music, and 68% (23) indicated that they would like to continue performing, this included marching band and theater.

SURVEY

Item #1 on the survey stated: "Local Solo and Ensemble Festivals should be held on weekends." Both the parents and the students seemed undecided on this issue. Only 9% of the parents and the students (3) strongly disagreed, while 14% of the students (5) and 15% of the parents (5) strongly agreed. As shown in Figure 1, 28% of the students (10) and 32% of the parents (11) were undecided. The student mean was 5.57 and the parent mean was 5.73, giving a  $t$ -value of  $-.26$  with a probability of  $.39$ .

Item #2 asked: "Music should be considered an extra-curricular activity." Parents and students disagreed with this idea, students significantly more so than parents. Figure 2 shows that fifty-eight percent of the students (21), and 47% of the parents (16) felt music should not be solely extra-curricular. On the 9 and 10 level (strongly agree) only 6% of the students (2) and 3% of the parents (1) agreed. The student mean for Item 2 was 2.37 and the parent mean was 3.35 giving a  $t$ -value of  $-1.61$  and a probability of  $.05$ .

Item #3 stated: "Performance should be used as a public relations tool." While 35% of the students (11) and 44% of the parents (15) disagree, 30% of the parents (12) and 21% of the students (7) strongly

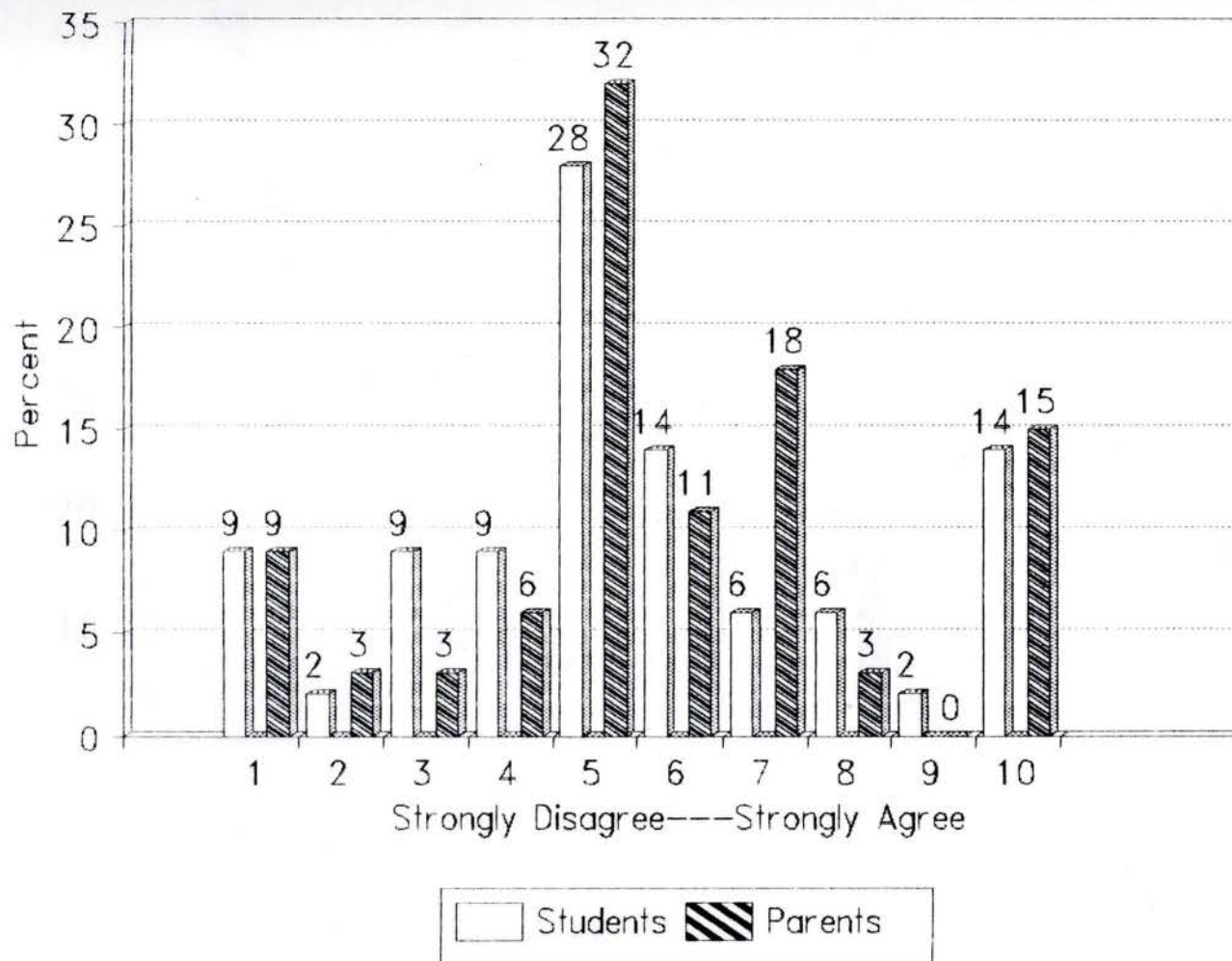


Figure No. 1: Local solo and small ensemble festivals should be held on weekends.

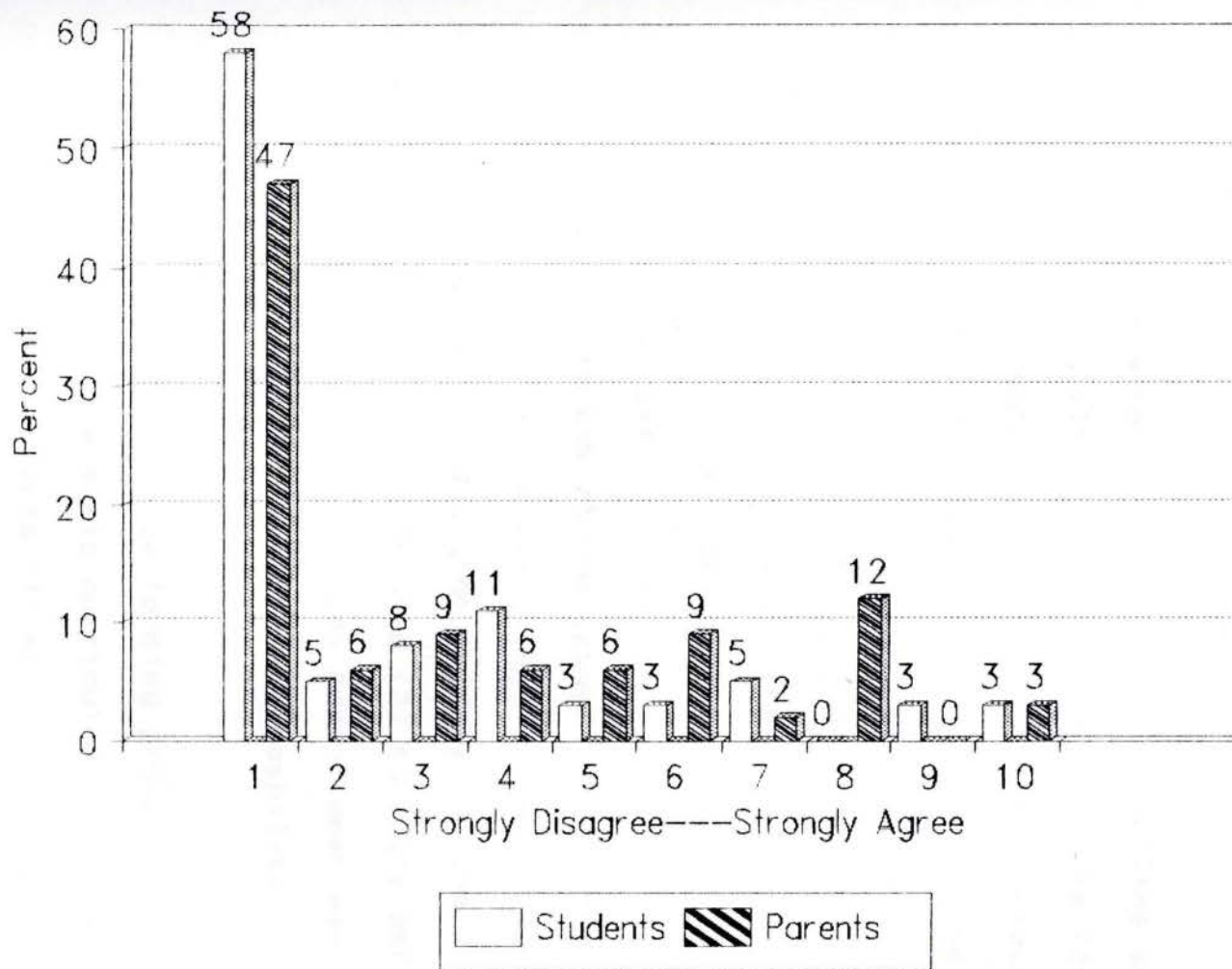


Figure No. 2: Music should be considered an extra-curricular activity.



agree. As shown in Figure 3, 35% of the parents (13) were unsure. The student mean was 6.55 and the parent mean was 6.85 leaving a  $t$ -value of  $-.488$  and a probability of  $.32$ .

When asked whether music requires discipline and structured learning (Item 4), 75% of the parents (26) and 65% of the students (22) strongly agreed. Figure #4 shows the first strong upswing of opinions. The student mean was 8.41 and the parent mean was 9.23 giving a  $t$ -value of  $-2.16$  with a degree of probability of  $.01$  which was significantly different.

