The Value of Vocational Guidance in Music in Public Schools and Practical Information Concerning Various Musical Vocations

Lois Le Saulnier Miers

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THE VALUE OF VOCATIONAL GUIDANCE IN MUSIC IN PUBLIC SCHOOLS
AND PRACTICAL INFORMATION CONCERNING
VARIOUS MUSICAL VOCATIONS

BY
LOIS LE SAULNIER MIERS

A Thesis Submitted in Partial Fulfillment
do the
Requirements for Credit
in
Thesis 553, 554
at
Jordan Conservatory of Music

Indianapolis, Indiana
1940
Aside from the men and women employed in the manufacturing and merchandising of music, there are some 200,000 persons who make their living as musicians - in music as a profession and a life work. Thousands are studying with this goal in view today and there are many more thousands pondering about music as a vocation.

The aim of this thesis is twofold. The primary purpose is to show the value of guidance in music in schools. The guidance we have depends for its excellence on the background, culture, training and personal qualifications of the teacher who administers the direction.

Secondly, it is the aim of this paper to give as much information as possible to those who wish to hear how many different openings for a career the profession of music offers, and to advise others who are already convinced that no other career than that of a musician will ever content them. Perhaps, if it succeeds in discouraging some prospects from trying music as a career and turning them to a field where there is more assurance of a living, it will have served a useful purpose.

The author wishes to give special acknowledgement to Mr. Stanley Norris, registrar of the Jordan Conservatory of Music, for checking the manuscript and for his many helpful suggestions.

This work is respectfully dedicated to my mother, Mrs. A. F. Le Saulnier, whose constant encouragement and faithful guidance helped me to its completion, and to my sister, Miss Jeannette Le Saulnier, whose splendid assistance in its compiling and typing has proved invaluable.

Lois Le Saulnier Miers
"If we work upon marble, it will perish; if we work upon brass, time will efface it; if we rear temples, they will crumble into dust; but if we work upon immortal souls, if we imbue them with immortal principles, with the just fear of God and love of fellowmen, we engrave on those tablets something which will brighten all eternity."

Daniel Webster
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Chapter

Some years ago the National Music Educators Conference adopted for its slogan, "Music For Every Child; Every Child For Music." The slogan has given many teachers an excuse for promoting music indiscriminately, without attempting to differentiate and adjust the types of music to the types of children, as to talent and interest. Should we not admit that this slogan is capable of misrepresenting more harm than good, unless it is properly understood and applied? Under ideal conditions the slogan could be considered good. Its error lies in its unqualified claim to do what everybody acknowledges cannot be done. How can we believe that every child finds public THE VALUE OF GUIDANCE IN MUSIC full?

If "Music For Every Child; Every Child For music" meant giving the child who has more talent the opportunity to achieve in music, and the child with less talent the encouragement given by music education, it would be a valid statement. But "Music For Every Child; Every Child For music," as stated, has no meaning, unless it is properly altered. For "Music For Every Child; As a Child for Music," but "the child that variety of music worthy of the devotion, want of Every Child," should be our ambition.

Certainly the recognition of the voice of the music teacher should be a higher and greater in the public esteem and influence given to music, and inevitably more to be heard of and made about it and other things relating to it. The objective would never for a moment be forgotten. Is not the pupil left, to an extent, by themselves?

The usual "Pupil's Book" to which reference is made will not be pulled.
Chapter I

Some years ago the National Music Educators Conference adopted for its slogan, "Music For Every Child; Every Child For Music." The slogan has given many teachers an excuse for promoting music indiscriminately, without attempting to differentiate and adjust the types of music to the types of children, as to talent and interest. Should we not admit that this slogan is capable of contributing more harm than good, unless it is properly understood and applied? Under ideal conditions the slogan could do considerable good. Its danger lies in its unqualified claim to do what everybody acknowledges cannot be done. How can we believe that every child finds public school music vital and meaningful?

If "Music For Every Child; Every Child For Music" meant giving the child who has more talent more opportunity to achieve in music, and the child with less talent less strenuous doses of music education, but well adjusted to his interests, we would all be proclaiming it enthusiastically. Not "Music For Every Child; Every Child For Music," but "The Right Variety of Music Education to Meet the Individual Needs of Every Child," should be our objective.

Obviously the principal and ultimate function of the music teacher should be to inspire and develop in his pupils a deep and abiding love for music, and an insatiable desire to learn more and more about it and about everything relating to it. This objective should never for a moment be forgotten, and to this end all the teachers' efforts should constantly be directed.

The music teacher's initial problem, then, is to advise and guide the pupil into the branch of music for which he is best fitted. There
will always be, however, the two classes: those who study music purely for the love of it, to enable them to lead richer and fuller lives, and those who hope to make their living by music. Although to each the fundamental requisite, musicianship, is essential, they naturally require somewhat different training. Bonser has made the following substantiating remark:

"Schooling is therefore educative in the degree that it provides desirable participation in all of the important aspects of living; equips with the means for further improved participation; enkindles desires for richer and finer experiences; and inspires and equips with ideals and means of continued serviceable achievement." 1

Modern organized efforts in the direction of occupational guidance of the young take three forms - education for general culture, vocational training and avocational training. The vocational guidance is of leading interest in the public mind, that is, the problem of placing each youth in the occupation which suits him most ideally. But the avocational guidance is being equally recognized; first, because we have been confronted seriously for the first time in the modern world with the problem of educating for leisure; and second, because in the arts we find the most marked exhibitions of talent or lack of talent, and the pursuits of the arts is and should be far more of an avocational nature than vocational. This is particularly true of music. For the present, emphasis will be laid at the point of educational guidance, whether it be for vocation or avocation. If the educational guidance is well done, the other two will take care of themselves.

Seashore has cited the aim or educational objective which underlies all scientific guidance as follows:

"It is the function of the educator to keep each child busy at his highest natural level for successful achievement in the field for which he has reasonable aptitude and in which he will find a reasonable outlet for self-expression, in order that he may be happy, useful and good."

Educational guidance in music is not merely for the purpose of determining whether the child or youth is musical or unmusical, but rather to determine into which of the various musical hierarchies the individual will best fit, so that after a general training in the fundamentals of music his energies may be wisely directed into voice, instrument or theory.

The evolution of the skilled instrumentalist begins with the rhythm bands of the kindergarten age. Then comes mastery of the simpler brass, string and percussion instruments. Reeds and more difficult and bulkier brasses follow, with an occasional double bass added. Soon we have the full-fledged high school orchestra; then the high school alumni group and the junior college orchestra.

Similarly, we can trace the evolution of the vocalist: unison singing in the early grades, part singing in the intermediate grades, junior high choirs and glee clubs, with individual voice training added in high school, plus exquisite *a cappella* work in high school and junior college.

All this participation carries over into the home. Parents make sacrifices to secure instruments, accompany their children to rehearsals and programs at school, and take justifiable pride in the accomplishment

of their offspring. These varied and progressive experiences carry over into church, lodge, club and civic circles until all America is becoming more music conscious than ever before.

According to L.W. Curtis, it may be said that in general a music education program for our junior and senior high schools involves four types of music instructional activities based upon the point of view that—

1. Music is a language which children of all ages must be encouraged to use freely, abundantly, and joyously as a means of self-expression.
2. An intelligent understanding and appreciation of music should be a component part of the cultural background which the schools are trying to furnish to their students.
3. A technical knowledge of the theory of music is essential to the equipment of those students whose interest and talent will lead them into the pursuit of music as professionals or as serious amateurs.
4. The schools, as exponents of the democratic principle of equal opportunity for all, find themselves obliged to provide elementary instruction in applied music to those students of talent who are unable to secure such instruction from private teachers.¹

For students who wish to pursue music more intensively than does the general student, courses should be provided which deal with that aspect of music sometimes known as the grammar of music. It is, moreover, both foolish and futile to permit music pupils to specialize in music, as is so frequently done, before their general musical education has progressed far enough through their maturity to make it possible to determine intelligently which are their major talents. It would be far better and wiser to follow in music the general principles applied to all other forms of modern education, requiring of all pupils initially a broad general training in the fundamentals of music—sight-singing, piano (with

the principal emphasis on sight reading), elementary harmony, and the literature of music. Only after the pupil has been well grounded in these should he be permitted to specialize. Until he has this fundamental equipment, and until his general character and his extra-musical talents have had time to develop, no one can intelligently decide for what branch of music he is best adapted.

At present, the whole trend in American public education is to relate the work in the school more closely to the significant aspects of life outside of the school. The greater enrichment of the elementary school curriculum is to be attained by making its problems and activities those of everyday life, vocational, civic, and social. In just the measure that school activities are made representative of vocational activities, will school performance become an index of probable vocational performance and the school work itself become a practical means of vocational guidance.

What are the characteristics of a public school music program which adequately considers the relative importance of avocational and vocational music?

If the activities of the music program are such that they result in avocational interest in music of worthy quality, the early vocational experiences automatically will be established. The abiding love for good music thus implied will be developed through all the music activities. Such a program is dependent upon inspiring and resourceful teachers, who have the happy combination of sympathetic understanding of pupils and superior musicianship.

"Music is one of the most universal human needs," according to
Professor Mursell. "The impulse to create and enjoy it exists among men everywhere, and has existed alway. The part that it has played in our Western civilization is enormous. Whether or not it may open vocational doorways, the fact is that those who are indifferent to it are outside the main trend of human experience, and those who love it and cultivate it are in harmony with the common sense of our race....The fundamental objective of music education is to supply man's need for music."

If there are musically-ambitious children coming up from the grades, what is to be done for them? It is a great responsibility. This organizing process, which is the learning process or educative process, should be carried forward in two ways: in original composition, are one apparent. "You should provide a program which makes possible specialization, provide a program which will enable the child to discover progressively with more and more certainty his own type of musical interest, his own type of musical expression. Remember, I beg, that guidance in education is not worth anything at all unless it is self-guidance. The only guidance program in education worth anything at all is through a school system so organized that it enables the individual to discover himself. For in the last analysis everyone can only be guided through life by one person, and that is himself, and can only be directed by the wisdom which he himself has gained. That is true in music as it is true everywhere."2

Although in the grades some children are more capable musically than others, all of them to a large extent engage in the same musical activities. Similarly in the junior high school all children usually have the same music classes for one or two years. By this time, however,

the differences in musical powers require that some arrangements be made to meet the challenge of the rapidly widening individual differences. Opportunity for adaptation is offered by activities which supplement the required music classes, namely, the extracurricular musical groups of the seventh and eighth grades, such as glee clubs, bands, and orchestras, and the elective studies of the ninth grade. This is a proper time for exploring the musical possibilities of the children in singing, playing, and listening. Playing ability is now capable of great development because the child's mental and physical powers are well established. Great differences in the ability to handle theory of music, especially as this appears in original composition, are now apparent. By the end of the junior high school sufficient opportunity should have been given for exploring different aspects of music so that the election in the high school will be simply and wisely carried out.

While the main stress of music in the junior high school is still avocational, and while all children should have music for the first two years with the opportunity of electing more of it the last year, there may well be some elective extracurricular activities in music in the first two years. This will allow children who are talented and particularly interested in music to have additional practice in it and thus lay the foundation for vocational training which may be continued in the senior high school. Competent instructors will be able to present music material that will be interesting to the children who are making only a cursory study of music and still valuable for those who are planning to study it intensively.

The two most powerful factors in affecting the child's attitude
toward music study are: (1) the attitude, understanding, and co-operation of the parent; and (2) the personality, understanding, and skill of the teacher.

