Guidance in music

Robert Lloyd Staffanson

The University of Montana

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GUIDANCE IN MUSIC

A Professional Paper

by

Robert L. Staffanson

B.M., Montana State University, 1948

Presented in partial fulfillment of the requirement for the degree of Master of Music in Music Education

Montana State University

1949

Approved:

[Signatures]

Chairman of Board of Examiners

Dean, Graduate School
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</table>
INTRODUCTION AND PROBLEM

One of the important developments of recent years in the field of education has been the trend toward educational and vocational guidance in the public schools. This trend is the result of youth's growing need for aid in meeting patterns of living which are becoming increasingly more involved. As society has become more complex and as the school has undertaken greater responsibilities in the training of youth, educational and vocational guidance has become more important.

Before the turn of the century there was little need for organized guidance in the schools since, generally speaking, the home could provide sufficient guidance to meet the needs of most people in our less complicated agrarian society. But with the development of industry and the concentration of masses of people in industrial centers, the influence of the home gradually weakened and youth became more dependent upon outside agencies for assistance in their adjustment problems. Another effect of changing industrial conditions which has had a bearing upon guidance is the need for specialized training and the placing of greater premium upon special aptitudes.

Beginning during the period of the first World War, a new interest developed in the concept of individual differences and with it came an increasing desire on the part of educators to know their students as individuals. Along with this went improvement in the techniques of educational mea-
surement. The curriculum was expanded to include a great variety of subject matter and, inevitably, guidance programs became necessary.

The enriched curriculum can easily prove to be overwhelming to the student whose tastes and interests are not developed and who does not understand his own capacities. His adjustment to the school environment may be facilitated by the counsel of parents and friends but such counsel is very often not based upon a real knowledge of the issues involved. The student needs the wise and sympathetic counsel of a teacher or guidance officer who is familiar with his background and who has a realistic outlook upon his problems of adjustment.

On every hand we are reminded of the urgency of the times and of the responsibilities of the school in the development of responsible world citizens capable of meeting the challenge to preserve and strengthen the democratic way of life. In the light of the magnitude of this task, we can readily see that the school cannot afford to waste student and teacher time in unproductive activity. It follows that teachers must know their students as individuals and that they must give them every assistance in utilizing their time and energy to best advantage. Guidance involves more than the services of trained specialists; it should be a philosophy which permeates every phase of educational activity.

Recognizing the importance of a sound guidance program, Montana school administrators initiated a state-wide
guidance and testing program begun during the 1947-48 school year. The purpose of this program is to stimulate and improve guidance programs and to improve the quality of instruction in Montana schools. This program includes testing, training of counselors in summer workshops, guidance clinics, special programs at district Montana Education Association meetings, suggestions for occupational information, and bulletins to aid teachers. Considerable progress has already been made.

The purpose of this study is to determine the status of music education in guidance procedures in Montana high schools. In view of the interest in guidance throughout the schools of Montana, this study serves as a means of bringing guidance in music to the attention of music educators and guidance officers.

In order to collect the data with regard to guidance in music in Montana schools, a questionnaire was sent to music teachers in every Montana high school having a music program. A copy of this questionnaire appears in the appendix. The mailing list was taken from a Montana State University publication listing all Montana public school music teachers and the schools in which they teach. It was assumed that if a school was not listed in this publication it did not have a music program and would not offer guidance in music. Questionnaires were sent to only one music teacher in each school. In the case of those high schools having more than one music teacher, the questionnaire was sent either to the music super-
visor or, if no supervisor were listed, to the teacher in charge of the largest number of music groups. Seventy-two per cent of the teachers in Class A schools replied, while returns from Class B and C schools were fifty and twenty-five per cent respectively. In view of these returns we may conclude that valid conclusions may be drawn with regard to the status of guidance in music in Class A and B schools in Montana but that only generalizations may be justified with regard to guidance in Class C schools. The fact that returns were so light from Class C schools would seem to indicate that, generally speaking, they are doing little with respect to guidance in music.
AN ANALYSIS OF PRESENT PRACTICES IN GUIDANCE
IN MUSIC IN MONTANA HIGH SCHOOLS

The data collected in the state-wide survey is of two types: (1) results of an opinion poll dealing with controversial issues in musical guidance and (2) factual information concerning actual guidance procedures in each school.