Item 5 asked if: "All students should be required by law to take 1/2 credit of music history in high school." There was strong opposition to this as shown in Figure #5. While 44% of the students (9) and 60% of the parents (15) disagree only 12% of the students (4) and 8% of the parents (3) strongly agree.

The student mean was 4.38 and the parent mean was 3.75 giving a  $t$ -value of  $.86$  with a probability of  $.30$ .

Item #6 stated: "The performing group should be the strongest part of a music curriculum." Twenty percent (20%) of the parents (7) and 26% of the students (9) strongly agree. The same figures, 20%/26%, are unsure. The percentages, as shown in Figure #6, show a student mean of 6.97 and a parent

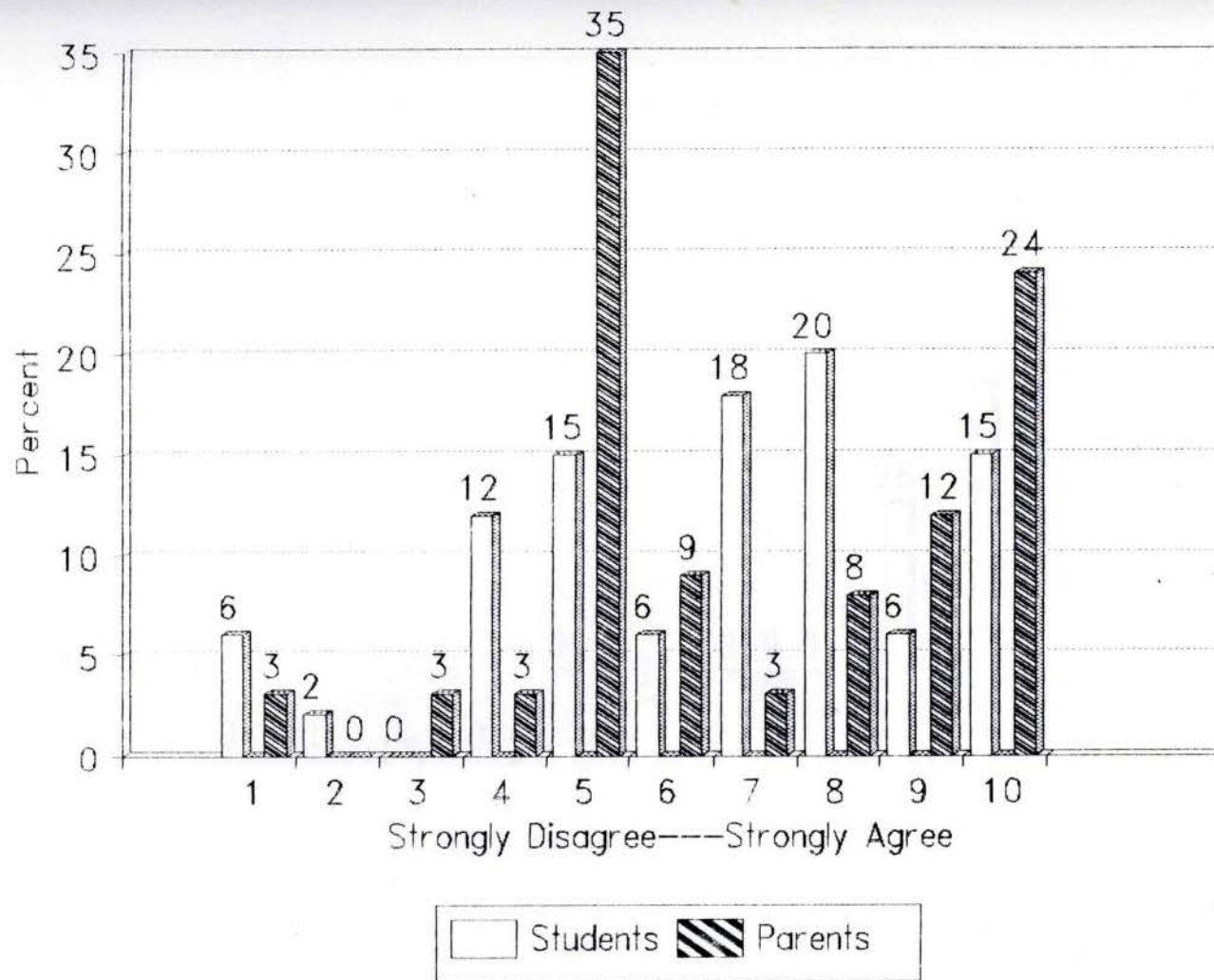


Figure No. 3: Performance should be used as a public relations tool for the district.

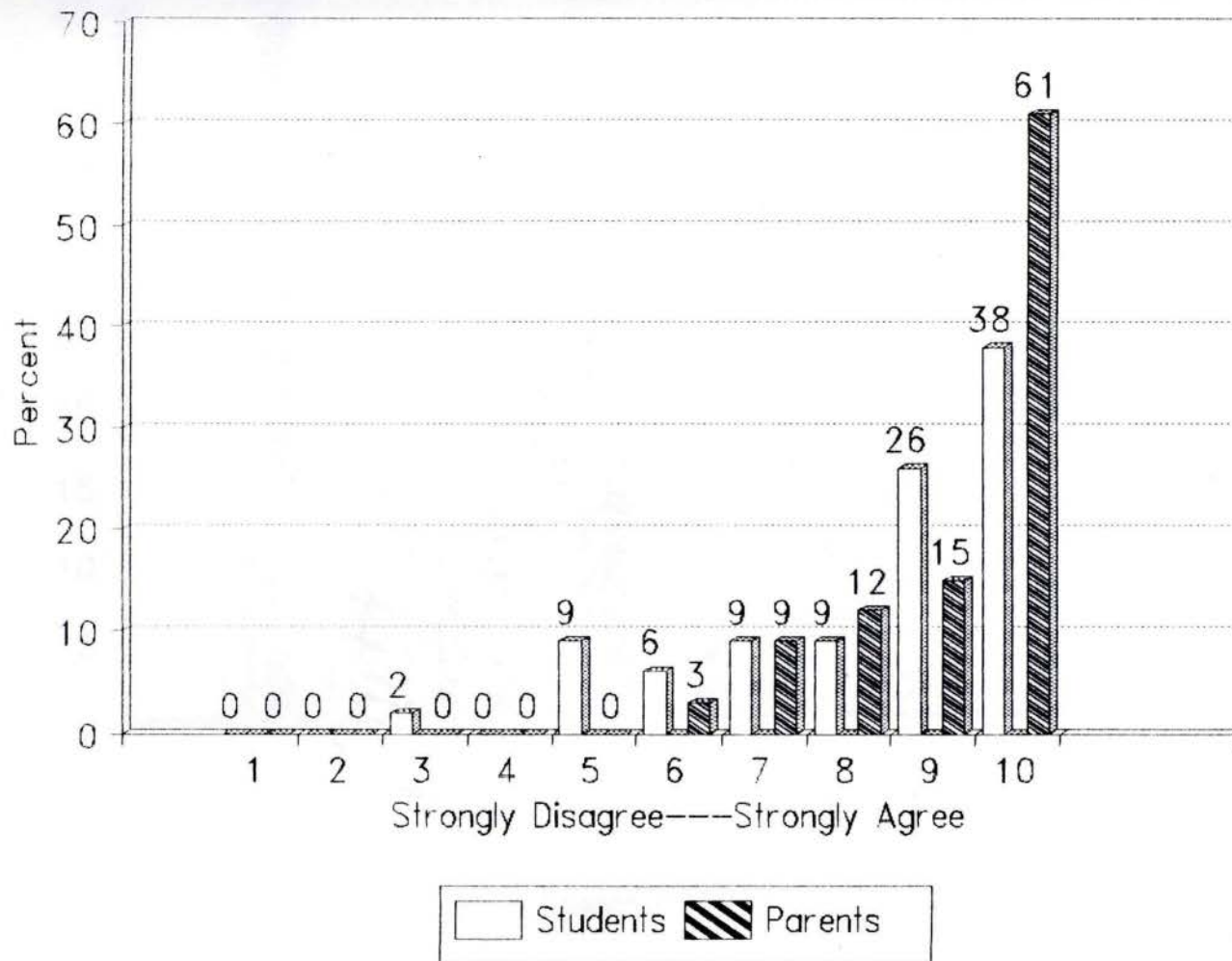


Figure No. 4: Music performance requires discipline and structured learning.