There is often too much thought of the child's later profession in connection with his musical talent. It is a great temptation for the parent to think of him as a great star in the music profession, and to train him with that in view. But the best and most wholesome use of talent is not in joining the profession, but in the personal development and enriched living of the individual, and in this individual's contribution to the community life. The profession is already sadly overcrowded, both the performing and the teaching sides of it. And the parent who urges professional ambitions in any but the extremely gifted child may be pushing him into disappointment. To lead the child to find more and more joy in his own musical experiences is the highest goal of music study. Most children who aspire to musical careers do so because of parents' and relatives' wishes and suggestions, not from any natural wish of their own. Though of course as they grow older, a definite personal ambition may arise.

The music courses and the music instructor should aid greatly in guiding the students into those musical activities which are most suitable for them. Very few of the students should be advised to devote themselves to music as a vocation unless the necessary qualifications are strikingly present.

The purpose of all music teaching is to develop and make effective an existing musical talent. Many music teachers, however, and most music pupils, and practically all non-musical parents, have a
wholly wrong conception as to what constitutes this musical talent. As those who have thought the problem out know, the musical talent is not, as commonly supposed, a single God-given faculty, which one either has or has not, but is a combination of different talents, each of which everyone has to some extent, and each of which is capable of great development, provided the possessor be really interested in music.

If there is any suspicion on the part of the parent or teacher that a child has musical talent, something should be done to cultivate it. The best solution, as stated above, for the purposes of future musical development would be a fundamental and general education for all children in the elements of music. Modern educators have devised skillful techniques for the instruction of children: (1) in rhythmic apprehension, which is man's primary step in music; (2) in the apprehension of melody and chord structure by instruction in ear-training, which is a good method for making people think in musical terms, and (3) in the study of an instrument. But this country is a long way off as yet from the establishment of a uniform system of instruction in the fundamentals of music as a function of the standard school system. Educators have realized that the aims and objectives of school music should be clarified and some accurate means devised by which attainment can be measured.
Chapter II

Many studies have been made in the effort to measure musical
talent, and some of them have been very valuable in identifying certain
elements of "aptitudes" of musicality. The measurement of musical capacity
that has been outstanding in its contribution to the scientific measure
of a special ability is that of Professor Carl P. Dahlstrom of the
University of Iowa. First, he had to find some standards of measurement,
as he has "broken down" musical aptitude into what he considered
its component parts. For each of these "senses" he devised tests to
discover what extent they might be inherent in persons, and to what
extent they could be developed.

TESTS FOR GUIDANCE

Here are six tests developed on
phonograph records in such a way that a careful teacher can easily
administer them according to direction with the use of a phonograph.
The six tests are those of (1) Sense of Pitch, (2) Sense of Intensity
(3) Degree of loudness or softness, (4) Sense of Time, (5) Sense
of Consonance (or harmony), (6) Sense of Tempo, memory, and (6) Sense
of Rhythm.

Cohen's suggests that those tests be given in the fifth and
sixth grades; largely for the "senses" of audibility. McDowith, in a
report on the use of the "sensory" test as a phase of music work in
a certain school, says there is very definitely "a positive correlation
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Many studies have been made in the effort to measure musical talent, and some of them have been very valuable in identifying certain elements of "symptoms" of musicality. The measure of musical capacity that has been outstanding in its contribution to the scientific measure of a special ability is that of Professor Carl E. Seashore of the University of Iowa. First, he had to find some standards of measurement, so he has "broken down" musical aptitude into what he considered its component parts. For each of these "senses" he devised tests to discover what extent they might be inherent in persons, and to what extent they could be cultivated. There are six tests developed on phonograph records in such a way that a careful teacher can easily administer them according to directions with the use of a phonograph. The six tests are those of (1) Sense of Pitch, (2) Sense of Intensity (of degrees of loudness and softness), (3) Sense of Time, (4) Sense of Consonance (or harmony), (5) Sense of Tonal Memory, and (6) Sense of Rhythm.

Seashore suggests that these tests be given in the fifth and eighth grades largely for the purposes of guidance. McConathy in a report on the use of the Seashore test as a phase of music work in certain schools, says there is very definitely "a positive correlation between the findings of our fifth grade survey and the subsequent musical development of the child." The fact that a pupil has special

capacity for music does not insure either his interest or his industry in music. The correlation between capacity and achievement is sometimes reduced because of learning difficulties or wrong methods of teaching.

There are several good tests of Musical Achievement. The Kwalwasser-Ruch Test of Musical Accomplishment is based on the aims, materials, and attainments as set forth by the Music Supervisors National Conference and as found in the most representative courses of study. The test is made up of ten parts; namely, (1) knowledge of musical symbols and terms, (2) recognition of syllable names, (3) detection of pitch errors in familiar melody, (4) detection of time errors in familiar melody, (5) recognition of pitch names, (6) knowledge of time signatures, (7) knowledge of key signatures, (8) knowledge of note values, (9) knowledge of rest values, and (10) recognition of familiar melodies from notation.

The test is highly reliable; it is very objective and easily scored. Norms are available for grades 4-12 inclusive; also percentile norms are given. The test is valid in that it is based on and parallels a standard outline of the music course of study. Much of the test is made up of measures of the pupils' knowledge of the symbolism of music notation. The test should be a valuable aid in determining the progress that is being made by the pupil on these phases of music. As a measure of whether pupils are accomplishing as a whole the standard attainment set up, it gives valuable aid in standardizing the course of study. For example, Test 1, consisting of twenty-five items,

measures the pupils' knowledge of musical terms and symbols. A measure with this test of the sixth grades in five large cities distinguished for their work in music revealed that the mean score on this test was only thirteen, a knowledge of approximately half of the most common symbols and terms. Knowledge of the phases of music measured by this test may not be necessary to the life of the child. If such knowledge is necessary and is expected to be gained from music teaching, then it is fair to test for this achievement. The results obtained from the application of this test would reveal a deplorable condition in many places. Music teaching has in the past been guided by adult ideas of what the child should attain rather than by scientific knowledge of what the child can attain. The use of such a test as the Kwalwasser-Ruch will do much to overcome this tendency. Certain parts of the test offer much opportunity for specific diagnosis of pupil difficulty. A study of the achievement of a pupil or class on the various phases of the test should point out what emphasis is needed in instruction. The use of the test to distinguish the outstanding accomplishment of those pupils with special ability or ability outside of the school training is marked. It seems as though pupils in music might need classification upon the basis of accomplishment as well as ability.

At times, musicians have defended the grouping of inferior and superior in a class for the purpose of teaching on the ground that the presence of the superior stimulates the inferior to greater accomplishment. In the opinion of an authority on this subject, even if this
attitude were demonstrable it would still be objectionable. The presence of the superior pupils only heightens the inferiority consciousness of the inferior and tends to discourage them from realizing the meager results which otherwise would result from their efforts. Both groups suffer from such an association and neither one does what it is capable of doing under more favorable circumstances.

Another test which is available is that which Mosher has developed in sight reading. This covers: (1) knowledge of musical symbols, marks of expression, and general music information, (2) recognition of scales, chords, and intervals, (3) knowledge of measure, and note values (duration, not pitch), (4) ability to identify well-known melodies when read silently, (5) ability to write tonal figures or patterns from hearing them played in monotone on piano, (6) ability to write rhythmic patterns from hearing them played in monotone on piano, and (7) ability to write melodies from dictation.

Still another test is the Hillbrand Sight-Singing Test which is an individual test patterned after the Gray Oral Reading Test. It is primarily a diagnostic test to point out specific difficulties of pupils. The test is given in a quiet place. The pupil is given a copy of the test booklet and told, "I should like to have you sing some of these songs for me... I am going to play the keynote of this song.... I want you to sing the music using the words." The teacher holds a like copy of the song and notes mistakes on her sheet as the pupil sings. Time

is to be kept on six songs sung. The errors noted by the teacher may be classified as belonging to one of these groups:

- Notes wrongly pitched
- Errors in time
- Transpositions
- Extra notes
- Flatting
- Repetitions
- Sharping
- Hesitations
- Omission of notes
- Explanation, etc.)

The measurement of appreciation of music is difficult. Since appreciation is an outstanding objective in music teaching, attempts to measure accomplishment in it are worthy of note. A report by Trabue of Kohler's work in this line describes this attempt in some detail. The test was made up of phonograph records of sixteen different musical compositions. These were arranged into a scale on the basis of expert judgments.

The test is arranged and administered in such a manner that a person who can detect small differences in the general merits of two selections will receive a high score, while one who can detect only the larger differences will receive a lower score. Three or four records are played in a group, one record immediately after the other. Each listener is asked, when a group of records has been played, to make a note indicating which record he considered "best," which "next best," and which "poorest." The differences in musical values of the records in the first group in each test is relatively large, while the differences in each succeeding group are smaller and smaller. The number of points allowed as a score for successfully rating each group of records is

2. Ibid. p. 295.
dependent upon the size of the errors in one's judgment; no credit at all being given if the person has rated the records in exactly the reverse order from that which is considered correct and maximum credit being given when the correct order has been accurately indicated. A low score therefore indicates little or no success in judging the relative merits of these orchestral selections, while a high score indicates a greater degree of success.

Two Courtis Standard Research Tests in music attempt to measure (1) one's ability to associate life activities with music in which the rhythm predominates, (2) one's ability to recognize mood from melody. Samples from the tests follow:

Test 1. Recognition of Characteristic Rhythms
For grades Four to Twelve (Experimental Edition)

Rhythm is one of the main elements in music. It has been defined as measured motion. Rhythmic motion also occurs in many activities of life. In this test you will be asked to judge from the music played, what life activity is represented.

When John returned at night he was tired and was glad to hear the sounds which told him that he was nearing his father's house. The music will tell you what John's father's occupation was. Underline the words which tell what the music says was John's father's business.

1. A blacksmith 2. A clockmaker
3. A preacher 4. A miller

Test 2. Recognition of Mood from Melody

Melody is the expression of a thought in music. In this test you will be asked to judge from the music played what John's thoughts were.

John's time was up now, so he took his pail and started for home. Listen to the selection and underline the words which

best express how the music says John felt when his mother looked at what he had.

1. He was sorry he had been cross about going.
2. He was glad he had so many berries.
3. He was ashamed that he had so few berries.
4. He was disappointed that she said nothing.

Like all aptitude and intelligence tests, those in music have value and validity, but they are not foolproof. There are no 100 per cent certain clues whereby the parent or teacher can discern a budding talent, although some indications are helpful. The many studies of musical talent have had an influence on trends in music education, however, and certain definite objectives in music instruction have been established: (1) the finding and special encouragement of the musically-gifted child, (2) the presentation of a variable course of study to meet wide differences in talent, and (3) the recommendation of specialized instruction for which the gifted child seems particularly equipped. Economically, these aims or objectives could be stated; first, to recognize and encourage musical aptitudes and talents that have apparent vocational possibilities, and second, to give instruction in musical theory and technique that will be vocationally helpful.

R.C. Larson, music psychologist in the Rochester (N.Y.) public schools, reports on a prediction and guidance program with certain arbitrarily devised classifications of talent which make use of a talent profile based on percentiles. The groups are as follows:

1. Encourage Strongly: those who are outstanding in the various sub-tests of musical capacity and who excel in a general way.
2. Encourage: those who are superior in musical talent, but

---

who cannot quite measure up to the standard of Group One.

(3) Encourage Conditionally: those who are either just average in their capacities or who have some relatively high talents but are weak in other respects.