Results of Opinion Poll

With regard to the opinion questions, teachers were asked to indicate their responses on a rating scale numbered from 0 to 4, 0 indicating the extreme negative opinion and 4 indicating the extreme positive opinion. Table I presents the opinions of music educators in Class A schools.¹

In Table I under items A and B the average ratings are 2.2 and 2 respectively. This does not provide conclusive evidence, but indicates that music educators in Class A schools believe there is little value in aptitude and standardized achievement tests in music.

Average ratings under items C and D are 1.8 each. This indicates that these teachers are skeptical with regard to the possibilities of predicting success in music, and that

¹ Ideally, the questions listed in Tables I and II should have been more specific; for instance, the term "success in music" appearing in item C may mean success as performer, teacher, composer, or critic. But after considering the phrasing of these questions from the standpoint of the possibilities for best returns, it was decided to make the questions as simple and concise as possible.
<table>
<thead>
<tr>
<th>Statement</th>
<th>Evaluation</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. In your opinion what is the value of Musical Aptitude Tests?</td>
<td>4 1</td>
<td>2.2</td>
</tr>
<tr>
<td>B. In your opinion what is the value of Standardized Achievement Tests in music?</td>
<td>1 3 1</td>
<td>2</td>
</tr>
<tr>
<td>C. To what degree do you think it is possible to predict success in music?</td>
<td>2 2 1</td>
<td>1.8</td>
</tr>
<tr>
<td>D. Do you think it is important to discover degrees of talent by objective means?</td>
<td>1 4</td>
<td>1.6</td>
</tr>
<tr>
<td>E. Do you feel that you have studied tests and testing thoroughly enough to evaluate music tests capably?</td>
<td>2 2 1</td>
<td>1</td>
</tr>
<tr>
<td>F. Do you feel that the study of tests and measures in music is sufficiently important to warrant special attention in a teacher training program?</td>
<td>3 1 1 2</td>
<td>2</td>
</tr>
<tr>
<td>G. Do you feel that the use of pre-orchestral instruments in class may be of value in selecting students to begin the study of band and orchestral instruments</td>
<td>1 1 2 1 2 4</td>
<td>2.4</td>
</tr>
</tbody>
</table>
they do not consider the discovery of degrees of talent by
objective means to be of great importance. Perhaps the
responses to the next item may indicate a basic reason for
this skepticism. Data for item E indicates that the major-
ity of these teachers do not have the proper background
with which to evaluate music tests capably. Only one teacher
indicates any real study of testing. Furthermore, the
majority do not consider this lack of understanding to be
a serious handicap since the average rating for item F is 2.

The final question in this section deals with the
value of using pre-orchestral instruments as a means of
discovering talent. While the average rating is 2.4, this
figure is somewhat misleading since the majority give this
a 3 or 4 rating. The average was lowered by one zero rating.
This indicates that the majority of these teachers are of
the opinion that the use of pre-orchestral instruments has
value as a device for discovering talent.

Table II contains data compiled from a poll of
thirty-five teachers in Class B schools in Montana. Average
ratings parallel quite closely those of Table I, although
they tend to be somewhat higher.

Composite opinion with regard to the value of apti-
tude and achievement tests in music tends to be neutral.
Tests are neither valued highly nor dismissed completely.
Since this evaluation is not based upon a thorough knowledge
<table>
<thead>
<tr>
<th>Statement</th>
<th>Evaluation</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. In your opinion what is the value of Musical Aptitude Tests?</td>
<td>0 1 10 15 6</td>
<td>2.7</td>
</tr>
<tr>
<td>B. In your opinion what is the value of Standardized Achievement Tests in music?</td>
<td>1 1 16 11 4</td>
<td>2.4</td>
</tr>
<tr>
<td>C. To what degree do you think it is possible to predict success in music?</td>
<td>3 2 16 12 0</td>
<td>2.2</td>
</tr>
<tr>
<td>D. Do you think it is important to discover degrees of talent by objective means?</td>
<td>2 4 12 11 4</td>
<td>2.4</td>
</tr>
<tr>
<td>E. Do you feel that you have studied tests and testing thoroughly enough to evaluate music tests capably?</td>
<td>8 10 7 6 2</td>
<td>1.8</td>
</tr>
<tr>
<td>F. Do you feel that the study of tests and measures in music is sufficiently important to warrant special attention in a teacher training program?</td>
<td>2 4 5 10 13</td>
<td>2.8</td>
</tr>
<tr>
<td>G. Do you feel that the use of pre-orchestral instruments in class may be of value in selecting students to begin the study of band and orchestral instruments?</td>
<td>2 4 3 11 14</td>
<td>2.9</td>
</tr>
</tbody>
</table>
of tests,¹ it probably is the result of a concept of need for testing. Response to item D seems to support this viewpoint, at least with regard to aptitude testing.