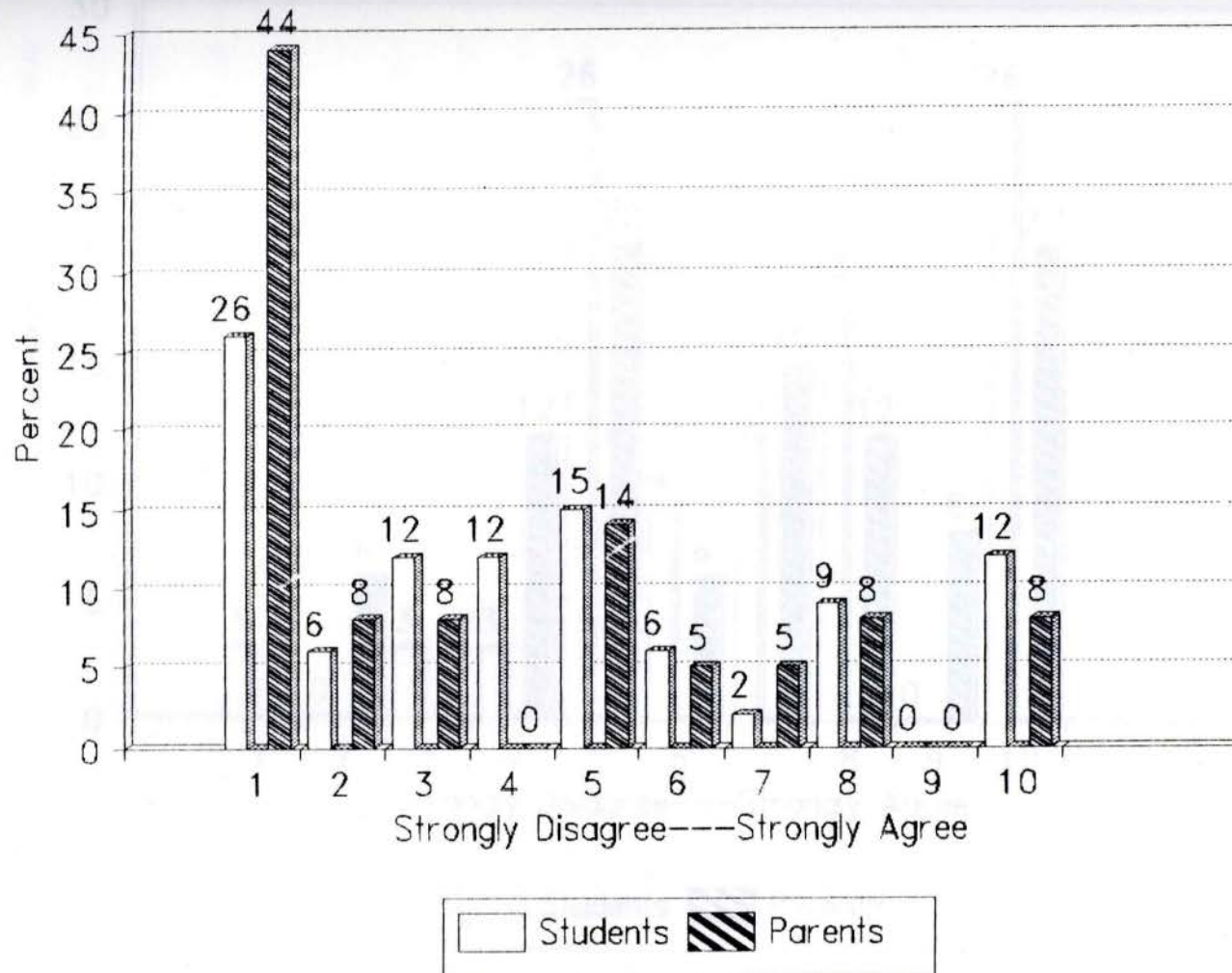


Figure No. 5: All students should be required by law to take 1/2 credit of music history.

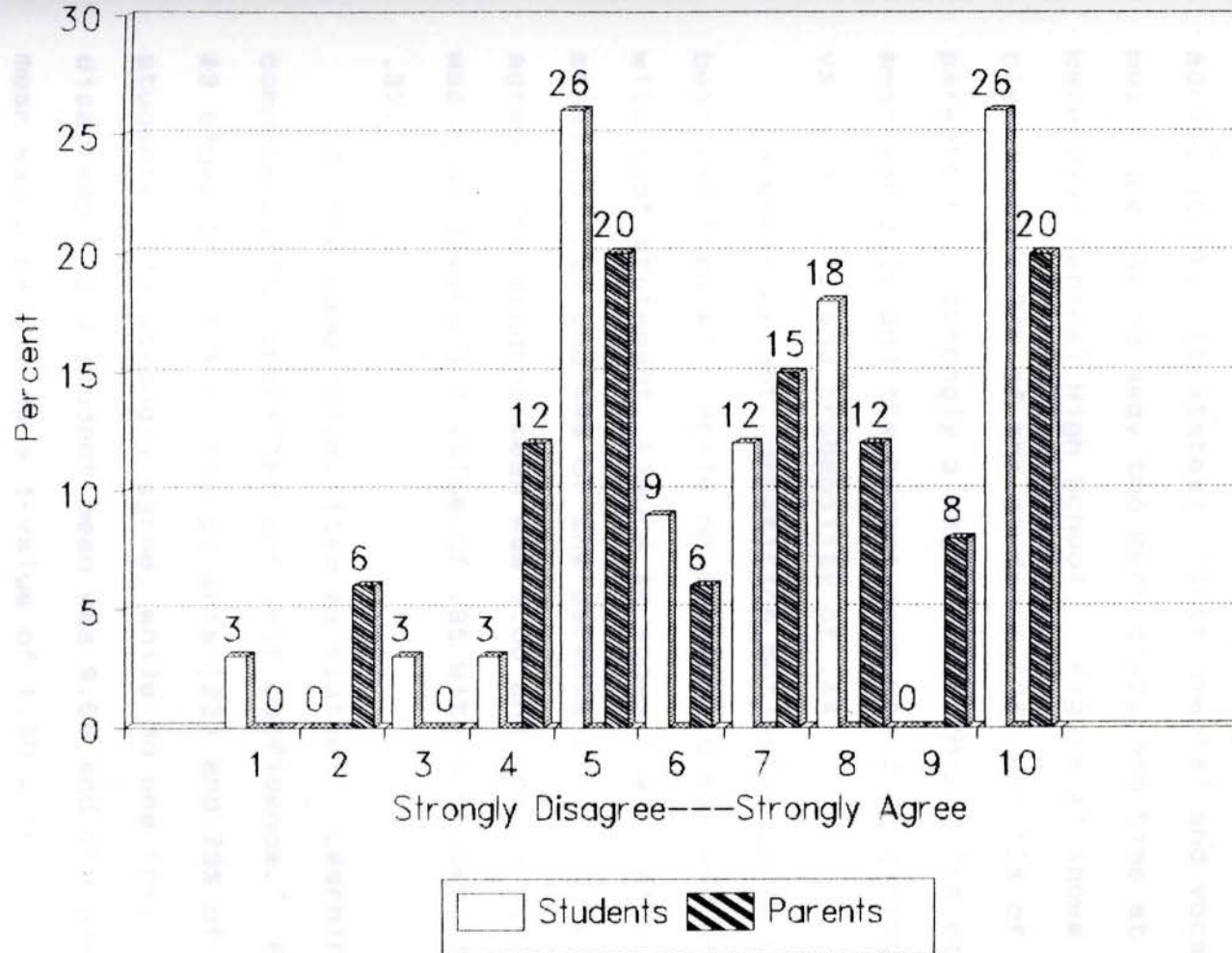


Figure No. 6: The performing group should be the strongest part of a music curriculum.

mean of 6.52, giving a  $t$ -value of .73 with a probability of .26.

Item #7 was another that parents and students agreed about. It states: "Instrumental and vocal music are taking away too much classroom time at Hazelwood Central High School." Figure #7 shows clearly that 74% of the students (25) and 50% of the parents (17) strongly disagree with this. The student mean was 2.02 and the parent mean was 2.08 giving a  $t$ -value of  $-.13$  and probability of .44.

Whether or not competition motivates us to do our best was Item #8. While no one (0%) disagreed at all with that statement, Figure #8 shows that 62% of the students (22) and 44% of the parents (15) strongly agree. The student mean was 9.00 and the parent mean was 8.61 giving a  $t$ -value of .95 with a probability of .32.

In the same idiom, Item #9 stated: "Learning to compete builds character and self confidence." Figure #9 shows that 67% of the parents (22) and 79% of the students (27) strongly agree, while no one (0%) disagrees. The student mean was 9.08 and the parent mean was 8.64 giving a  $t$ -value of 1.30 with a probability of .09.

Item #10 stated: "Students at all levels should be in the same competition." While the results are