(4) Not Recommended: those whose tests are so low that special encouragement in music is not warranted.

This talent classification combined with the teacher's estimates in musical excellence, grade in music, general ability, industry and application, as well as a child study mental rating and a rather extensive questionnaire concerning musical interests and background are all taken into consideration when making a prediction or aiding in a guidance program for a student. As might be expected, the numbers examined vary in the different schools. The children tested are those who are particularly interested in taking up some instrument; those whose parents request a test; and children recommended by the music teachers for special instruction.

The work has been conducted on a service basis. Mrs. Larson goes on to state that parents are relying on the prediction and guidance to a much greater extent than formerly, for they are now realizing the practicability of a program of this kind.

As the result of another experiment the following general conclusions were determined by Mary E. Wise: (a) the possession of talent does not alone insure progress in learning, (b) since there is a greater correlation between talent and achievement than between intelligence and talent, it is safer to base a prediction of musical achievement on talent rather than on intelligence, and finally (c) this suggests a new method of segregation for music teaching. Pupils should be grouped for music on the basis of talent and achievement.
rather than on intelligence.¹

Almost as important as talent is the proper environment for its blossoming. The gifted child who has parents with some musical experience, or with natural sensitivity, is lucky indeed. Even if the parent has no knowledge of or no background in music, intelligence will do: intelligence to perceive the child's aptitude and to take counsel with the right people. Even more fortunate is the child who has parents with both understanding and the finances that make development feasible.

The individual's character - call it his personal psychology - counts in the end when one considers musicians who have achieved distinction. Give it any name - driving force, energy, ambition, will power. Without it the musician does not grow in stature.

Chapter III

The development of the idea that we can measure musical talent and upon which we can base reliable educational guidance is a natural outgrowth of the testing movement of this age. When psychologists showed new how to study themselves, and their children, intelligent parents and teachers alike strove earnestly to understand better the youngsters entrusted to them for training.

The foundations for this study of musical talent have come mainly from the psychological laboratory through the discovery of individual differences in various aspects of hearing. It is apparent that the research on the relation between age and hearing has been the basis of this discovery of individual differences, but quite early there was evidence indicating a trend to an applied interest of these discoveries through recommendations based upon a rather narrow data of a single talent. As time went on new findings made evident that a talent of musical talent could not be determined by the measurement of a single talent, but that the musical talent might be considered an complexity of many talents, each quite independent of the others. Further laboratory developments showed that the construction of a standardized battery of talent tests about fifteen years ago was then an additional set of talent tests appeared. The results of experimentation over a period of about thirty-five years, which led to a psychology of musical talent, will be found in numerous articles and books sources.

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The development of the idea that we can measure musical traits and upon which we can base reliable educational guidance is a natural outgrowth of the testing movement of this age. When psychologists showed men how to study themselves, and their children, intelligent parents and teachers alike strove earnestly to understand better the youngsters entrusted to them for training.

The foundations for this study of musical talent have come mainly from the psychological laboratories through the discovery of individual differences in various aspects of hearing. It is apparent that the psychologists were interested at first in the pure aspects of this discovery of individual differences; but quite early there was evidence indicating a trend to an applied interest of these discoveries through recommendations based mainly on rather meagre data of a single talent. As time went on new findings made evident that a rating of musical talent could not be determined by the measurement of a single talent, but that the musical mind might be considered as a complexity of many talents, each quite independent of the others. Further laboratory developments culminated in the presentation of a standardized battery of talent tests about fifteen years ago. Since then an additional set of talent tests appeared. The results of the experimentation over a period of about thirty-five years, which has led to a psychology of musical talent, may be found in numerous articles in various sources.

The measurements of native ability in the lines so far worked out are claimed to be very reliable indexes of what the individual may expect to achieve through study and drill. The talented child is generally glad to be further assured of possessing qualities likely to bring pronounced success; the child of ordinary ability is the better for knowing that there is good reason for study, since he possesses some reliable qualities worthy of cultivation; the child possessing less than ordinary ability is some phases can find definitely in what particular he is lacking and may learn how much he may hope to attain and to what phases he may most profitably turn his attention. Occasionally unsuspected talent of unusual degree is discovered, thus opening up a new world of possibilities to the child.

It is very important to distinguish between the positive and negative aspects of musical guidance. Great talent, combined with intelligence and the capacity for unending perseverance, should be encouraged and given all possible assistance. Lesser talents or lesser determination should be discouraged from pursuing music as a vocation; here music as an avocation is of great importance.

One positive aspect of musical guidance lies in the deliberate selection of a particular field in music on the basis of talent analysis. A pupil may have a great gift for music and yet lack some specific qualification in certain aspects of music. The gifts for voice or for instrument are largely different and the gift for expression through different instruments may also be specific. Here it is the function of the guide to give positive advice as to what avenue of musical expression the student should follow on the basis of talent analysis.

This has its application largely in the assignment of instruments, especially where these are furnished at public expense.

Although the principle stress in the band and orchestra will be

avocational, opportunity should be given those with talent and interest to have more specialized instruction. Thus a foundation will be laid for vocational training. With the development of radio and the rapid growth in the number of civic symphony orchestras there has been an increasing demand for recreational directors, not to mention good teachers of music; through these sources instrumental music offers, as a vocational possibility, more promising opportunities than it did a few years ago when the advent of the radio and talking pictures threw hundreds of musicians out of employment.

If a student in the Milwaukee Vocational School shows unusual ability he is permitted to take three or four periods of music in his school day. According to R.L. Cooley, this course gives more complete and intensive training, is designed to fit the student for professional orchestral work and at least starts him as soloist on the instrument of his choice.

Since vocational education is established as indispensable, our high schools should provide adequate training for that large number of young persons who wish to make music a profession, as well as for those who choose to become stenographers, mechanics, or other business or professional workers. Credits must be arranged for graduation in music courses as well as in other special courses.

The definition of "Credit" as found in the 1924 standards of the North Central Association, basis for granting credit by most schools

reported in the various studies, is worded:

"A unit course of study in a secondary school is defined as a course covering an academic year that shall include in the aggregate not less than the equivalent of 120 sixty-minute hours of classroom work, two hours of shop or laboratory work being equivalent to one hour of prepared classroom work."

Music credits are proportioned in the vast majority of cases on this definition. For example, a class in music meeting twice a week with preparation, receives two-fifths of a unit, or credit, as does a class meeting four times a week without preparation. This seems entirely fair, except that such subjects as orchestra, glee club, and choir have certain obligations in public performance and extra rehearsals not required of the academic subjects.

While there is no uniform practice regarding the amount of credit offered, nevertheless music, as Mr. A. M. Jones points out, has a definite status as a credit subject. Although the picture of credit on the whole is quite encouraging, credit offered for the individual subjects is the exception rather than the rule. The majority of schools offer credit for music, but the practices vary greatly as to the type of music courses given and the amount of credit given for each.

One fact that stands out quite clearly, the justice of which is already becoming the subject of much debate, is that the credit offered for the various high school subjects is controlled by the amount of credit which the colleges and universities will accept for entrance. Since the colleges are allowed to dictate to some extent the amount of credit offered in secondary schools, there seems to be no reason, at

least from the point of view of the colleges, why music should not be
offered for credit to a much larger extent.¹

Conspicuous pioneer work in music theory in the high school
was done, first in New England, next on the Pacific Coast, and later
in the Middle West. Now, as everyone knows, some of our great high
schools have a music curriculum nearly as complete and varied as a good
conservatory. Many school boards have ceased to question the value of
theory courses. Harmony, ear-training, form and analysis have been
established on a solid footing. It has been more than twenty-five years
since harmony in the high school was proved a success and accepted as
a credit course. In a few high schools, talented pupils who wish to
prepare themselves for advanced musical work and a professional career,
may include counterpoint and orchestration in their courses under the
supervision of well-trained teachers. On leaving high school, such
pupils are able at once to enter advanced classes in a first class
music school or to enter the profession.

And this is as it should be. Theoretical studies should not be
left to the post high school period. Theory - a term conveniently but
incorrectly used to include ear-training, harmony, analysis, form and
composition - should parallel the singing and instrumental work. From
the beginning of the third year in high school, emphasis on real harmony
study with daily classes, brings fine results. Small compositions of

¹. Jones, A.M. "Status of Music as a Credit Subject," Music Educators
real interest are often achieved by the pupils in the early part of a two-year course. This writing should not be limited to voices, but should include practice in composing pieces for the piano, violin, etc., judiciously guided according to the pupils' growing abilities.

At present there are three conceptions of the purpose of theory courses: (1) appreciative, (2) vocational, (3) broadly cultural. The second conception will be given consideration since it pertains to that with which we are concerned — the vocational. Teachers who expect to have some of their students become professional players or singers believe that they would be greatly strengthened by having a course in harmony. While the results would be somewhat on the appreciation side, they also involve vocational aspects. By far the strongest vocational influence, however, is to be found in high schools in which students are preparing to become teachers, either general grade teachers or special music teachers. For such students, the harmony course has distinct vocational bearing and is frequently required. The third type of vocational influence is found in those very rare cases of students who give promise of doing considerable writing, either in the line of composition, or, more commonly today, in the line of arranging music for special combinations. Midway between the appreciative and the vocational influence should be mentioned the common requirement that students who are studying with private teachers outside the school and are working for school credit should be required to enroll in a harmony

class for the purpose of strengthening their outside study of voice, piano, or other instruments.

It seems very probable that as the rest of the music program develops there will be an increase of the offerings in theory. Moreover, the colleges have always been more inclined to grant entrance credit for work done in the theory of music, especially harmony, than in any other line.

It is assumed that any student who is properly prepared shall enter the field of professional music whenever the opportunity arises. There is no doubt but that the vocational music department will receive requests for the services of competent players from local and other sources, and that the students who are best qualified will have opportunities for entering the profession with every chance of making all possible success. Large cities in the past have had to depend on foreign musicians who have had, in general, the real vocational preparation, while the native born have not had the proper training. The time has come when the public schools should offer a vocational course in order to give the American boy or girl an equal or better preparation for admittance to the large field of professional music.

Since school music is recognized as a thorough educational activity and is treated as a subject in the public school curriculum we come back to the problem again - is school music an avocation or a vocation? To have a true understanding of the problem, the terms "vocation" and "avocation" must be clearly defined. Webster defines a vocation as a regular or appropriate employment; calling; occupation; profession; and an avocation as something, especially a minor occupation, which calls one
away from one's ordinary occupation; a hobby is a favorite avocation.

In 1908 the late Dr. Frank Parsons organized the Vocation Bureau in Boston, and began to advise the young people who came to Civic Service House on the choice of and preparation for their vocations, calling his activities "vocational guidance." This is said to be not only the beginning of the use of that term, but the beginning of organized professional service of this sort. Parsons laid down three broad factors in the choice of a vocation:

1. A clear understanding of yourself, your aptitudes, abilities, interests, ambitions, resources, limitations and their causes;
2. A knowledge of the requirements and conditions of success, advantages and disadvantages, compensation, opportunities and prospects in different lines of work;
3. The true reasoning on the relations of these two groups of facts.

Parsons' work and his writings influenced the development of vocational guidance in this field to a marked degree. Private social agencies began to promote the idea and soon there were "Vocation Bureaus" or departments of "Vocational Guidance" in the school systems of several of the larger cities. The National Vocational Guidance Association was formed in 1912 by the workers in this new profession, and in 1921 it adopted a standard definition of vocational guidance. Revised in 1930, this definition now reads: "Vocational guidance is the process of assisting the individual to choose an occupation, prepare for it, enter upon and progress in it."