Response to item F indicates that these teachers are somewhat sympathetic to the idea of placing greater emphasis upon the study of tests and measures in teacher-training institutions, but that they do not consider this to be a vital issue.

The use of pre-orchestral instruments in class as a means of discovering talent received a rating higher than that of any other item in this section, as it did in Table I. Therefore, teachers in both Class A and Class B schools believe that this type of class has value in guidance.

No table appears for returns from Class C schools, but the following generalizations are drawn from data received from teachers in twenty-nine Class C schools:

More extreme opinions are evident here, although average ratings tend to center around "2". Aptitude tests were given ratings much like those from Class A and B schools but achievement tests were rated much higher. Perhaps this may be accounted for in part by the fact that many music teachers in Class C schools teach academic subjects as well as music, in which case their regard for achievement tests in academic areas may have influenced their regard for

¹ See item E, Table II, p.8.
achievement tests in music.

Item F was given a high rating by many teachers. This suggests that they would have liked to have studied testing more thoroughly while taking their college training. The percentages of these teachers who come from universities, liberal arts colleges, or teachers colleges, are not known; however, it would be interesting to have this information in order to determine whether graduates of all institutions recognize a lack of emphasis upon testing, or whether this condition is characteristic of specific types of institution.

The average rating for item G is approximately equal to the averages from Class A and B schools, but there is more extreme opinion.

The preponderance of extreme opinion in Class C response suggests that judgments may have been made rather hastily. However, teachers in Class C schools show a greater interest in tests and indicate a greater desire to study testing. Furthermore, it is evident that music programs in many of the smaller schools are expanding and that more testing will be done in the future.

Guidance Procedures

General Guidance Program

Class A Schools. All of the five Class A schools reporting have general guidance programs. Only one of the five reports any specific provision for guidance in music.
Class B Schools. Seventeen Class B schools have general guidance programs. Of this number, four schools provide specifically for guidance in music. Thirty-one schools make no provision for guidance in music.

Class C Schools. Fifty-one percent of the Class C schools reporting have general guidance programs. This percentage is approximately the same as that for Class B schools. Two schools provide for guidance in music. This, too, parallels the situation existing in Class B schools.

Counseling

Class A Schools. None of these teachers has time scheduled specifically for counseling students in music. Two teachers report frequent opportunity to be of help in counseling students in areas other than music. On the other hand, two teachers report that they have no opportunities of this nature. One teacher reports that his counseling occasionally touches upon areas other than music.

All are agreed that in order to offer guidance in music it is necessary to have additional information other than a knowledge of "musical aptitude" and past record in music. Table III lists the factors which in the opinion of these teachers, are important in guidance. Data from both Class A and Class B schools is included in this table.

Teachers in Class A schools consider general school record, personality, and home environment to be factors of prime importance in guidance. Among the factors mentioned,
TABLE III