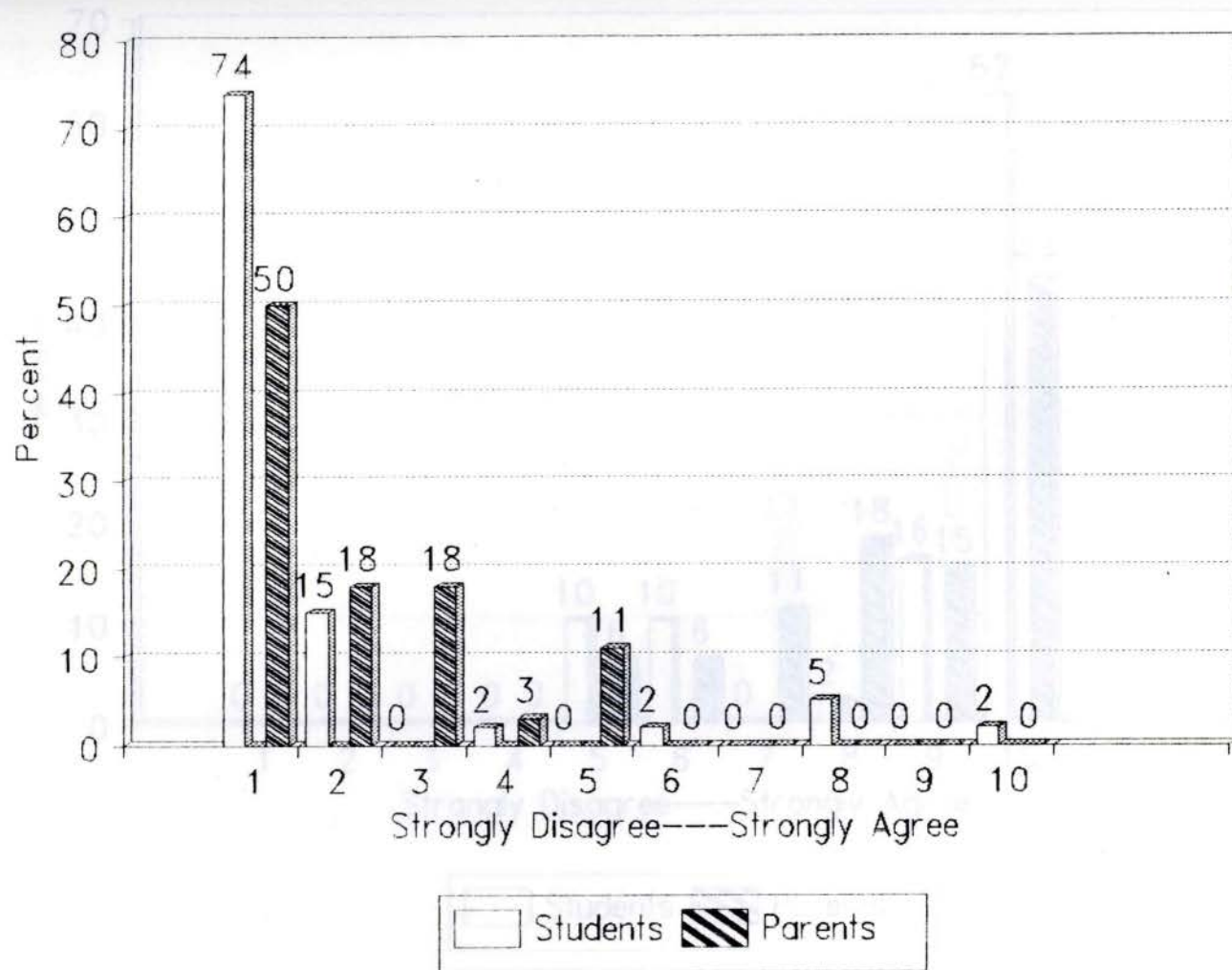


Figure No. 7: Instrumental and vocal music are taking away too much classroom time at Hazelwood Central.

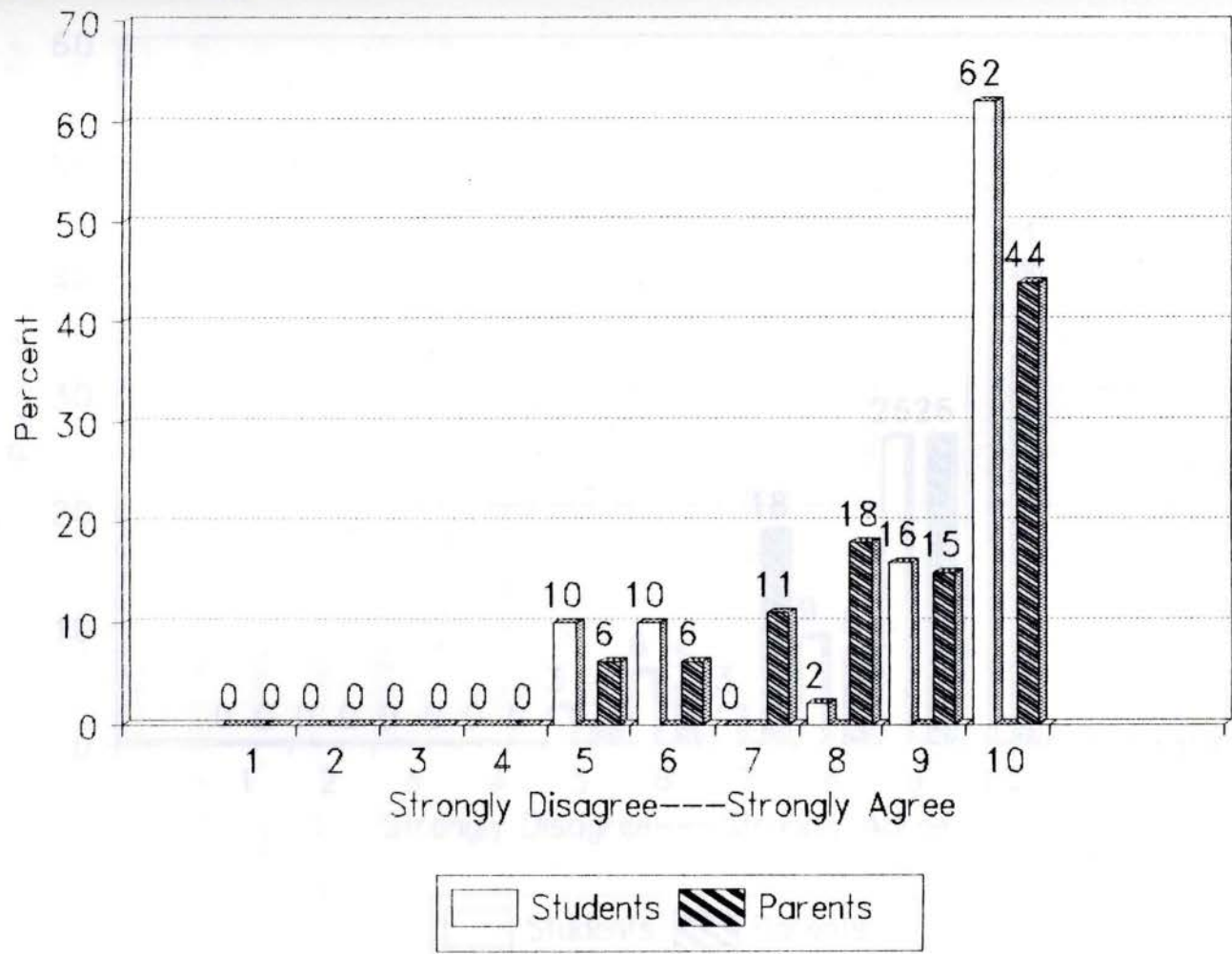


Figure No. 8: Competition motivates us to do our best.



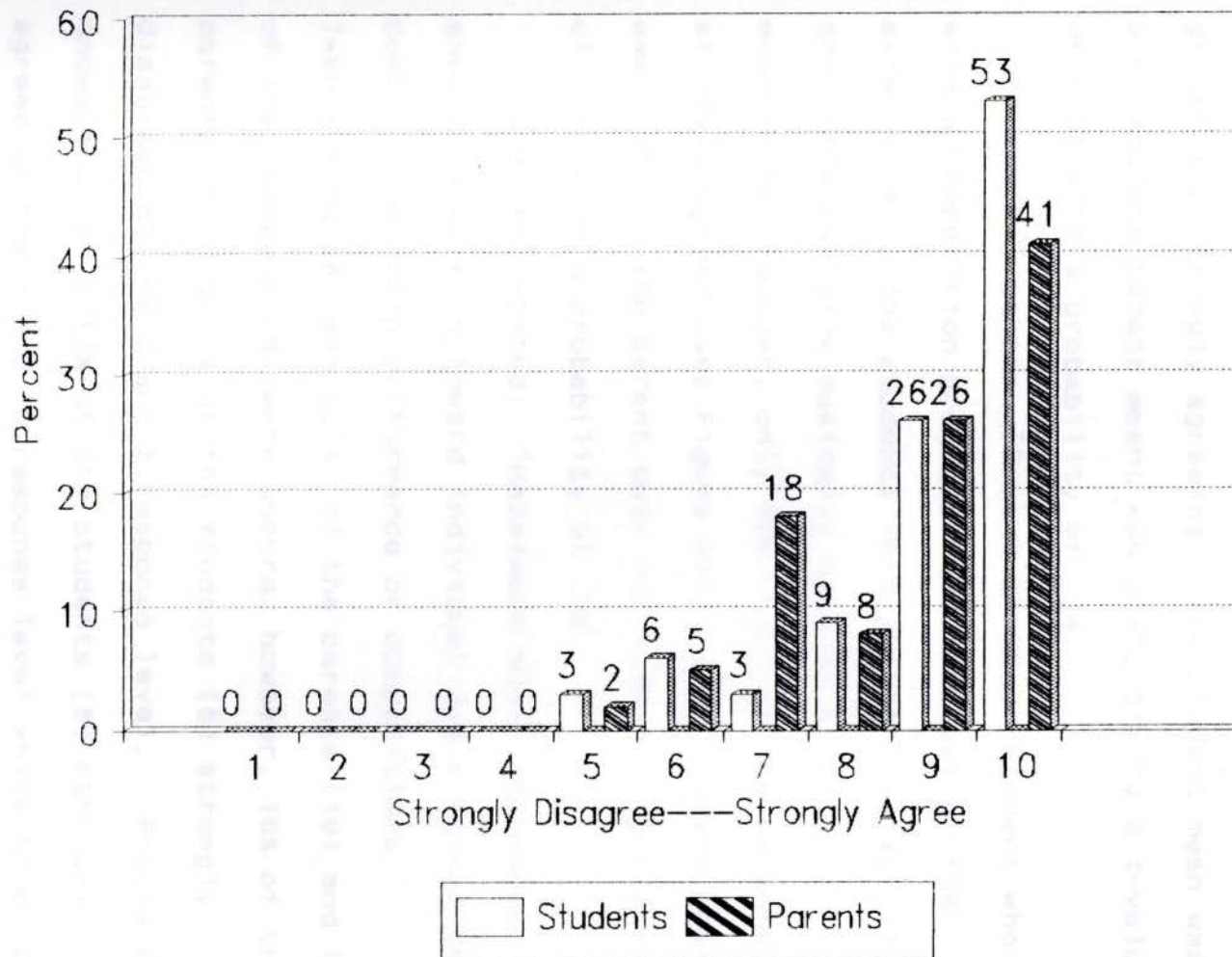


Figure No. 9: Learning to compete builds character and self-confidence.

more spread out than the previous items, the graph on Figure #10 shows that most parents (21%) (7) and students (25%) (9) strongly disagree, with 3% of both groups (1) strongly agreeing. The student mean was 3.60 and the parent mean was 3.81, giving a  $t$ -value of  $-.39$  with a probability of  $.34$ .