George E. Myers, professor of vocational education and guidance in the University of Michigan, wrote a paper, a few years ago, entitled

"Some Tentative Standards for Judging a Comprehensive Guidance Plan."

In it he listed the following activities as essential to a complete plan of vocational guidance:

1. Aiding pupils to obtain adequate, reliable, and significant information concerning occupations.

2. Providing try-out, or exploratory, experiences as an aid to pupils in testing their fitness for certain occupations or occupational fields, and as an aid to teachers in discovering pupils' interests and special abilities.

3. Assembling and making available for use pertinent information concerning the abilities, aptitudes, temperament, and personality characteristics of individual pupils.

4. Individual counseling, or assisting pupils to evaluate occupational information and the results of exploratory experiences in terms of their personal abilities, interests and characteristics, and helping them plan their vocational preparation.

5. Vocational education, or providing opportunities for pupils to prepare for the occupations which they have chosen.

6. Placement, or aiding pupils to obtain advantageous entry into the occupations chosen.

7. Employment supervision, or assisting the pupil to progress in his occupation if it proves suitable or to change if it proves unsuitable.

Vocational guidance must not be a forced process. Nor does it consist merely of employment bureaus for young men and women. To quote the report of the Bureau of Labor:

"Vocational guidance does not mean selecting a pursuit for a child or finding a place for him. It means rather leading him and his parents to consider the matter themselves, study the child's taste and possibilities, to decide for what he is best fitted and to take definite steps toward securing for him the necessary preparation or training."

Nicholas Murray Butler sets out the work of vocational preparation and guidance as "the problem of how to take this great mass of young people and to see to it that while they are beginning to learn life they..."

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shall learn it in some effective fashion, by making use of some talent, of some predisposition, taste, desire or need, in order that when they finally swing clear of the structure provided for their education and training they shall be able to stand up straight as self-supporting citizens and to do something and do it in a way that is economically worth while."

In discussing the vocational value of music in the public schools, Giddings and Baker say:

"Last on the list of educational values, though by no means unimportant, is the vocational side of music. Long before the present wave of vocational training swept over the country the competent music supervisor was turning out pupils who could earn money with their music. As a result of the practice, encouragement and training received in schools, thousands of pupils have found places in church choirs. Pupils from school orchestras are joining the musicians' unions and getting the regular fees, or playing independently. Many young people work their way through college with the help of their music. A student who goes to college is greatly helped if he can sing or play."

The young musician many times participates in music just for the enjoyment he gets out of it and the subject of playing for money does not enter his mind until he finally recognizes his ability as being eligible to demand payment for his services.

Most boys and girls begin trying to find their special talents while in the four year high school course. The student should be given a chance to prepare himself for further education in music as well as in any other profession. The following point of view on vocational

guidance in the four year high school course is that of Brewster:

"The time for this general survey of the professional field is during the high school course. One is then at the time of life when the type of his intellect and the main elements of his character have already revealed themselves. He already knows that there are certain things which he cannot do. At the same time, the details of mind and will are not yet fixed. One can decide what he wants to be, and to some extent make himself over to fit his pattern. Most boys and girls who have not already decided on a life work before they enter high school, do so during their course."¹

Another very common thing which tends to center the music of our schools to a more specialized stage is the presentation of scholarships to those who graduate from high schools each year. Many colleges and universities have been doing this to a great extent. In this regard, Wayne writes:

"Reference should be made to the valuable opportunities offered to the children by certain musical colleges and institutions, and also to the facilities offered by many of the educational authorities to their most talented music teachers.... Moreover, it is a pleasing feature to note that the colleges and the education authorities fully recognize the significance and importance of continuing the general education of these scholarship holders, and therefore award a large number of free places at the secondary schools to the most deserving scholars, thus doubling the possible advantages."²

The tremendous growth of music education in colleges, universities, and conservatories proves that much is being done in the public schools and there seems to be more specialization in the music department. It seems as though the growth in the number of instrumentalists who have specialized in public school music has helped to emphasize and develop both vocal and instrumental music in the grades as well as

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in the high school. Therefore music has been elevated to a much higher standard because of the instrumental movement in the music education of today.

The point in the school system at which vocational guidance begins is apt to depend somewhat on the organization of the school. Where the separation between elementary and high school comes at the end of the eighth grade, definite, organized counseling is apt to begin with the ninth. Where the school system is organized on the 6-3-3 basis, counseling begins in junior high school, sometimes as early as the seventh grade. The very organization and purpose of the junior high school, in its fully approved form, provides a guidance program through its exploratory shop courses.

At its best the junior high school may be regarded as one of the most important agencies of vocational guidance. The curriculum itself is a means of discovering to the pupil his particular interests and capacities and of providing the basis for educational and vocational guidance and training.

Little vocational counseling takes place in elementary schools. The great bulk of the work of vocational guidance takes place in junior and senior high schools. Some, but a far smaller amount, takes place in trade schools, and the continuation school is in a class by itself.

No sufficiently comprehensive survey has yet been made to enable one to reach definite conclusions as to the number of schools having guidance programs, but there is abundant evidence to justify the belief that the work is organized to some extent in the school systems of nearly all of the large cities and frequently, though not in so large a
proportion, of the smaller cities. In the schools the program is very
much better developed on the counseling than on the placement side. Many
colleges now also have organized personnel or guidance bureaus.

Leadership, initiative, and technique should be fostered early
so that by the time it becomes necessary for the student to make a
vocational choice, the future music leaders, whether they choose music
as a vocation or an avocation, will be well started on their training.

Music teachers must encourage all promising students to master the
various aspects of leadership as early as possible, so that by the time
students are graduated from high school the musical leaders will have
made as much headway as the young players and singers in the group and
the future supply of leaders will be assured.

After a brief survey of the public school music programs of the
various sections of the United States, Willem Van de Wall reveals them
to be topsy-turvy affairs.

"Both in quantity and quality they are sometimes so dis-
similar in various schools of the same community that students
can make no regular progress. For example, in some cities the
kindergartens have excellent programs, but the music offered in
the grammar schools is poor. Again, in some communities children
are graduated from junior high school well advanced in part
singing only to find when they enter high school that no further
instruction on that subject is given. There have been instances
where students trained in good high school music courses have
refused to participate in certain musical activities in college
because of the low grade of music performed by college orchestras,
glee clubs, or bands. At the same time, college music instructors
complain of the difficulties of trying to develop a unified pro-
gram for students who represent so many levels of proficiency."1

Not only should students be given the opportunity to profit by
guidance in the schools; it is of major importance for teachers to be

1. Van de Wall, W. Music of the People. p. 15.
trained as proficient "guides." The time has come when vocational music institutions like the Curtis, the Juilliard, and the Eastman schools and the various conservatories of music, large and small, must give attention to the problem of training music leaders equipped not only as artists but as personalities and community workers ready to meet the cultural needs of the community. The fact that music schools and private teachers are graduating professional musicians without any inkling of the problems of economic, social, or cultural living accounts for the hundreds of teachers completely unable to adjust themselves to a widespread demand for socialized leadership which apparently simply cannot be filled.
In the field of public school music, no less than in other professions, the problem of selecting students should be one of our fundamental concerns. Too often an unfit student is permitted to enter and finally be graduated, thus casting upon the public one who will hinder rather than aid the purpose of music.

The problem of selecting students in music education presents itself primarily:

1. How to select the applicants to teacher-training courses in music;
2. That of guiding the sentiment or advising the designation of profession in music.

PROBLEMS FACING THOSE CONSIDERING MUSIC AS A VOCATION

Such can be accomplished in the matter of admission requirements, and this is best accomplished through the use of psychological tests, entrance examinations, and interviews. Through these procedures, personality, educational, and social backgrounds, musical interests, ability and skill in music, and manner of reacting to given tasks may be observed, studied and in some degree measured.

But the problem of selection does not end with the step at this point. It flows to the problem of our training process itself, in which we must observe the individual student in his efforts to attain competence in the chosen field, to see that not only better learning and experience are results, but that a mutual understanding and cooperation between student and teacher.

Chapter IV

In the field of public school music, no less than in other professions, the practice of selecting students should be one of our fundamental concerns. Too often an unfit student is permitted to enter and finally be graduated, thus casting upon the public one who will hinder rather than aid the progress of music.

The problem of selecting students in music education presents two phases:

1. That of admitting desirable applicants to teacher-training curricula in music;
2. That of guiding the continuance or advising the discontinuance of preparation in music.

Much can be accomplished in the matter of admission requirements, and this is being accomplished through the use of psychological tests, entrance examinations, and interviews. Through these procedures, personality, educational and social background, musical interests, native ability in music, and manner of reacting to given tasks may be observed, studied and to some extent measured.

But the problem of selection does not and should not stop at this point. It should be the business of our training school faculties to study, encourage and advise the individual student in his efforts to attain competence in his chosen field, to the end that not only better learning and progress may result, but that a mutual understanding and confidence may be established. The present-day student values a frank

appraisal of his probable chance of success from those in whom he has confidence.

By the careful selection of students, according to the belief of Neff, the following problems would be modified and to some extent solved by the careful selection of students:

1. The problem of our oversupply of certified music teachers would be attacked at the source.
2. The problem of extending the period of preparation would be gained in part through prerequisite preparation.
3. Changes in our present curricula would be affected which would result in the development of a more sensitive type of musical thinking among our students.
4. A stronger type of leadership in music education would result, which, when felt, would strengthen our position among pupils, classroom teachers, administrative officers and the public.
5. The work of stronger teachers in the field would support the hands of our certifying agencies in setting and maintaining higher standards. Teachers are still being certified to teach music in the public schools who have little or no preparation to meet the standards of public school music.
6. The idea of selection, if administered sympathetically but courageously, could render an inestimable service to the individual being advised, and to society.

The difficulty lies mainly in the fact that we have undertaken to develop teachers of music for the public schools within the time of a short four-year course. The demands made upon the training of these teachers by the necessary branches in liberal arts and education leave the amount of time available for the development of inspirational musicians far too small. Our conservatories are running into danger of becoming normal training schools because of this situation. It cannot be said that the state departments of education are wrong in their

demands even though minor adjustments could perhaps be made to great advantage. The fact of the matter is that we are endeavoring to under­take a problem in four years which should take five or six years. The result is that some departments of music disregard the actual musical development in the training of teachers.

The teaching of music has been realized as an important adjunct to the school curriculum only in the past twenty or twenty-five years. Thousands of our public schools have their music supervisors and their trained corps of assistants. The private studio and the music schools over the country have justified their existence by putting people to work in their chosen profession.

The teacher-training program to equip all classroom teachers for their responsibilities in giving satisfactory musical experiences has not kept pace with the extension of music education to all children. The problems growing out of this situation are again complicated. The head of the music department of a teacher-training institution says:

"We know many of our graduates leave the college without adequate training to do effective teaching of music but what are we to do when they matriculate without any musical background, and we have a totally inadequate number of hours to give required training in music methods much less build up a background of musical reading and appreciation." The solution to this problem may be approached from two angles:

(1) With the extension of the teacher-training program for

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elementary certification to four years, more time can readily be justified for music instruction in the preparation of general elementary teachers. For them, it is vocational preparation required by legal statute. The institution cannot be said to have fulfilled the purpose for which it was created if its students are signal failures in so important a function. (2) The secondary school feels a responsibility to guide students aiming for an engineering course into proper preparatory courses in mathematics or science to meet matriculation requirements of the college of engineering. Is it not equally significant that pre-teaching students be guided into courses in music and art in preparation for methods courses in these subjects in their professional training? Perhaps those of us engaged in the secondary school programs have not articulated our efforts closely enough with the high school principal and those engaged in educational and vocational guidance to give this important direction to young people considering teaching as a field of professional service? Moreover, those who have watched the struggle of most of our talented students, who have had to select the field of public school music in order to secure employment upon graduation, in their almost futile endeavor to develop their performing talents along with the exacting demands of a professional educational course, know what the real situation is.