Factors Considered by Music Educators in Offering Guidance in Music

<table>
<thead>
<tr>
<th></th>
<th>Class A</th>
<th></th>
<th>Class B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td># of Votes</td>
<td>% of Total</td>
<td># of Votes</td>
<td>% of Total</td>
</tr>
<tr>
<td>1. Overall school record</td>
<td>3</td>
<td>.60</td>
<td>27</td>
<td>.79</td>
</tr>
<tr>
<td>2. Age</td>
<td>2</td>
<td>.40</td>
<td>22</td>
<td>.64</td>
</tr>
<tr>
<td>3. Personality</td>
<td>4</td>
<td>.60</td>
<td>28</td>
<td>.82</td>
</tr>
<tr>
<td>4. Academic Grades</td>
<td>2</td>
<td>.40</td>
<td>22</td>
<td>.64</td>
</tr>
<tr>
<td>5. I.Q. rating</td>
<td>1</td>
<td>.20</td>
<td>21</td>
<td>.62</td>
</tr>
<tr>
<td>6. Aptitude rating</td>
<td>2</td>
<td>.40</td>
<td>24</td>
<td>.70</td>
</tr>
<tr>
<td>7. Health record</td>
<td>2</td>
<td>.40</td>
<td>15</td>
<td>.47</td>
</tr>
<tr>
<td>8. Home environment</td>
<td>4</td>
<td>.80</td>
<td>23</td>
<td>.67</td>
</tr>
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</table>
I.Q. is considered to have least significance in guidance. Scholarship progress as indicated by grades would normally be included under general school record but when considered as a separate item it received only two votes, indicating that grades alone are not highly valued as a factor in music guidance. Factors of health and age also received relatively low ratings, each receiving two votes.

Surprisingly, none of the teachers reporting from Class A schools keeps cumulative records of students in music.

Class B Schools. Only one teacher reports that he has time definitely scheduled for counseling students in music. Ten teachers indicate that they have no opportunity for counseling and twenty-three report that they do their counseling informally. One teacher holds conferences with parents twice yearly in addition to counseling students. Sixteen teachers frequently counsel students in areas other than music, while twelve teachers seldom do so. Seven teachers find no opportunity to offer this type of assistance.

Thirty-one teachers are of the opinion that it is necessary to have additional information other than a knowledge of "musical aptitude" and past record in music in order to offer guidance in music. Three teachers hold opposing views. Teachers from both Class A and Class B schools consider general school record, personality, and home environment to be significant factors in guidance. They differ most widely in their regard for aptitude rating. Class B teachers
give aptitude rating considerable emphasis while only one Class A teacher indicates that he considers this to be an important factor in guidance. Less than half of all teachers reporting attribute any importance to health record.

Other factors mentioned in some of the returns are: character, perseverance, attitude of friends, and financial status. Character and perseverance would logically be considered a part of the larger term, "personality", and as such would receive a high rating by the group. The latter two factors were mentioned in only two returns.

Eleven teachers in Class B schools keep cumulative records of students in music, while twenty-four do not.

Class C Schools. One teacher has time provided specifically for counseling students in music. Seventy percent of these teachers indicate that they are frequently able to be of help in counseling students in areas other than music. This percentage is considerably larger than those appearing in either Class A or Class B reports. Perhaps this may be accounted for by the fact that music teachers in small schools often teach one or more subjects in addition to music and as a result have more opportunity to do general counseling. Furthermore, the environment of a small school is such that teacher-student relationships often are closer than they are in large systems.

Seemingly, there is little unanimity of opinion with regard to the rating of factors appearing in Table III.
The only consistent pattern of response occurs among those who indicate that all factors listed are important. It is interesting to note that twenty-five per cent of the Class C schools reporting keep cumulative records of students in music as compared with thirty-two per cent of the Class B schools. Although adequate records are no less important in small schools than in larger ones, teachers in small school systems are often less inclined to keep extensive records because of the fact that they have a better opportunity to know their students.

Testing

Table IV lists aptitude and achievement tests in music used by music educators in Class A, B, and C schools in Montana.

**Class A Schools.** The Seashore Measures of Musical Talent have been used by three of the five teachers reporting. The Kwalwasser-Dykema Aptitude tests have been used by two of this group, but neither of these tests is used regularly. No other aptitude tests have been used.

The use of two achievement tests in music is reported. The Kwalwasser-Ruch test of Musical Accomplishment has been used by two of these teachers and the Perry and Walters Achievement test has been used by one teacher. Neither of these tests is used regularly.

Aptitude tests have reportedly been used in the first grade through the ninth, but there is no record of their use
### TABLE IV