Item #11 asked: "Does a group or student who wins a competition grow musically because of the experience." The students felt strongly (61%) (21) that they did grow musically because of the experience, however, only 30% (10) of the parents strongly agreed (see Figure #11). The student mean was 7.35 and the parent mean was 6.54 giving a  $t$ -value of  $1.35$  with a probability of  $.08$ .

Item #12 stated: "Hazelwood music educators should be working toward individual goals rather than competitive group performance or competitions." Twenty-nine percent (29%) of the parents (10) and 26% of the students (9) were unsure, however, 15% of the parents (5) and 17% of the students (6) strongly disagreed at the 1 and 2 response level. Figure #12 shows that only 17% of the students (6) strongly agreed at the 9 and 10 response level while none (0%) of the parents felt that way. The student mean was 5.34 and the parent mean was 4.73 giving a  $t$ -value of  $1.02$  with a probability of  $.15$ .

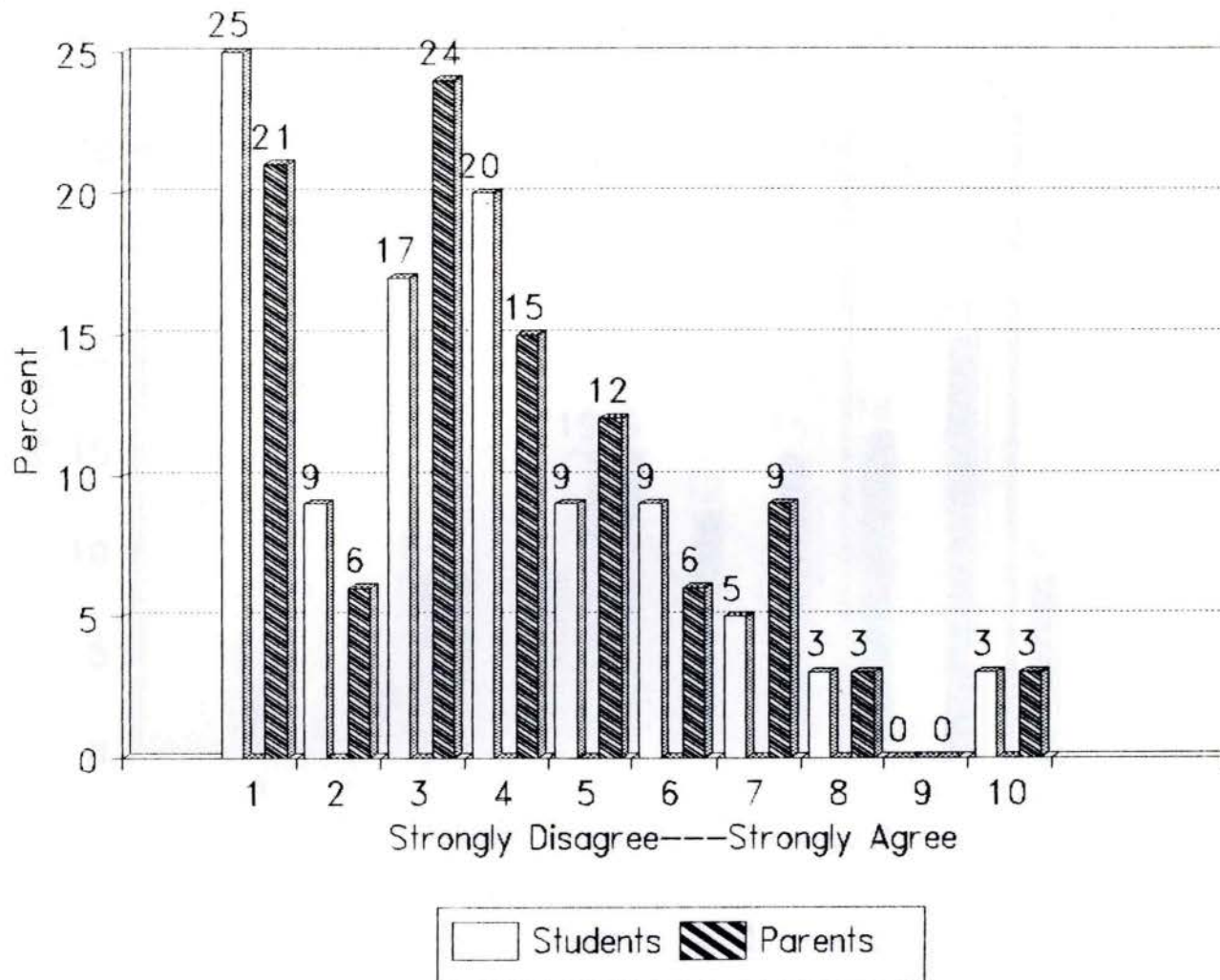


Figure No. 10: Students at all levels should be in the same competition.

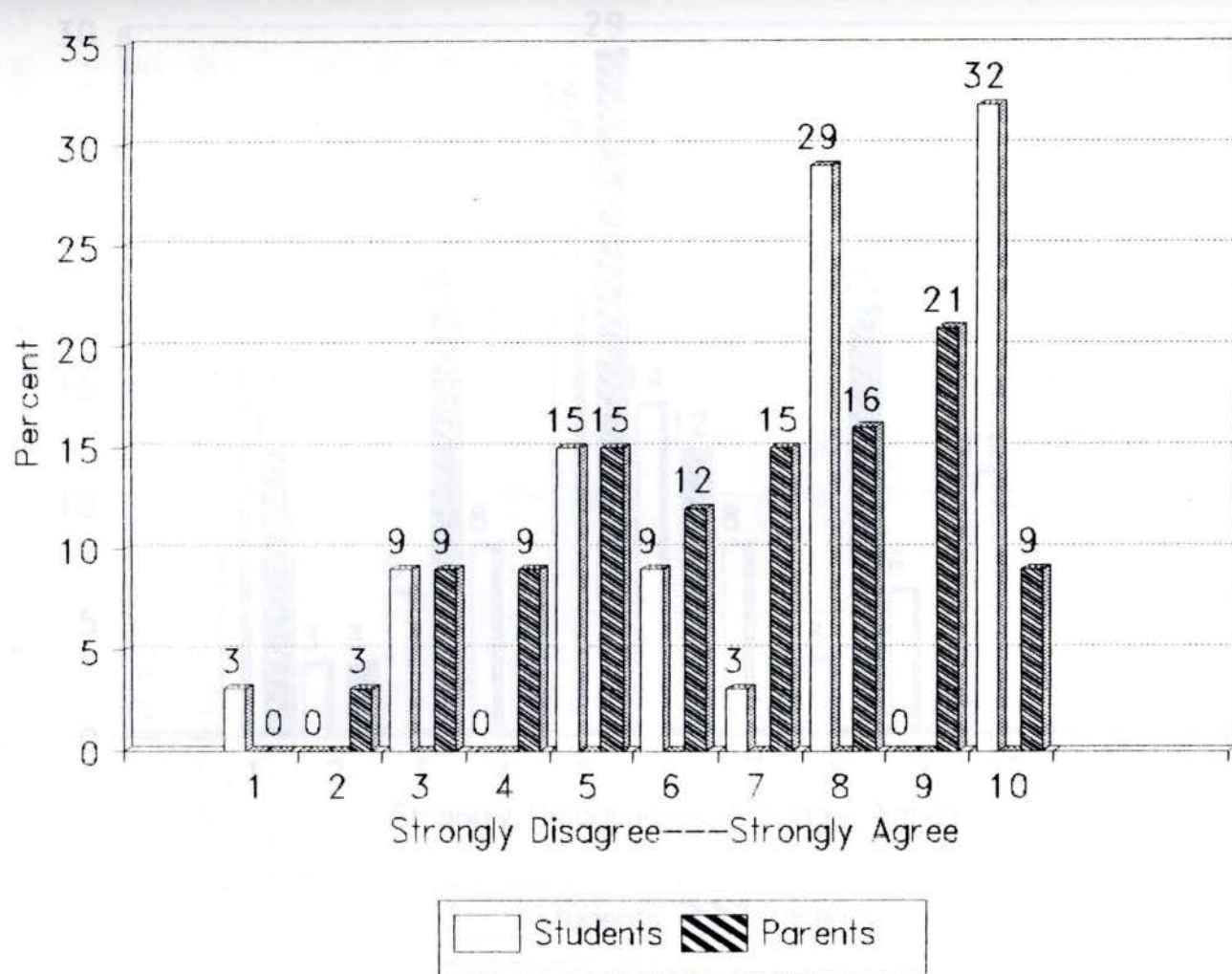


Figure No. 11: A group or student who wins a competition has grown musically because of the experience.