The opportunities for intelligent vocational guidance are enormous. Vocational education has not yet begun. Its need was never more acute; for the wider the unemployment, the greater the demand for vocational counsel. How many opportunities here for advisers and experts in the increasingly intricate problem of training and fitting workers to jobs?

Ordinary vocational training in our public schools today is admittedly a farce. Why? Largely because not enough able people with full

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practical knowledge of vocational requirements and available jobs are trained to advise and prepare girls and boys for the work they can best do in fields where there is enough work to go around. Thousands of opportunities must open up here, though again nobody can estimate in decimals and dates.

We know that it is within our power to increase the happiness of all future Americans by bringing music into the lives of the children and young people who come under our guidance. As a professional group we have an obligation to society as great or greater than that of any other similar group or educational body.

Many times students are in doubt as to what line of study they should follow and what they should enter for a musical career. This is indeed a problem and should be considered seriously.

The first item the student may consider in taking up the study of music is his definite purpose or aim in the field of music. What does he desire to be – a concert player or a teacher? Both are big fields and both offer many possibilities, but there is a striking contrast as to the life and preparation of the two. The individual's ability and temperament, background, means and personality should be considered.

Almost as important as innate gifts and the chance to cultivate them is the capacity for hard work. No real artist has ever emerged from a casual apprenticeship. The hard work must begin in childhood for the instrumentalist, and at least as a youth for the singer, composer, and teacher. Once begun, it must continue undiminished. For a command of one's job comes only from working at it down the years. As the boy or girl grows older, the duty of keeping at the job falls upon himself
or herself. But it cannot be repeated too often that the question of hard work is bound up with the inherent talent and environment of the youngster. It is easier to work hard at one's music when one does not have to worry about ways and means of earning a living or helping to support a family that is struggling to maintain a miserable existence.

The expense of a musical education is a considerable item. The preliminary studies are almost always pursued with private teachers, since the public schools do not attempt a vigorous training in music. Then come the years of study at a conservatory or at a school of music connected with a university. The cost of attending such a school or conservatory is about the same as that of a college course. It is safe to estimate the cost at about $1000 a year.

Nor are tuition and cost of living the only expenses. Generally students must buy their own music, and published music comes high. Books about music and textbooks may add up to a sizeable expenditure. Instruments are expensive. It is possible to spend thousands of dollars on a good violin; the cost of even a good used piano is several hundred dollars.

The period of incubation is a long one. A few musicians are lucky to become self-sustaining in their teens. Most of them cannot support themselves on their music until their twenties or thirties, and some are never able to earn a livelihood from their music alone.

Unless the home is in one of the large centers, or near one, the young man or woman must be sent some distance to study.

Wealthy friends and strangers often come to the help of youngsters who cannot afford to pursue the studies that their talents demand.

There are various endowed foundations which deal extensively in
philanthropy, and some stand ready to help needy young musicians in their student days. The Charles Hayden Foundation in one season gave fifty-nine scholarships for study at the New England Conservatory of Music in Boston. These were offered to young men, and the assistance was from $100 up, according to the candidates' needs.

No matter how much success any particular institution may have in all its undertakings, however, the need remains for a greater effort throughout the country. For some talents are not discovered in time; others are not properly trained, and, most serious problem of all, too many do not find the opportunities for work and compensation in the fields for which they were trained.

After one has thoughtfully considered his possible field he should then consider the school that will give him the best type of training for his particular needs. In many of our larger cities there are one or more music conservatories which might be classed as private institutions. Some of them are endowed and some are conducted for private gains. There are also variations between these two extremes - namely, the private schools and the music schools in the universities which are considered an integral part of the institution.

Orchestra players, soloists, and composers can secure in the conservatory training which their work demands. It offers a more intensive study of music, a wider appreciation, a better insight, and more time for study on the major subject. But on the other hand, students do not obtain an opportunity for acquiring a large amount of general knowledge.

In contrast to the private schools we have the colleges where there is an opportunity for students to receive academic training along
with their courses in music, adding to their program a group of studies from the physical sciences. Here, however, the musical training is not so intensive as in the private school program. It is advantageous to follow the musical and academic program in that one may obtain more majors for the teaching field.

As to the opportunities for self-expression and development, the two have their advantages. In the colleges one has an opportunity to play in programs and recitals to a much greater extent than in the private schools. In considering the instructors we find, usually, more specialists in the private musical colleges. Much depends upon the line of activity to be followed.

The course leading to the degree of bachelor of music covers a period of four years and is awarded upon satisfactory completion of four years of college work, equivalent to 120 semester-hour credits. At least two years spent in study and practice must elapse before the master's degree may be awarded. The degree of doctor of music is conferred honorarily for outstanding achievements in the field of musical endeavor.

In the four-year colleges and universities, tuition rates for music are practically the same as for arts and sciences with the exception of private lessons. Fees are usually charged for all courses in applied music such as private lessons on piano, violin, and other instruments, as well as for many of the courses in theoretical music. The cost of private lessons varies, depending upon the teacher and the proficiency of the student, from $1 to $5 a lesson; one or more thirty-minute lessons

per week are available throughout the college year of thirty-six to forty weeks.

It is obvious therefore that a summary of expenses has little value as expenditures in the same institution will vary with the plans and abilities of students. Individual conferences and music tests will determine the kind and amount of training required for graduation, and students should confer with the director of the school of music in each instance.

In regard to what training is necessary to fit a musician for service, Henry S. Drinker sums it up generally in the following manner:

"In the first place, he need not be a virtuoso; in fact, he had better not be, since virtuosity will in many cases warp his point of view in the exaggeration of brillance of performance at the expense of the spirit and quality of the music performed. He must, however, be a thorough musician in every sense, a competent performer. He must play the piano well enough to take the lead in chamber music and to read and transpose any ordinary accompaniment. He should be able, too, to take a second violin or else a viola or cello part in a trio or quartet, and should understand something of the technique and possibilities of wind instruments. He must also be able to read a voice part at sight, in any of the clefs, and to have a moderate understanding of voice production. He must know enough of harmony and orchestration to be able to understand and explain his music and to make simple arrangements. He must have experience in conducting sufficient to make him at ease in this role, to enable him to discover instantly and correct what is going wrong, and to put vitality into the performance which comes from inspired and competent leadership. Above all, he must know the whole literature for the past four hundred years - orchestral, operatic, choral, vocal, and instrumental - so as to be able always to choose the music most suitable for any group."

Such training is wholly feasible for anyone of moderate talent, with a genuine love of music and a reasonable amount of musical common sense.

Chapter

When thinking of school music as a vocation we must consider some of the other fields of employment in music which might tend to induce a child to prepare for music as an occupation. The demands for musical talent both vocal and instrumental are many and decidedly varied.

Vocational guidance, if it is to be of any value, must be based on facts; and the facts can be obtained by a careful survey of the vocations.

Before an individual chooses an occupation, he should be thoroughly familiar with all the facts of the occupation in question. That is, he should know whether the activities involved in the occupation are of a routine nature or whether they require intellectual ability. He should know what kind of people are well fitted to undertake in that occupation and what the cumulative possibilities are as well as other necessary facts.

The choice of a life work is a very significant event. First of all, we need a vocation as a means of livelihood. We have ventured far beyond the borders of tropical jungles, where nature is made eternal a table of fruits, nuts, coffee, milk, and ever-ready, we have taken all the above in a region where wealth is unnumbered and uncontrolled, we are confidently, would travel on; a career of all for the better way.

We are averse to any career that is without a perceptible inheritances for our maintenance, and a common citizenship.

We are to have developed a career in which all are expected for reality and citizenship is vocational.
Chapter V

When thinking of school music as a vocation we must consider some of the other fields of employment in music which might tend to induce a child to prepare for music as an occupation. The demands for musical talent both vocal and instrumental are many and decidedly varied.

Vocational guidance, if it is to be of any value, must be based on facts; and the facts can be obtained by a careful survey of the possibilities, (1) yields an income sufficient to support a suitable standard of living, and (2) provides security in permanent employment.

Before an individual chooses an occupation, he should be thoroughly familiar with all the facts related to the occupation in question. That is, he should know whether the activities involved in the occupation are of a routine nature or whether they require intellectual ability. He should know with what kind of people he will have to associate in that occupation and what its remunerative possibilities are, as well as other necessary facts.

The choice of a life work is a most significant event. First of all, we need a vocation as a means of livelihood. We have ventured far beyond the borders of tropical jungles, where nature spreads eternally a bounteous table of fruits, nuts, coconut milk, and wild honey. We have taken up our abode in a region where nature if unchanged and uncontrolled, would be unfriendly, would freeze us and starve us if she had her own way. To counteract this adverse treatment by nature and to supplement her inadequate provision for our maintenance, we must have occupations.

Secondly, we have developed a social order in which all are citizens. Now, a requisite for really good citizenship is vocational efficiency. Moreover, vocational success produces a cheerful, optimistic,
cooperative attitude without which good citizenship is impossible.

The third reason why we should have a vocation is that it is the best means to self-improvement we know. When they cannot be modified or supplemented in such a way as to improve the worker, physically, mentally, and socially, they should be abandoned.

Obviously a vocation may be good for one person and poor for another. Any occupation is good when it (1) aids in the development of personality, (2) yields an income sufficient to support a suitable standard of living, and (3) provides security in permanent employment.

You have heard some folks say: "Poets are born," "He is a natural born teacher," etc. However, the poets and the teachers know better. Most of them, for many years, believe themselves to be "natural born failures."

But, you ask, does not the son of an eminent musician, for instance, have a better chance to succeed in the field of music? Yes, in most cases. (1) He has unusual opportunities for guidance in the choice of teachers and musical instruments; (2) he has the encouragement of his parents and probably has his interest in music aroused when he is young; (3) he has his father's reputation to support him in his effort to gain recognition.

Of course, none of these advantages is hereditary.

A most important factor in all improvement is interest. Interest and vocational preferences are not inherited.

The importance of interest is often overlooked. It plays a double role in all vocational achievement; first, it is the basis of attention without which, of course, there could be no learning. Other things being equal, the greater the interest one has in his work, the more rapidly he
will improve in it, and secondly, the more interest the more of contentment and the less of drudgery. We like the work we are interested in and, if we possess ability, we will then make rapid progress.

The right vocation, then, is one in which one is prepared - there are probably several - a vocation big enough to challenge all one's powers, and one that will hold a life-long interest.

The person who takes up the study of music does it because he wants to. This contention Harry M. Cowper holds to be true, because music has an all-consuming hold on the mind and body to the extent that it cannot be subdued, but must be expressed.

Few musicians, whether vocalists or instrumentalists, become artists or concert performers. Out of the great number of music students graduated annually, only a few will attain a public career, and those who make their debut are not only especially talented, but are physically and mentally able to endure the strenuous work necessary to successful performance.

The European success is no longer essential as the prelude to a New York debut. Americans are exercising independent judgment, nowhere more than in New York. A musician, whether he is a singer, pianist, violinist, conductor or composer, is judged here on his merits, not on his standing elsewhere.