**Aptitude and Achievement Tests in Music Which Have Been Used by Teachers in Class A, B, and C Schools in Montana**

<table>
<thead>
<tr>
<th>Aptitude Test</th>
<th>Class A</th>
<th>Class B</th>
<th>Class C</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Seashore Measures of Musical Talent</td>
<td>3</td>
<td>21</td>
<td>3</td>
<td>27</td>
</tr>
<tr>
<td>2. Kwalwasser-Dykema Music Tests</td>
<td>2</td>
<td>10</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>3. Drake Musical Memory Test</td>
<td></td>
<td>3</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>4. Tilson-Gretsch Musical Aptitude Test</td>
<td></td>
<td></td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>5. Lyons Aptitude Test</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>6. C. L. McCreary Advanced Rhythms Pitch Test</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>7. C. I. Carlson Ability Test</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>8. Pan American Aptitude Test</td>
<td></td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Achievement Test</th>
<th>Class A</th>
<th>Class B</th>
<th>Class C</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Kwalwasser-Ruch Test of Musical Accomplishment</td>
<td>2</td>
<td>3</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>2. Kwalwasser Test of Music Appreciation</td>
<td></td>
<td>2</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>3. Gildersleeve Musical Achievement Test</td>
<td></td>
<td>2</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>4. Providence Inventory Test in Music</td>
<td></td>
<td>2</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>5. Rohner &amp; Howerton-Fundamentals of Music Theory</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6. Perry and Walters Achievement Test</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
past the ninth grade. Grades most frequently tested are the sixth through the eighth.

Among those who have used tests, all are agreed that testing should be available to all students.

Only one teacher has an organized plan whereby testing results may be adapted to teaching situations, whereas two teachers indicate that they make readjustments either by reducing or increasing ordinary demands upon students according to native capacity.

Class B Schools. Aptitude tests have been used by seventy per cent of the teachers reporting. Eight of this number use these tests regularly. The Seashore Test has been used most frequently, having been used by eighty-eight per cent of the teachers who have done aptitude testing, and by seven of the eight teachers who do aptitude testing regularly. The Kwalwasser-Bykema Test ranks next to the Seashore in frequency of use, having been used by ten teachers; however, it is not used regularly. The Tilson-Gretsch Musical Aptitude Test and the Drake Musical Memory Test have been used by five and three teachers respectively. Neither of these tests is used regularly. The Lyons Aptitude Test, C. L. McCreery Advanced Rhythm and Pitch Test, C. I. Carlson Ability Test, and the Pan American Test have each been used by one teacher. Of this group, only the Pan American Test is used regularly.
Achievement tests are used much less frequently than are aptitude tests. Five teachers report the use of achievement tests, but only two use the tests regularly. Tests in regular use are the Kwalwasser-Ruch Test of Musical Accomplishment and the Rohner and Howerton Fundamentals of Music Theory Test.

The Kwalwasser-Ruch Test has been used by three teachers. The Kwalwasser Test of Music Appreciation, Gildersleeve Musical Achievement Test, and the Providence Inventory Test in Music have each been used by two teachers. The Rohner and Howerton Fundamentals of Music Theory Test is used by one teacher.

In addition to the fact that music educators in Montana are inclined to minimize the importance of Musical Achievement Tests,\(^1\) it is quite possible that the lack of emphasis upon achievement tests may be due in part to the fact that music educators are inclined to be chiefly concerned with the development of performing groups, rather than with ways and means of helping students to develop as persons as well as musicians.

Class B teachers have used aptitude tests in grades three through twelve, with grades five through nine being the ones most frequently tested. Testing practices in Class B schools differ most markedly from those in Class A schools\(^1\) See Table I, p.6.
in that the former test senior high school students more frequently.

Twelve teachers are of the opinion that all students should be tested while eight believe that only those students interested in music should be tested.

Ten teachers indicate that they have organized plans whereby testing results are adapted to teaching situations. Twenty teachers make readjustments either by reducing or increasing ordinary demands upon students according to native capacity.

Class C Schools. The Seashore Test is the only aptitude test which has been given by teachers in Class C schools. Three teachers report that they have given the test but none of them give it regularly.

Surprisingly, these teachers rated achievement tests in music rather highly, but none actually use achievement tests in teaching.

All those who administer tests indicate that they have organized plans whereby testing results are adapted to teaching situations.

Fifty-five per cent of those reporting maintain that they make readjustments either by reducing or increasing ordinary demands upon students according to native capacity. They make no mention of their means of arriving at decisions concerning native capacity.
Summary

Montana Music Educators are inclined to minimize the value of Aptitude and Achievement tests in music although few of them have studied tests and testing. The majority do not consider this lack of knowledge to be of sufficient importance to warrant more emphasis in teacher-training programs. As a group they are not optimistic with regard to the possibilities of predicting success in music, nor do they feel that it is important to discover degrees of talent by objective means. The majority are agreed that the use of pre-orchestral instruments has limited value as a device to be used as a means of discovering talent.