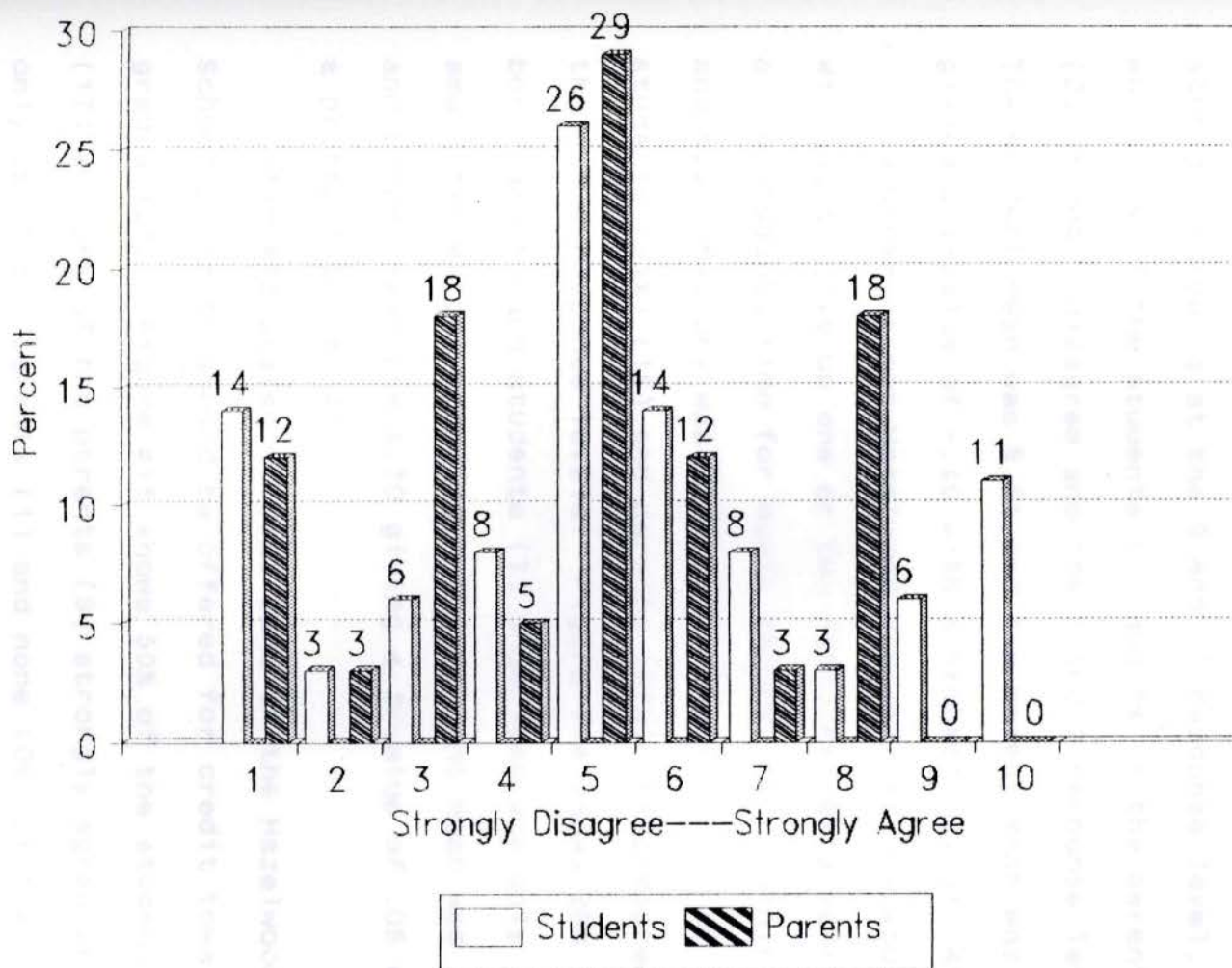


Figure No. 12: Hazelwood music educators should be working towards individual goals rather than competitive group performances or competitions.

Item #13 stated: "More rehearsal time should be spent on musical understanding." Figure #13 shows only 8% of the students (3) and 3% of the parents (1) strongly agreeing at the 9 and 10 response level, while 20% of the students (7) and 6% of the parents (2) strongly disagree and the 1 and 2 response level. The student mean was 5.51 and the parent mean was 5.57 giving a  $t$ -value of  $-.10$  with a probability of  $.45$ .

Whether or not Hazelwood Central patrons would be willing to give up one or two performances a year to allow students time for music theory, ear training, and music history was Item #14. The majority of students (44%) (15) and parents (62%) (21) disagree at the 1 - 4 response levels. Figure #14 shows 20% of both parents and students (7) undecided and only a small percentage agreeing. The student mean was 4.76 and parent mean was 4.70 giving a  $t$ -value of  $.05$  with a probability of  $.47$ .

Item #15 stated: "Jazz band in the Hazelwood School District should be offered for credit towards graduation." Figure #15 shows 50% of the students (17) and 26% of the parents (9) strongly agree while only 3% of the parents (1) and none (0%) of the students strongly disagree. The student mean was 7.82 and the parent mean was 6.30 giving a  $t$ -value of  $2.20$  with a degree of probability at  $.01$  which showed

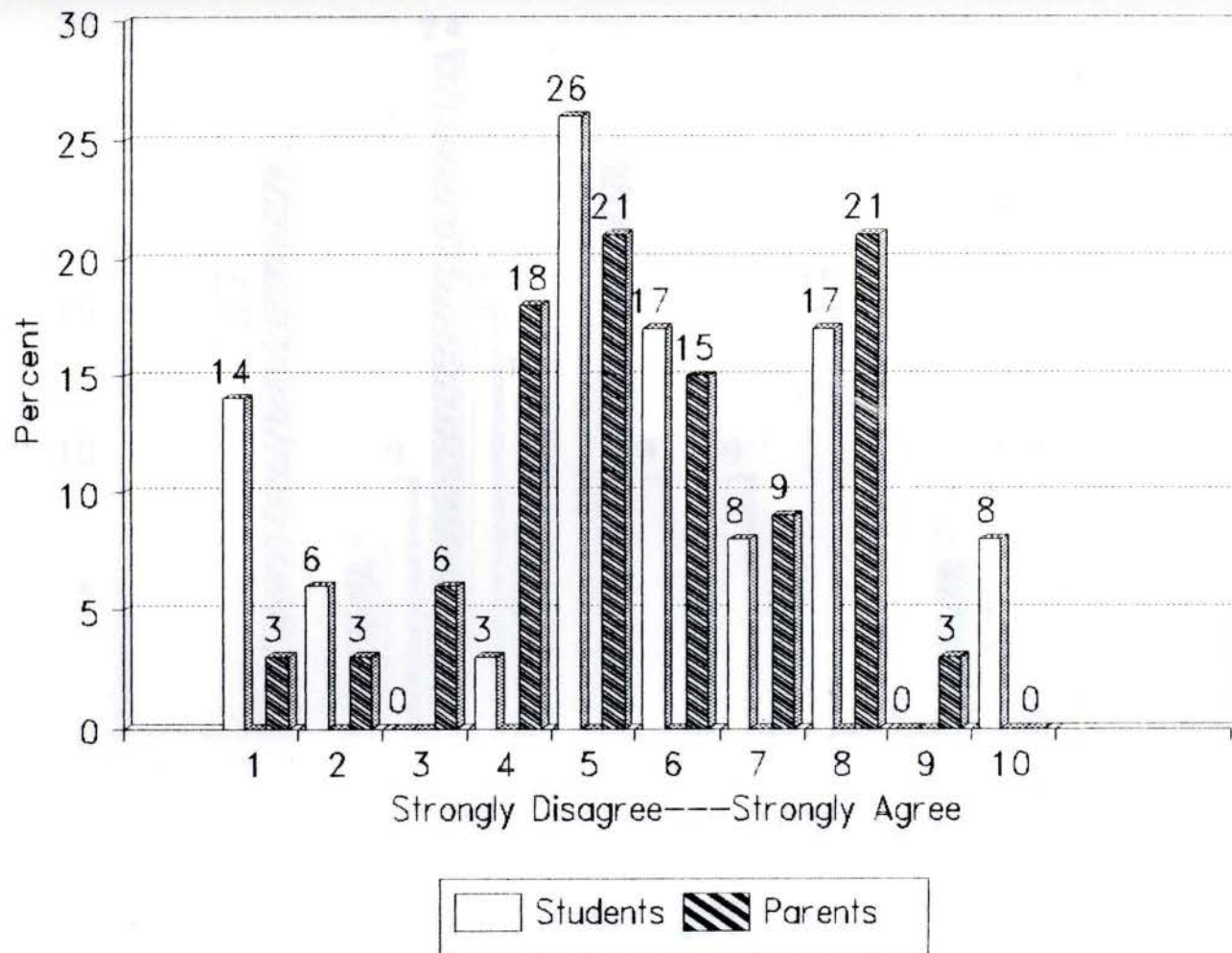


Figure No. 13: More rehearsal time should be spent on musical understanding, (i.e. music history, style, etc.).