Granted that the public, especially the important New York public, is open-minded, what is the young musician to do during the crucial interval between graduation from the conservatory and the time of launching

a career?

The problem is one for the world at large to contemplate, be­
cause there must be a constant stream of young musicians coming up to
take their places in the communities' musical life, and the community
should give time and attention to the problem of these young men and
women. The Federal Music Project, like the other WPA arts projects,
stepped into the breach in recent years and did valuable work in this
particular field, besides helping older men and women who may have been
on the way down.

Wise friends and relatives, a knowing manager, shrewd publicity,
a generous dispensation that produces an "angel" when money is desperately
needed - these are the factors that can help a musician on his way.

As a market for music the United States may be divided roughly
into three zones. The first is the New York zone including the city
and a radius of one hundred miles or so, bounded roughly by Philadelphi,
Albany and Hartford. The second zone is the rest of the East and South
up to the Mississippi River. The third zone is everything west of the
Mississippi.

The influx of refugees complicates the question of building a
career. One of the most serious problems that confronts the American
musical scene is the assimilation and digestion of the enormous number
of good artists who are being driven out of their lands by oppression
and tyranny which the Nazi and Fascist states have unloosed on Europe.

Soloists - Singers

"Changing conditions in the world today are having their effect
on the vocal teaching profession, as well as on every other phase of
artistic and economic life. Voice teachers," said Mr. Brady, long one
of the distinguished exponents of voice pedagogy, "like everyone else
today, must be alert to meet new situations."

Some teachers are able to do more than guide their protégés, although any teacher who can do just that is worth every penny he re­ceives. Some teachers have influential friends and connections. But
this should not be the test of the teacher's capacity.

The singer has a wide field for his operations. Employment is
available to him in the opera house, on the concert stage, in musical
comedy and operetta, in church work, in the movies, with radio and
popular music, including appearances with bands in theatres and night
clubs and at dances.

Fees were higher at the Metropolitan before 1929. Some singers
were paid $2000 a performance. Enrico Caruso received $2500 a night,
and Feodor Chaliapin rated $3000 a performance. But the depression was
the leveler of operatic salaries, and the $1000 maximum was established.
Salaries range down to $75 and $100 a week.

When they are not singing in opera, singers may appear in recitals,
as soloists with orchestras, at festivals and with amateur choruses that
wish a distinguished professional name for difficult solo passages. The
recitalists are usually the top names of the field, men and women who
concertize when they are not singing in opera. The fees for recitals
are extraordinarily high and go to the other extreme of very low. Perhaps

for the Singer," Musician 10:34.
a dozen singers receive $1000 to $2500 a concert. A few earn between
$500 and $1000, and many are ready, even anxious, to work for $100 or
less. Soloists in churches are paid much less. Thousands of them sing
in the small churches in America for experience and the fun of it. In
the larger communities many churches hire professional singers, paying
from $5 to $50 a Sunday. Church work may be a career in itself.

A few singers have made a living out of a nation-wide circuit of
oratorios. Glee clubs and choruses throughout the land attempt elaborate
works once or twice a year, and some of them hire experienced singers
for solo parts.

In operetta and musical comedy the topnotch singers earn big
salaries. Some draw $1500 a week, and if the show has a long run, they
manage better than well for the year. Only a few have the skill and the
fame in this field to receive such salaries. Most of them earn much
less, and the bottom for many is determined only by the Actors Equity
minimums of about $50 a week.

Some popular singers have extensive vocal training and can hold
their own as artists. In fact, many young singers might be well advised
not to aim too high - to take jobs in popular fields of music where they
can stand out instead of being battered around in the serious field where
the voice must be truly outstanding.

The career of a singer depends on the resiliency and endurance of
his voice. Singers who know how to look after their voices enjoy the
longest careers. The prime necessity, of course, is a natural method of
singing that imposes no strain.
Pianists

With the keyboard instruments the cream of the concert business is devoured by a handful of pianists. The highest level of the pianistic hierarchy in recent years was occupied by men like Paderewski, Rachmaninoff, and Hofmann. Even at the age of seventy-eight Paderewski was breaking records wherever he played. Rachmaninoff could insist on a guarantee from his managers, so that he would be sure to net about $2000 for each appearance. Hofmann averaged close to that figure per concert.

A large number of pianists rated fees of $500 to $1000 a performance. It must be remembered, however, that the competition is keenest among the pianists in the lowest income group, which is naturally the largest.

One or two pianists have branched out into other keyboard instruments and have established themselves. There is a small area of opportunity for the expert on the harpsichord.

What can pianists do if they cannot establish themselves as concert artists? Chamber music is even less remunerative, yet two pianists may sometimes do better than one.

Some pianists have a special talent for accompanying, and, if they are fortunate, they do well at it. Several earn as much as $250 a week. The usual fee is $50 a concert; for a concert artist it may be $100.

Pianists find employment as members of small orchestras for dance music, especially in theatres, hotels and on ships. Piano teaching has many followers; class piano for small children is a new method; private pupils are profitable; and schools and conservatories employ many at
regular salaries based on ability and performance.

Although they are in the business of making and selling pianos, the large manufacturers have a great deal of influence in the musical world. In the old days Steinway and Sons used to bring over pianists from abroad and even scheduled tours for them. The concert and artist service of a company like Steinway and Sons is also a clearing house for artistic problems. Artists of distinction come to Steinway for advice and young aspirants for musical careers turn up for attention. Steinway frequently gives auditions to young artists, and if the head of the concert and artist service is impressed, he usually has the artist play for some famous musician to enlist support. The concert and artist service may place talented youngsters in schools, obtain auditions for them for scholarships and help to send teachers to communities that need them.

Organists

There are other instruments which may be turned into a living even when used for solo purposes, for instance, the organ which usually goes it alone.

The churches of America employ hundreds of organists. The salaries depend on the size of the community and the treasury of the church. Many of them are paid $2500 annually, for which they are required to play at one, possibly two services a week. In other locations, organists serve as choir directors and receive $600 per year and more. In villages and small towns there are no funds to pay the church organist, and local

talent is drafted for the task. In motion picture theatres positions often pay \$75 per week, but the innovation of sound films has put many organists out of work. Municipal organists are employed in some cities. The organist may be called on to play at special occasions, such as weddings and funerals, and in a well-to-do community the organist may become private musician to some rich man who happens to have an organ in his home. Others are engaged by large department stores, concert halls, and schools, and recently they have been used in dance bands.

Solo Strings

Aside from the most illustrious figures, violinists who are making considerable careers as solo artists are more scarce than pianists. The top-flight violinist must have everything - dazzling technical facility, brilliant and mellow tone and superb musicianship.

In recent years three violinists have marched at the head of the parade as box-office attractions. They have been Fritz Kreisler, Yehudi Menuhin, and Jascha Heifetz.

Kreisler, Menuhin, and Heifetz among others may earn \$6000 or more from a Carnegie Hall recital. Local managers on the road may purchase their services for fees ranging from \$1500 to \$2500.

Not far below the leaders is a group of violinists who receive between \$500 and \$1000 for most of their performances. In this second group are men like Mischa Elman, Efrem Zimbalist, Joseph Szigeti, Nathan Milstein, Albert Spaulding and Robert Virovai.

Below this second group there is a yawning chasm. Then we come to the other violinists who attempt in one way or another to make a
soloist's career out of the violin. The opportunities for these
violinists in other directions are limited. Some of them join or-
chestra either in first-desk posts or farther back in the string
sections. Others furnish chamber music for hotels, concert halls,
radio, electrical transcription broadcasting, recording, clubs, ships,
stage, and private engagements. Many violinists become private teachers,
or are employed in schools and conservatories.

Research and performances in the field of ancient instruments
may be rewarding artistically, but it is not capable of making careers
for violinists. Several groups have tackled the field of ancient instru-
ments, but it is doubtful whether they have sustained themselves
exclusively by playing concerts. One thinks of the Dolmetsch family
in England, the Casadesus family in France, the groups headed by Jacques
Malkin and by Ben Stad in this country. There have even been one or two
adventurous persons who attempted to specialize on one of these instru-
ments, the viola d'amore or the viola da gamba, and have given recitals
with music other than ours. But they have not established careers as perform-
ers. If solo opportunities are limited for the violinist, they are
even more scarce for players of the other string instruments. 'Cellists
achieve eminence, and a number of them build extensive careers. The most
notable career was that of Pablo Casals, who was regarded as the greatest
'cellist of his time. But his fees were never as high as those of the
best violinists and pianists although his musicianship was no less.

Among the highest paid 'cellists before the public today are
Emmanuel Feuermann and Gregor Piatigorsky. A good 'cellist is indeed
fortunate if he can average $500 for his engagements.
The total number of cellists who make a living out of solo work is woefully small. Even smaller is the number of viola and double-bass players; in fact, it is microscopic. In any event, violists and contrabassists seldom turn to solo work.

Other Instruments

It takes a musician of exceptional talents to attain any heights as soloist with the other instruments. He must happen along at the right time in the right place. That is exactly what happened to Segovia. He became popular when there was no guitarist on the market, and what market there was became his.

In the same way a handful of outstanding artists have taken advantage of other instruments. There is Yoichi Hiraoka, who made an art of playing the xylophone. He gave several New York recitals, appeared on the radio and toured moderately.

There have been several exponents of the saxophone who tried to play music other than jazz, and one or two have managed to obtain engagements as soloists with orchestras or as recitalists.

Several harpists have made solo appearances, although it takes the comic talents of a Harpo Marx actually to make money with the harp.

A remarkable concertina virtuoso like Raphael made a place for himself in the music world with the supposedly limited instrument, and there have been several accordionists who managed to make a living.

The harmonica might not be considered much of a musical instrument, but Borrah Minnevitch and his crew of ragamuffins turned it into a living.

There are scattered concertos and chamber music works that call for experts of woodwinds and brasses, but the musicians who fill these
requirements are usually players who have posts in orchestras.

The field for the instruments other than piano, violin and 'cello will open up when two things happen—when composers of genius write for them, perhaps as high as $300,000 a year. Most orchestras are far from these instruments masterpieces that the public will insist on hearing, self-sustaining. The time may come when municipal, state and federal and when virtuosos appear who have irresistible personalities and matchless musical talents. The two things may happen simultaneously, for they interact.

A few are turning to a study of the electrical instruments and they may be opening new fields for themselves. The time may be near when such things as the theremin, the novachord and the other electrical instruments may be widely adopted.

Orchestral and Ensemble Work

The next best way to earn a living in music, if the virtuoso grade cannot be made, is to play in an orchestra, band, quartet, quintet, or some other ensemble.

A place in one of the major symphony orchestras is, of course, one of the most desirable posts that an ensemble player can find, since the hours are short and the pay usually good. The highest salaries in the orchestral field are earned by men who have first-desk or solo positions. The concert-master or first violinist of an ensemble like the NBC Symphony Orchestra may earn $400 a week. A good first 'cellist may receive $150 to $200 a week. A first-rate solo French horn player may be worth $300 a week or more. First-desk men usually receive more than the union minimum.

Men have a near monopoly on these positions, although women may be equally qualified for the work. Symphony orchestras sometimes employ
one woman as harpist, and in some cities women's orchestras have been
formed.

The maintenance of a symphony orchestra is an expensive proposi-
tion, running as high as $500,000 a year. Most orchestras are far from
self-sustaining. The time may come when municipal, state and federal
governments will give subsidies to orchestras.