Approximately fifty per cent of all schools reporting have organized guidance programs, but only ten per cent provide specifically for guidance in music. Two teachers have time definitely scheduled for counseling students in music. A large majority of teachers are agreed that it is important to have a considerable amount of varied information concerning an individual before offering guidance. In addition to a knowledge of the individual's 'aptitude' and past record in music, they feel that general school record, personality, and home environment are the most important factors to be considered in guidance. Teachers in Class C schools are more often able to be of help in areas other than music than are teachers in Class A and B schools. Few teachers keep cumulative records of students in music.
Aptitude tests have been used by forty-six per cent of all teachers but few use them regularly. Plans whereby testing results may be adapted to teaching situations are used by twenty-one per cent of all teachers. Standardized Achievement tests have been used by ten per cent of the group, but only two teachers use them regularly. The Seashore Measures of Musical Talent is used more often than any other aptitude test. The Kwalwasser-Ruch Test of Musical Accomplishment is the achievement test most frequently used. Aptitude tests are most often administered in grades five through nine, and most educators agree that when tests are administered at any given grade level, all students should be tested. Sixty-eight per cent of the teachers indicate that they make readjustments either by reducing or increasing ordinary demands upon students according to native capacity.
A SURVEY OF THIRTY-FIVE STUDENTS
AT MONTANA STATE UNIVERSITY

In working with a group of thirty-five students at Montana State University, the writer had occasion to conduct a brief survey which has a bearing upon guidance in music in Montana schools. Members of this group, twenty-eight of whom are music majors, are all graduates of Montana high schools.

Sixty per cent of the group reported that the high schools which they attended had general guidance programs, but only twenty-three per cent of the group had guidance in music. It should be remembered that the majority of these students are majoring in music at Montana State University and undoubtedly were not only highly interested in music during their high school years, but in all probability were considering music as a vocation. It would seem that all of these students should have had the benefit of counsel in music as a regular part of the guidance program. On the other hand, ninety-one per cent of the students reported that they had discussed problems in music with their music instructors, but eighty per cent of them indicated that these opportunities were limited and that they felt the need for more effective guidance.
Three basic conclusions may be drawn with regard to the status of music education in Montana high schools.

1. Music Education is not being considered in the great majority of guidance programs.

2. High school testing programs do not provide for testing in music in most cases.

3. There is little coordination between the counseling offered by music teachers and that of the general guidance program.

In its broadest sense, guidance takes place in all teaching situations, but this is not enough. We must provide opportunities for students to receive assistance in choosing outlets in the curriculum and extra-curriculum which will best fit their needs. In order to do this we need to have a considerable amount of information concerning each student and we need to have intelligent and sympathetic counselors who will use this information wisely in the counseling processes. Very often it is not the general counselor but rather the classroom teacher who is in the most strategic position to offer guidance. Therefore, educational guidance needs the support of every teacher. The music teacher must be familiar with guidance procedures in his own field if he is to fulfill his obligations to the general guidance program. He should know the possibilities and limitations of his program and should be able to ascertain needs, diagnose difficulties and give advice.
he should have sufficient grasp of the general field of
guidance to enable him to be of service in guidance outside
the field of music. Perhaps the most significant of the
music educator's qualifications for guidance involves his
basic educational philosophy. If he measures the effective­
ness of his program in terms of the mechanical perfection
of his performing groups, his guidance activities will
probably be primarily concerned with the limited objective
of developing musical skills. But if he measures his
teaching success in terms of the spiritual, intellectual, and
social growth of each of his students, his guidance acti­
vities will be concerned with student needs in terms of the
entire personality, rather than with the development of
musical skills alone. In order to achieve these broad
objectives the music educator must have an intellectual
grasp of sufficient depth to enable him to view music in its
proper relationship to the entire curriculum in terms of its
significance in the life of each student.

Data reported in the present study suggest a need
for further investigation in the field of educational guidance
in music. Some of the problems which merit additional study
are outlined below.

1. In view of the fact that this study reveals a
lack of interest in guidance in music in Montana schools,

Further study may attempt to determine whether this is a result
of a general lack of interest in guidance itself or the result of a lack of adequate "tools" for guidance. The term "guidance tools" refers to such things as tests and the techniques of applying testing results to practical situations.