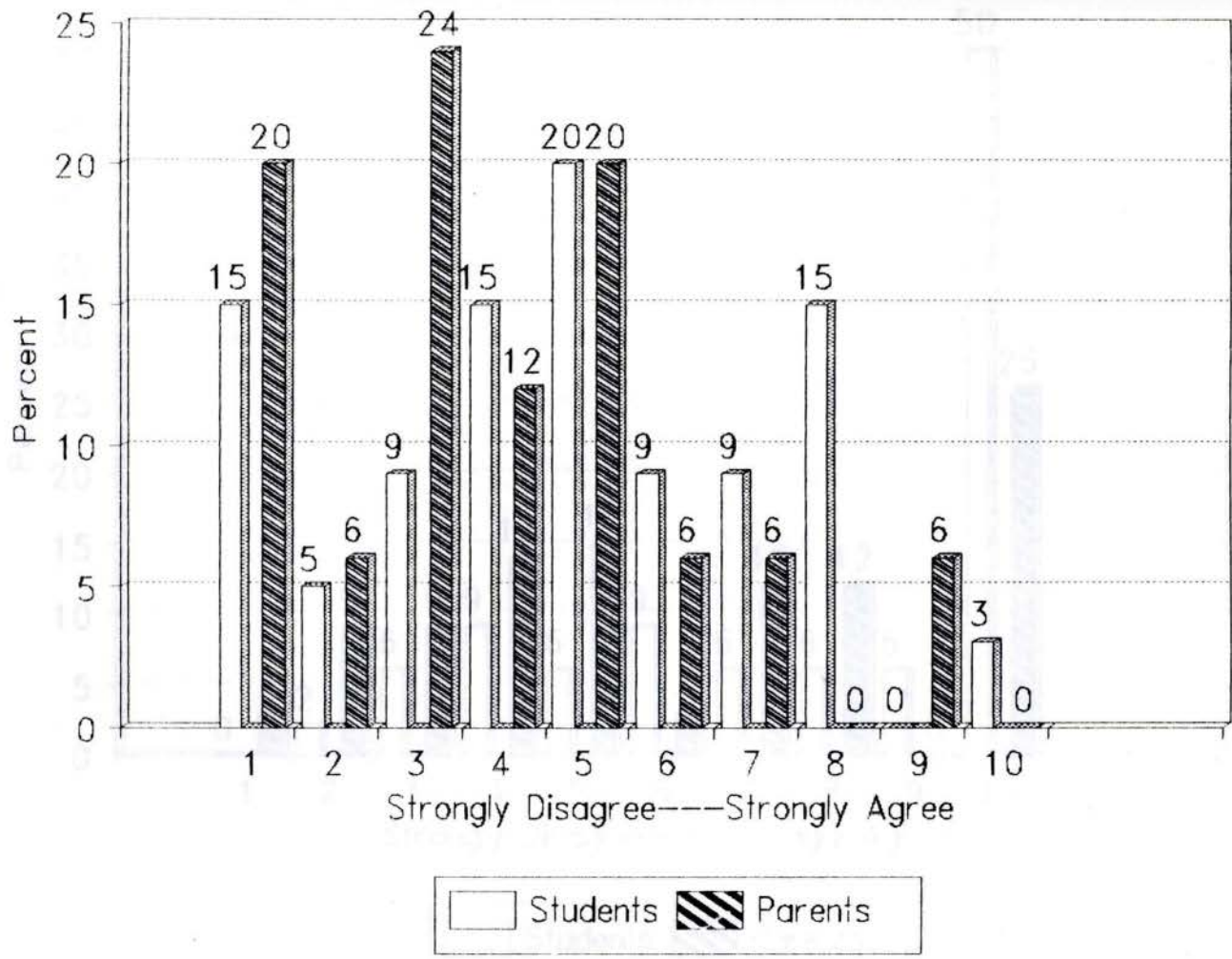


Figure No. 14: Hazelwood patrons would be willing to give up one to two performances per year to allow students time for music theory, ear training, and music history.



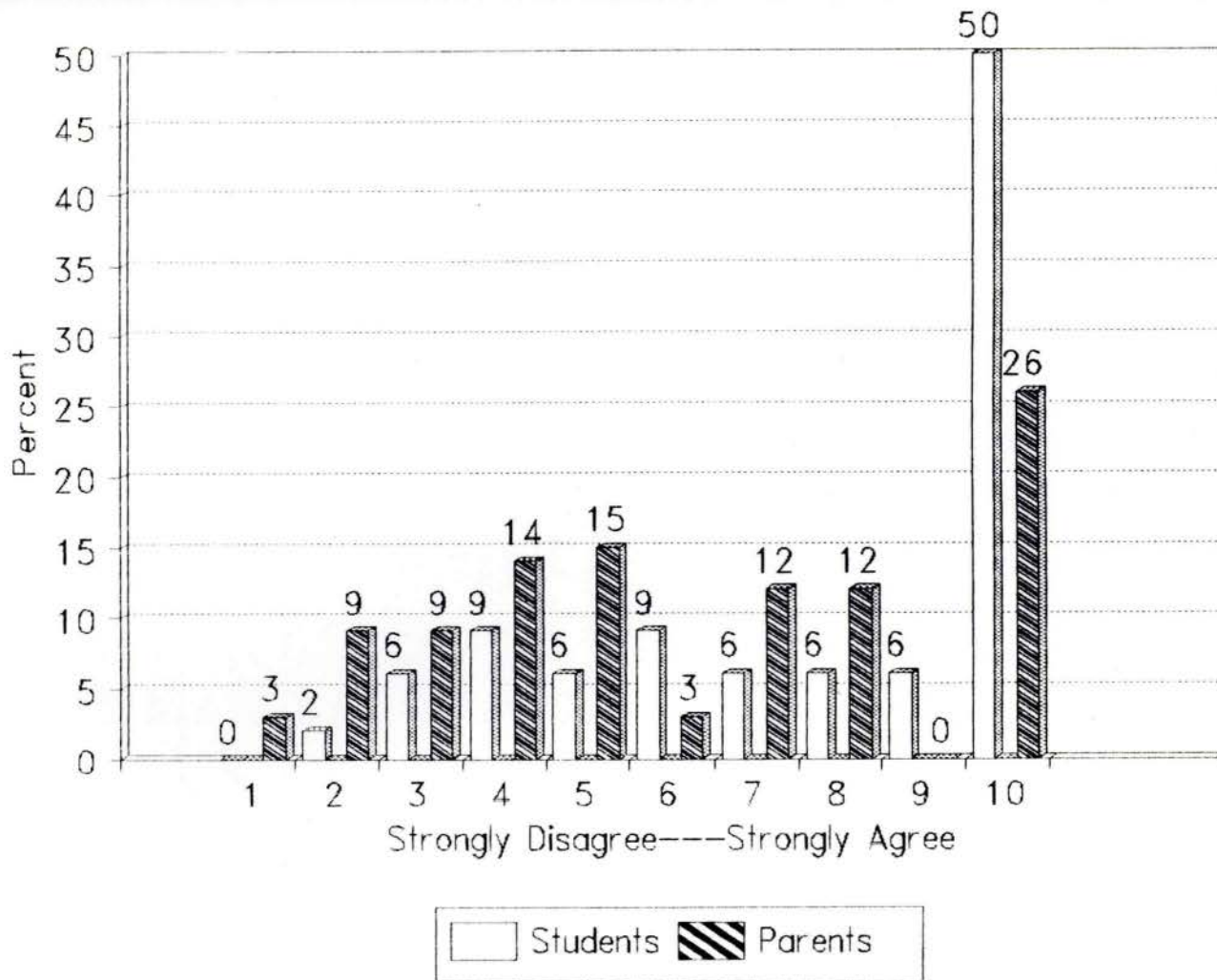


Figure No. 15: Jazz band in the Hazelwood School District should be offered for credit toward graduation.

significant difference between the parents and students (see Table 2 for summary).

Table 2

## SUMMARY

Items	Student Means	Parents Means	S.D. Student	S.D. Parent	t-Value	Degree of Prob.
1	5.57	5.73	2.62	2.50	-.26	.39
2	2.37	3.35	2.18	2.83	-1.61	.05
3	6.55	6.85	2.51	2.46	-.48	.32
4	8.41	9.23	1.89	1.15	-2.16	.01
5	4.38	3.75	3.03	3.10	.86	.30
6	6.97	6.52	2.38	2.55	.73	.26
7	2.02	2.08	2.31	1.38	-.13	.44
8	9.00	8.61	1.72	1.57	.95	.32
9	9.08	8.64	1.33	1.45	1.30	.09
10	3.60	3.81	2.29	2.30	-.39	.34
11	7.35	6.54	2.53	2.33	1.35	.08
12	5.34	4.73	2.73	2.19	1.02	.15
13	5.51	5.57	2.64	1.96	-.10	.45
14	4.76	4.70	2.45	5.62	.05	.47
15	7.82	6.30	2.67	2.96	2.20	.01

## Chapter 5

### CONCLUSIONS

The findings of the survey of Hazelwood Central High School parents and students are divided into two parts, demographic and opinions. When looking at the demographics we discover that the parents have a strong musical background and that, in many cases (24%), they continue to perform. They attend programs regularly and have supported the music programs of their children not only with attendance but with financial support for instruments and lessons. Many of the parents hope their children continue their musical studies in college. Many of the students hope to continue their performance and musical studies in college. The demographics show a strong nucleus of parental history and involvement, and support of music students at Hazelwood Central High School. The parents are aware of the self-esteem, knowledge, skill, pride in community and school that a good music program can offer.