Orchestral members are employed for ensemble work. The ensemble
player may also find employment in bands. Professional units of this
type are becoming rare, however. The best known in recent years has
been the Goldman Band. Years ago a John Philip Sousa or an Arthur Pryor
could tour the land with their bands and find it profitable. Those days
seem to be gone. Bands are generally amateur groups today. Every
high school and college has its own band, and many towns and villages
give summer band concerts on the green in the city park.

Another outlet for ensemble players is provided in chamber music.

Not that chamber music leads to wealth. It is, nevertheless, a satisfying
field artistically, and if a modest living can be earned at it, the
musician may prefer it to one that is widely publicized.

From the practical point of view of the musicians themselves, the
two-piano field is promising for pianists who are not able to scale the
top flight as solo artists.

Two-piano music pays better than other forms of chamber music.

String quartets, string trios, trios made up of piano, 'cello and violin,
and small ensembles consisting of other groups of instruments do not have

a large public and their fees are small. The highest for a string quartet was the $750 or $850 a concert paid to the world-famous Flonzalez in their last years before the public. It is to be remembered that this sum had to be divided four ways and that each man had to pay his own expenses.

Full-time employment can be found in the theatre and dance orchestras. Agreements of the American Federation of Musicians show a variety of special rates. In theatre orchestras union wage rates per man vary with the size of the city; season engagements requiring from one to four sessions daily average from $24 to $65 per week, while leaders receive more. Single engagements which cover ordinary parties, picnics, concerts, dances, and balls for three hours' duration pay from $7 to $10 per player.

Conducting

The profession of conducting is perhaps one of the most attractive in music to the young aspirant. The principal conductors before the public have been men who came up the hard way. Examine the careers of Toscanini, Bruno Walter, Otto Klemperer, Artur Bodanzky, and it will be found that they served their apprenticeship in small towns and theatres.

The major question before each American who aspires to conduct as a life-work is where to get an orchestra on which to practice. Eugene Ormandy provided an answer in one fashion; he began by conducting in a moving picture theatre. Some solved the problem by going abroad and buying appearances with European orchestras. Nor does this expense and hard work always pay, because not always then does the conductor obtain

an American engagement. Stokowski is one conductor who has taken an active interest in developing young conductors and has done some good work in that direction. Koussevitzky is trying to work out his idea of running a conducting school in the summer as part of the Berkshire Symphonic Festival.

Probably the best material for conductors is to be found in the major orchestras. The men in the orchestra, especially men in such ensembles as the New York Philharmonic-Symphony, the Philadelphia and the Boston, have been professional ensemble players for many years. They have played under the world's greatest conductors and they have learned the standard scores and hundreds of others that are not standard.

The post of orchestra leader pays as well as any field in music, and the range is wide. The highest fees have been earned by Toscanini. Probably no conductor has ever been paid as much per concert. Only Stokowski in the movies may have been able to touch Toscanini's earnings.

Some conductors have established reputations entirely through their work on the radio. Wallenstein, Frank Black, Andre Kostelanetz and Howard Barlow are the best known. They have done programs of endless variety for the radio, conducting full symphonies, string ensembles, orchestral and choral groups and music of every style and epoch. Here certainly is a place for the American conductor to learn his job.

Another field where opportunities are opening up for conductors is the movies.

There are other opportunities for conductors which, though they

do not pay in soaring figures, can provide a man with a living. Some conductors find work teaching classes in conducting and ensemble work in the conservatories. Some teach and lead college orchestras. A good many find employment at the head of choruses.

Still another field for conductors is directing a band.

As to the job of conducting itself, it demands many qualities. A conductor needs first of all a knowledge of many scores, sound musicianship, broad sympathies for various schools and composers, endurance, ability to handle men and leadership. He must know the possibilities of each instrument in his orchestra; he must work hard to broaden his own tastes. Where the town depends largely upon its orchestra for its musical life, and where the orchestra has not yet become a necessity, the conductor must also be a salesman. He must persuade the community that music is something it needs. He must convince the people to come to the concert hall, and he must lead them so that they do indeed develop themselves to the point where they really need music.

Composition

Composition should be the most important activity in a nation's musical life, but as a rule it is the poorest paid. If the composer cannot achieve riches through his music or make a living out of it, the least he can expect is to hear it performed from time to time.

The real money-makers in composition are in the field of popular music - men like Irving Berlin, Cole Porter, and George Gershwin. The most successful writers may earn a little better than their expenses, but they seldom are repaid for the weeks and months of arduous labor.

The composer also has the problem of getting his music published.
In some instances the composer has to pay for the publication himself. The enormous number of college, school, club, and other amateur orchestras and bands totals about 3,500,000 children and young people taking an active part in music. The wise composer will turn his attention to these organizations. He will write overtures, suites and tone poems that are simple enough for these rudimentary and amateur groups.

There are opportunities for composers in related fields. Hollywood is steadily turning to men of talent for scores for their films, although Hollywood is still far behind countries like France and Soviet Russia, where the leading composers are drawn into this work.

The theatre and ballet are attractive fields to the composer who likes to write dramatically and who feels, nevertheless, that an opera would be impossible.

A composer of reputation can occasionally turn a penny by writing works at the commission of the organizations or artists. Deems Taylor wrote an opera for the Metropolitan by commission. Symphonic works have been composed for certain orchestras, and concertos have been and are being written at the requests of soloists.

Arrangements can also be a source of income, especially for well-established composers.

In special fields of composition there is money to be made. This country consumes an enormous output of church music; church choirs and soloists sing not only the simple hymns but highly organized devotional music. There have been American composers who wrote for these singers and their audience, and they have made fair amounts of money from their scores.
The composer who can play music in public can do much to promote it. Composers often turn to conducting for this reason.

Teaching

Many young musicians are deliberately working toward a career as a teacher. Some of the large conservatories and schools of music give special courses where the student is trained in music generally and in pedagogical methods. Degrees of Bachelor of Science in music are conferred by such schools, and these degrees are prerequisites for many teaching posts.

The teacher, like any other musician, must continue to work at music. Whether he is a private teacher or on the staff of some school, he must keep abreast of new music, new performers, and new ideas in pedagogy. If the teacher is working for some college or high school that requires post-graduate work he is obliged to continue his studies. But the private teacher has enough to occupy him in obtaining students and keeping them and their parents happy, and he may not have time or energy for anything else.

Many devote full time to teaching children; women are especially adapted for this work and outnumber the men. Other opportunities available for teaching are in schools, conservatories, and colleges; and income varies with the energy and ability.

Public school music offers opportunities for instructors, supervisors, and directors in singing, appreciation, and instrument playing. Music is an essential part of the school curriculum as attested by the

formation of toy orchestras, instrumental classes, high school glee clubs, choruses, bands, orchestras, and the stimulation of regional music contests. In the large cities, music teachers in the schools are generally required to hold a bachelor’s degree, and directors and supervisors are often required to hold a master’s degree. In a study of salaries (1930-1931) in city school systems, the median salary of 88 directors and supervisors of music in cities with more than 100,000 population was $3,556; of 190 in cities of 30,000 to 100,000 population was $2,693; of 375 in cities of 10,000 to 30,000 population was $2,043; of 287 in cities of 5,000 to 10,000 was $1,772; and of 181 in cities of 2,500 to 5,000 population was $1,460.

Median salaries of assistant directors and supervisors of music in the five groups were:

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Popular Music

Developments in popular music are followed by most Americans as avidly as the major league baseball scores. It is hard to guess what will be the future in American music. There are already signs that "swing" and the classics are making peace.

Many parents and teachers of music in the United States have observed that, in spite of their efforts to teach a knowledge of the traditional art music, children will turn to popular music in their leisure time. This trend must not be belittled. It indicates that

there is something in that music which expresses and satisfies what
lives in the hearts of the people.

The "name" band leader is a sort of hero to the average youngster.
He is surrounded by the glamour of reputed success. He and his co-workers
appear to live in the midst of things - life at concert-pitch, so to speak, young people, in up-to-the-minute clothes, making modern music.
Hero-worshipping boys and girls are easily captivated by showmanship
and skillful performance. At the same time, they are inclined to identify
themselves with both the performers and the performance, which symbolize
to them today, myself, my contemporaries, and our future. It should not
surprise us that vocational interest is present to some extent. Certainly,
in the eyes of youth, the dance band offers greater promise than the WPA
orchestra.

As in every other branch of music, the men and women at the top
in the popular fields make the most money, while the little fellows
struggle to get by.

There is not more than a scattering of popular musicians who have
retained the public fancy for a decade, and they have done so because
they have adapted themselves to new fashions.

If it is difficult for the white musician in the popular field,
it is harder for the negro. It should be remembered that the negro play
as well if not better than some of the white bands, for much of our
popular music stems from the negro's feeling for rhythm and harmony.

It is noteworthy that many ambitious youngsters who have their
hearts set on popular music are studying intensively. The emergence of
"swing" into popular favor in recent years has brought with it a flower-
ing of improvisation and the development of instrumentation.
There are other jobs in popular music besides playing in bands. Publishing houses employ arrangers, proofreaders, copyists and studio pianists, with salaries ranging from $75 a week for arrangers to $35 a week for copyists. Singers of popular music can obtain work in the theatre, night clubs and on the radio, as well as steady jobs as soloists with name bands.

A successful composer in popular music is able to earn a good living. He is much better off financially than his colleagues in the weightier realms of music, although there are hosts of failures in popular music. The composer of popular music is fortunate in one respect. If his music is performed, he can generally collect, thanks to the existence of the American Society of Composers, Authors and Publishers known as the ASCAP.

Popular music has the obvious drawback that it enjoys a short life, though a merry one, but the returns for such a short and merry life may be enormous.

Radio

The development of the radio, the movies, the phonograph and other means of mechanical reproduction of sound is the most profoundly significant force in music in our time.

For the top-notchers in music, radio has been a lucrative source of additional revenue. Large salaries are to be had on commercially sponsored broadcasts. Some singers, pianists and violinists have received as much as $5000 for a broadcast.

Of course, radio is not necessarily taking advantage of the young and relatively unknown artist when it pays him little. It may
be giving him the means of becoming known.

There are also some jobs created by radio. Most stations have to employ staff musicians, a band or a pianist who will be on hand for emergencies and who can fill vacant spots on a day's program. The large stations and networks maintain staff orchestras, arrangers, librarians, and directors of music programs. Some put on educational programs, like NBC's Music Appreciation Hour under Walter Damrosch and CBS's School of the Air. A number of musicians draw engagements through these programs.

Movies

The movies are also, for the most part, a sideline for famous musicians. Some musicians who were not well-known have been made famous by the movies. The moving-picture companies have engaged well-known composers to write original scores and to make arrangements of music from various sources. They have given orchestras and conductors employment in recording these incidental scores.

Recording

Recordings are another lucrative side line for the first-rank artists in music. The phonograph and records are in the midst of a revival, after a long period in the doldrums.

As the business grows, the recording companies will become more adventurous. They may make disks of fine and rarely heard works, and they may be willing to let competent but not famous musicians perform them. As the audience for music grows, so does the field for records. A private company made a set of musiological records. There are small recording companies that specialize in certain kinds of music, designed
for schools and institutions.

In time, specialists may be able to make a living exclusively out of recordings. In the meantime a potential field for musicians is that of acoustics. Not only engineers but soundly trained musicians are required in the technical side of records, movies and radio.

Related Opportunities

The composition, performance and teaching of music are not the only professions in the field. Some men and women make a living as writers about music, lecturers, musicologists, librarians, managers, agents, and a few have turned to musical therapy and psychology.