2. If the objective of the music program is to use music as an area in which to further the development of the total personality rather than as a means of developing musicianship alone, do we need to make use of devices such as personality and interest inventories?

3. Do we need additional tests in music other than prognosis and achievement tests? Among other things, additional tests might include measures of interest and emotional response to music. Perhaps it might be profitable for teachers to build their own tests of this type in order to meet their individual needs. A study of this type might include a bibliography of sources of information dealing with problems in building tests in terms of local situations.

4. Is there a correlation between interest inventory and achievement in music? If a study of this type should reveal that there is no correlation between interest inventory and achievement in music, the study might be expanded to determine whether or not our teaching procedures are at fault.
5. A most important contribution to guidance, in terms of its practical value, would be the development of suggested plans for guidance in music designed to meet the needs of Class A, B, and C schools in Montana.
APPENDIX

This questionnaire was sent to music educators in Montana high schools.

GUIDANCE IN MUSIC

I.

Directions: Please indicate your response to the following questions by encircling one of the numbers in the rating scale which precedes each question. 0 indicates the extreme negative opinion, and 4 indicates the extreme positive opinion. Additional comment will be most welcome! Please use the backs of the pages for this purpose.

0 1 2 3 4 A. In your opinion what is the value of Musical Aptitude Tests?

0 1 2 3 4 B. In your opinion what is the value of Standardized Achievement Tests in music?

0 1 2 3 4 C. To what degree do you think it is possible to predict success in music?

0 1 2 3 4 D. Do you think it is important to discover degrees of talent by objective means?

0 1 2 3 4 E. Do you feel that you have studied tests and testing thoroughly enough to evaluate music tests capably?

0 1 2 3 4 F. Do you feel that the study of tests and measures in music is important enough to warrant special attention in a teacher training program?

0 1 2 3 4 G. Do you feel that the use of pre-orchestral instruments in class may be of value in selecting students to begin the study of band and orchestral instruments?
II.

Directions: Please indicate your responses to these questions by placing a check in the blanks following each question.

1. Does your school have an overall guidance program?   yes  no

2. Does it specifically provide for guidance in music?   yes   no

3. Does your schedule include time specifically allotted for counseling music students?
   ___definite time allotted   ___counseling done informally
   ___no opportunity for counseling Other_____________________

4. In order to offer musical guidance, do you think it is necessary to have additional information other than a knowledge of the student's musical aptitude and his past record in music?   yes   no

5. In the capacity of counselor to music students do you have occasion to be of help in areas outside of Music?
   ___frequently   ___seldom   ___never

6. What factors do you consider in interviewing and guiding students in music?
   ___overall school record   ___age   ___personality of student
   ___scholarship progress as indicated by grades   ___IQ rating
   ___aptitude rating   ___health record   ___home environment
   Other_____________________

7. Do you keep cumulative record of music students?   yes   no

8. Have you ever used any of the following Aptitude Tests?
   ___Seashore Measures of Musical Talent
   ___Kwalwasser-Dykema Music Tests
   ___Drake Musical Memory Test
   ___Tilson-Gretsch Musical Aptitude Test
   Others_____________________

9. Have you ever used any of the following Achievement Tests?
   ___Kwalwasser-Ruch Test of Musical Accomplishment
   ___Kwalwasser Test of Music Appreciation
   ___Gildersleeve Musical Achievement Test
   ___Providence inventory Test in Music
   Others_____________________

10. Do you make regular use of any of the tests named in questions 8 and 9? Please name ___________________________
11. At what grade levels do you use aptitude testing?
   __1__ 2 3 4 5 6 7 8 9 10 11 12

12. To whom do you administer aptitude tests?
   ___all students___ only to students who are interested
       in music
   ___only to students who are interested in music as a
       vocation
   ___none of the students Other_____________________

13. Are your beginning groups selective or do you admit anyone
    who shows interest in music?
   ___selective ___ non-selective

14. Do you have an organized plan whereby testing results may
    be adapted to teaching situations?  ___yes ___ no

15. Do you make readjustments either by reducing or increasing
    ordinary demands upon students according to native capacity?
   ___yes ___ no
BIBLIOGRAPHY