#### Solo and Ensemble Festival

The survey mixes some items that deal with common subjects. Items 1 and 7 have to do with music vs classroom time. The parents and students both felt strongly that vocal and instrumental music was not

taking too much classroom time. They were however, unsure or had no opinion about the Local Solo and Ensemble Festival. There was no significant difference between the parents and students regarding Items 1 and 7 (See Table 2).

### Conclusion

Since only a small number of students perform at Local Solo and Ensemble Festival each year, the answers indicate that the students and their parents either do not understand what has happened to the St. Louis Festival or they have no opinion.

### Competition

Competition was an important part of the literature in Chapter 2. Items 8, 9, 10, 11, and 12 dealt with attitudes about competition. When asked if competition motivates students or helps build character (Items 8 and 9) both parents and students felt very strongly that this was true, while no one felt this to be untrue. However, according to Ames (1984), many researchers are beginning to question whether or not these experiences are positive for students. Item 10 asked if students at all levels should be at the same competition. Both parents and students felt that this should not be and yet when asked if a student had grown musically because of a competition (Item 11) both parents and students tended

to agree. Add to this the results of Item 12 indicating that many parents and students did not understand the difference between individual goals and group performances or competitions. This clearly shows that the myths discussed by James Austin (1990) in Chapter 2 that "Contests and other forms of competition are perceived by parents, students, and teachers as being valuable experiences for the music students." There were no significant differences between parents and students on Items 8-12.

#### Conclusion

It will take a great deal of time, but an effort must be made at Hazelwood Central to educate parents and students about the different types of educational goals (See Table 1). They do not seem to understand the difference between quality and quantity in regard to music education. A compromise must be sought that parents, students, and administrators can deal with. Competition must be subordinate to individual musical learning.

#### Curriculum-Performance vs. Academics

Items 13, 14, and 15 deal with giving up rehearsal/performance time to spend more time on music history, ear training, music theory, or jazz. Item 13 indicated that many parents and students were unsure of what should take place in the rehearsal time. Item

14 indicated a reluctance on the part of parents and students to give up performance for musical academics. As indicated in the demographics, the concerts at Hazelwood Central are all well attended. The parents find them highly rewarding from both a musical and parental standpoint. The parents do not want to give up something that they find successful. There was no significant difference between parents and students on Items 13 and 14. However, on Item 15 the data indicated that there was a significant difference at the .05 level with a  $t$ -value of 2.20 and a .01 degree of probability (see Table 2). Figure 15 shows 50% of the students strongly agree at the 10 level while only 26% of the parents strongly agree at that same level.

#### Conclusion

The significant difference on Item 15 is due to the expanding field of music education. Many schools in the State of Missouri and St. Louis County now teach jazz/stage band. These classes were not available to many of the parents from Hazelwood Central High School, therefore the students were more familiar with the benefits and enjoyment of a jazz education program.

#### Curricular vs. Extra-curricular

Item 6 asks if the performing group should be the

strongest part of the music curriculum. Very few strongly disagreed, while 55% of the parents and 56% of the students agreed on the 7-10 response level. There was no significant difference between parents and students on Item 6; however, 26% of the students and 20% of the parents indicated that they had no opinion or were unsure.

Item 2 asks if, "Music should be an extra-curricular activity." The results indicated that 58% of the students and 47% of the parents strongly disagreed. The data indicated a  $t$ -value of -1.61 with a .05 degree of probability (see Table 2). Item 3 asks if, "Performances should be used as public relations tools for the district." The data in Figure 3 shows no significant opposition to this idea with 56% of the parents and 65% of the students agreeing at the 6-10 levels and only 20% of the students and 9% of the parents disagreeing at the 1-4 response level. However 35% of the parents were unsure or had no opinion.

### Conclusion

Items 6 & 2 show a reluctance on the part of many parents and students to decide if performance should be the first priority of the music program and whether or not it should be extra-curricular. According to the Hazelwood Curriculum Guide for Music the young



musicians will "perform, play, demonstrate skills and abilities necessary for performance" (Hazelwood, 1984, p.ii). The survey indicated a need for the teachers to let the parents and students know what their first priority will be. This will be clearly explained at the beginning of each year or semester to each music class.

#### Discipline

Item 4 asks if parents and students believed that music required discipline and structured learning. Figure 4 shows that 61% of the parents and 38% of the students strongly agreed at level 10. There was a significant difference at the .05 level with a  $t$ -value of -2.16 and a .01 degree of probability (see Table 2).

#### Conclusion

This item is constantly reinforced by the parents with their continued attendance at performances and their support of the students and programs at Hazelwood Central. Through example they emphasize the importance of discipline in a music program. During the 1990-91 school year the Concert Band maintained an overall grade point average of 3.26 for 73 students and the Orchestra maintained an overall grade point average of 3.27 for 35 students. These quality grades help reinforce high standards that are

necessary for a quality music program. The difference is due to the view that students have of what they are doing vs the retrospect that the parents have. Parents can look back 20-40 years and see the discipline that they learned while in their music programs.

#### Curriculum Proposal

Item 5 asked if: "All students should be required by law to take 1/2 credit of music history." There was strong disagreement with this issue with 56% of the students and 60% of the parents disagreeing at the 1-4 levels. Only 12% of the parents and 8% of the students strongly agreed.

#### Conclusion

The idea of 1/2 credit of music for all students has merit on the surface however; careful consideration must be given so that broad survey courses do not become diluted to allow students to pass by simply taking the course. This would become a burden on the staff and eventually the serious music students.

This survey has addressed some questions of importance that are affecting Hazelwood Central High School as well as other high schools in the state of Missouri. Many areas of concern, such as competitions are under discussion now with the Missouri Bandmasters

Association (MBA) and the Missouri Music Educators Association (MMEA). The issue of music as curricular or extra-curricular has constantly changed over the decades. During the 1960's the Marching Band at Hazelwood Central High School was considered part of the music curriculum. This rule was changed by the School Board in the late 1980's. However, this year, 1992, the rule has been changed again to include Marching Band in the curriculum. The addition of more music classes, e.g. jazz and music history, is also being debated in the state. It would be interesting to pursue these subjects further and to compare Hazelwood Central High School to other schools in the St. Louis suburban area. Hopefully with enough data, music instructors, administrators, and parents can work together to determine where music stands in their district.

## APPENDIX A

## MASTERS THESIS SURVEY

This survey is being taken as partial fulfillment towards a masters degree program. The information contained in your answers will be kept strictly confidential. Please do not discuss your answers with anyone and try not to anticipate what you feel I would want you to say. This survey is simply a device for collecting data.

Thank you for your help.

John L. Meurer

Student \_\_\_\_\_ Parent \_\_\_\_\_ (circle one)  
 Member of High School Band/Orchestra: Yes \_\_\_\_\_ No \_\_\_\_\_  
 How Many Years? 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_

STUDENTS

PARENTS

Do you own your own instrument? Y N

Did you play or sing music in high school? Y N

Do you take private lessons? Y N

Do you still sing or play in the community? Y N

Are you involved in more than one music group at school? Y N

Do you feel that the Hazelwood Central music programs were well attended by you? Y N

Are you involved in music groups outside of school? Y N

Is your child going to college after high school? Y N

Are you going on to college? Y N

Do you want him/her to study music in college? Y N

Will you study music or fine arts? Y N

Would you object if your child participated in musical performances in college? Y N

Will you simply play or sing? (This includes marching or theater) Y N

Would you object if your child participated in musical performances in college? Y N

Please read each question and circle the number that best described your attitude on the question.

1 = strongly disagree                      10 = strongly agree

(1) Local solo and small ensemble festivals should be held on weekends.

1    2    3    4    5    6    7    8    9    10

(2) Music should be considered an extra-curricular activity.

1    2    3    4    5    6    7    8    9    10

(3) Performances should be used as a public relations tool for the district.

1    2    3    4    5    6    7    8    9    10

(4) Music performance requires discipline and structured learning.

1    2    3    4    5    6    7    8    9    10

(5) All students should be required by law to take 1/2 credit of music history.

1    2    3    4    5    6    7    8    9    10

(6) The performing group should be the strongest part of a music curriculum.

1    2    3    4    5    6    7    8    9    10

(7) Instrumental and vocal music are taking away too much classroom time at Hazelwood Central.

1    2    3    4    5    6    7    8    9    10

- (8) Competition motivates us to do our best.  
 1 2 3 4 5 6 7 8 9 10
- (9) Learning to compete builds character and self confidence.  
 1 2 3 4 5 6 7 8 9 10
- (10) Students at all levels should be in the same competition.  
 1 2 3 4 5 6 7 8 9 10
- (11) A group or student who wins a competition has grown musically because of the experience.  
 1 2 3 4 5 6 7 8 9 10
- (12) Hazelwood music educators should be working toward individual goals rather than competitive group performances or competitions.  
 1 2 3 4 5 6 7 8 9 10
- (13) More rehearsal time should be spent on musical understanding, (i.e. music history, style, etc.).  
 1 2 3 4 5 6 7 8 9 10
- (14) Hazelwood patrons would be willing to give up one to two performances per year to allow students time for music theory, ear training, and music history.  
 1 2 3 4 5 6 7 8 9 10
- (15) Jazz band in the Hazelwood School district should be offered for credit toward graduation.  
 1 2 3 4 5 6 7 8 9 10

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