In the field of writing about music, the steadiest and most frequently practiced occupation is criticism. Music critics with the combined qualities of journalism and musical appreciation are employed on newspapers, magazines, and musical publications. They are paid according to the scale for newspaper reporters and feature writers. The top men in the profession may earn up to $10,000 a year, and the least experienced assistant may receive as little as $25 a week.

If criticism provides a livelihood for only a few, free-lance writing about music pays even less. Writers on music for the magazines are generally people who already have other employment. Either they are critics, teachers, composers or practicing musicians, or they are professional writers who take an article on a musician as an assignment in the line of other duties.

In the United States today the opportunities for musicologists to practice their craft and to make a living at it are only beginning to grow. Musicologists must find employment in universities and
libraries, or they must receive grants from foundations. Several perhaps may have a certain amount of income by lecturing, but their value lies in their assimilation and correlation of hitherto unrelated facts in the sources and materials of music. Places for music librarians are still few, although the major orchestras, operas and networks employ their own.

Lecturing about music can be a profitable field. The lecturer receives more attention in this country than perhaps anywhere else in the world. The lecturer on music has a wide range of opportunity. Some lectures are given together with a series of performances by internationally famous artists; these provide the lecturer with a handsome income. There are other lecture series in which the speaker must depend for illustrations either on his own efforts as a pianist or on recordings, and these programs sometimes pay poorly. Fees may range from several thousand dollars to $100 for the entire series.

It is rare for a lecturer on music to start merely as a lecturer, just as lecturing on other subjects usually means a background of work in the field itself. Consequently, lecturers on music are professional musicians, teachers, or writers.

The musical therapist must be, if not a medical man, at least a student of medicine. This field is still in its infancy. Physicians and musicians have experimented in hospitals and asylums, and favorable results have been produced. The musician may be useful under the guidance of a trained scientist, and in time he may develop a scientific competence which, added to his musical capacities, may make him an independent worker in the field.
This scientific bent is not needed to be a manager or an agent in music. The concert courses and the trend toward large combinations in management have cut sharply into the ranks of the individual manager.

Today two big corporations in New York dominate the management field — the Columbia Concerts Corporation, affiliated with the Columbia Broadcasting System, and the NBC Artists Service Bureau, a division of the National Broadcasting Company.

The major orchestras employ salaried managers, and some have assistants. Some artists engage representatives to look after their affairs exclusively. These may be press agents or they may have wider duties and some authority over engagements.

The opportunities for press agents in music are not numerous, but a number of persons make a living at it. Occasionally they are former newspapermen, and sometimes former musicians.

In spite of happy exceptions, the average music-shop is not yet the home of music and the resort of music-lovers that it ought to be.

The alert modern dealer will make his shop the center of a diversity of musical interests, and will cooperate with the profession in helping on the town's musical life.

The following statements are those of Mr. Herbert J. Foss, of the Oxford University Press, from Anderson's book, Music as a Career:

"The music trade is, or should be, an absolutely new field for musicians. It has arisen from a world of a few wealthy publishers and a dingy shop or two into an enormous commerce of factories, agencies, and emporia. Vast capital is concerned. There is a new outlet, in the form of television, that is bound to develop soon. I speak of sheet music and its printing and publishing; instrument making of every kind; piano and other
instruments, their manufacture, upkeep, and repair; radio, talkies, and all their vast machinery for entertainment."

Mr. Foss is quoted further, naming other branches in the music profession as follows:

"Music printing (needs experts badly, and especially scholarly proof readers); tuning - not a menial job; acoustical work in all branches, for the scientifically inclined; gramophone promoters, artists, directors, experts of all kinds; piano makers and designers; the management side (how good to get real musicians into that business!); salesmen - people who will sell only musical instruments; advisory men and women in the education side of all music industries; publishers' readers (scarce jobs, but applicants who can do the work are even scarcer). These are but a few hints."

Organizations for Musicians

The prospective musician is necessarily interested in the organizations that have a direct bearing on his economic existence.

Instrumentalists who play in symphony orchestras, operas and jazz bands have belonged to the American Federation of Musicians for years, and the composers have had their American Society for Composers, Authors and Publishers.

The American Federation of Musicians lists about 130,000 members in more than 700 local branches. Membership is open to musicians of all races, nationalities, creeds and colors. The musicians union is affiliated with the American Federation of Labor to improve the economic conditions of its members.

The American Guild of Musical Artists is still young, and is a branch of the parent union, the Associated Actors and Artistes of

2. Ibid. p. 219.
America. AGMA has recently obtained contracts with the two large management corporations for singers.

Composers are covered by two organizations, the American Society for Composers, Authors and Publishers and the recently organized American Composers Alliance.

There are other organizations of a professional status in the field of music. Such a group is the American Guild of Organists with 3,300 members; it is the professional organization for talented organists. It tests candidates for membership and sets up rigorous standards. Some organizations have the advancement of music in general as their aim, like the National Federation of Music Clubs.

Some, like the Metropolitan Opera Guild and the Philharmonic-Symphony League, attempt to promote particular musical institutions.

The National Association of Schools of Music was founded in 1924 for the purpose of securing a better understanding between music schools; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials. The work of the Association has been financed largely by the Carnegie Corporation of New York. Twenty-six colleges and twenty-four conservatories or independent institutions have been approved by this association. Its membership consists of: (1) institutional members or schools of music having faculty and equipment capable of granting the Bachelor of Music degree or its equivalent; (2) associate members or musicians of high standing; and (3) honorary members or individuals of high standing.

The above organization has done much to raise the standard of
music schools. In connection with some of these schools, it is noteworthy that the Juilliard School of Music offers fellowships and scholarships for students of unusual talent. In 1920, the Juilliard Foundation was established to further American music by training students, encouraging composers and financing performances.

Another foundation is the Presser Foundation which promotes musical education through scholarships, and through building conservatories under certain conditions. It also provides a home for retired music teachers.

There are still other groups that have banded together because of their common interest in the teaching of music. The Music Teachers National Association is the oldest teachers' organization of its kind. It is not restricted as to membership, being open to all interested in the progress of music education. It is acting more and more as a "clearing house" for musical organizations; at annual sessions a general survey is made of what is taking place musically in all fields.

Another such a group is the Music Supervisors National Conference, established in 1907, but known, since it changed its name in 1934, as the Music Educators National Conference. This organization with its National Research Council of Music Education, committees on instrumental affairs, vocal affairs, music appreciation, music education through radio, etc. makes extensive studies of special phases of music education and publishes its findings.

No matter in which of the different groups a musician might become a member, he would be wise to join in any case, and work to make the organization as a whole stronger and more progressive. Musicians should have a voice in the destiny of their art and their life-work.
United they can work not only to assure themselves a living, but to integrate music with the other arts in the country's life. When the broad cause of art is advanced, the immediate economic problem of the individual may be on the road to being happily and rightfully solved.
CHAPTER VI

Conclusion
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Despite serious setbacks, music as a subject of common education has been accepted increasingly in the last hundred years in public and private schools, colleges, and music schools until it is now a widespread educational force.

Apart from vocational training, general education has absorbed the major fields of musical interest and knowledge, practice and skill. Within its own realm, the educational world is now striving toward the unification of two goals: improvement of aesthetic standards in amateur music education; and improvement of educational methods in this field. The teacher of music, often more teacher than musician, is now striving toward an artistic goal; and the musician, often a poor teacher, toward an educational goal.

There is little if any difference between education and guidance. Guidance is a very necessary factor in education. We are dealing with human lives and souls and our deeper interest lies in the fact of suitable growth being stimulated and affected.

Today the radio and the sound reel have made music available almost everywhere. The music trade and the concert business are energetic in their endeavors to promote the art. Music schools are training musicians and teachers in increasing numbers. Hundreds of unemployed musicians are used to entertain and provide musical education for tens of thousands of adults likewise unemployed. America is indeed filled with music. But is it enough that there is only a great quantity? Thoughtful educators and musicians concerned with education have asked themselves that question and others: What is the place of music in
education? Where does music belong in the larger scheme of education?

Scarcely any other art like music stimulates its adherents to use it, consciously or unconsciously, for so many purposes outside the cultural one. So much has been done with music for the cultural impoverishment as well as for the cultural enrichment of man that for educators the problem is no longer merely one of more music, more composers, more students, more audiences, but rather of improved qualities, purposes, methods, materials, and leadership. With all the time, funds, and human hopes now concentrated on the pursuit of music, it seems important to help music leaders of the future to learn to apply their art in a culturally and socially coordinated and purposeful way.

The choice of a vocation is a turning point in most young lives, a momentous step which few can evade or avoid. It is perhaps fortunate that the choice of music as a life work can seldom be delayed so long. Musicians reach maturity and success earlier in their careers than most other professional people. While men and women in many of the professions do their best work between the ages of forty-five and fifty, the average musician at this age, although he may still retain proficiency, has passed the period of his greatest usefulness. Young musicians are preferred and generally earn larger salaries. Tenure of position, however, may be uncertain; employment may be seasonal or periodical. The profession is subject to many fads including popular music and other types of modern music which may prove lucrative for a time, but are not lasting. For these reasons the future holds meagre prospects for the aged musician, and early provision for the future should be made while musicians are still young and active in their art.
The admirable quality and skill of musical performance now being attained in some high schools is impressive enough in itself, but it becomes especially significant when we remember that the high school period of life is the most crucial one so far as music education is concerned. The new impulses and powers of this often turbulent period are at their best the very essence of music, literature, and the other arts, as well as of idealism and worship, though they may frequently not appear so. Roots of adult life are growing with great, new energy and they seek their soil. What they will find most suitable to grow in will depend, of course, largely on the past experiences and likes and dislikes of the individual, but whatever it may be, it is likely to be a consciously used source of nourishment throughout manhood and womanhood. A love of music established during this period is likely to be a lasting possession. The high school stage of life is also one in which an adequate foundation of skill in choral singing and in playing may most readily be established, though the beginning may best be made in earlier years. It is a 'confirmation' period in music as well as in religion.  

Very few books exist which deal with music purely as a profession, and with the means of being successful in some branch or other of musical activity. Most of the suggestions offered in this work to those interested in joining the field of music have been the advice of the people with special knowledge on the subject. Other opinions have been set down by the author as the result of vicarious experiences and personal observations.

I would say to every student: however inspired or uninspired you may feel, keep it steadily before you that a musician's is a job of daily work, demanding hard, even at times wearisome application, especially in teaching, which is a mixture of drudgery and delight.

It is doubtful whether it is wise for any student to remain single-handed nowadays. Even if he finds it necessary to concentrate

on one instrument at the start (and together with other sides of study, such as theory and history, that may occupy all his early time), he would be wise to learn to teach another subject. Possibly this could be done while he is earning money in teaching the first.

Another practical point should be stressed. We should know which districts have the strongest and weakest musical life, in the way of institutions, concerts, sales of music, etc.; which need musical development most, which accept and which resist it. Planning is vital today. Musicians have neglected it too long. Those who wish to enter the profession must take the responsibility of this planning, for their own sakes and their brethren. Too much thought and inquiry cannot be expended upon every stage in the entrance upon professional life.

To those who desire to study music seriously, the following advice of Horatio Parker is offered:

"Do not select music as a vocation unless you have ample natural gifts and aptitude, nor unless you are willing to put at least as much energy and conscientious hard work into your study of music as you could possibly be called upon to devote to life work of any other kind. Easy things are not often worth doing....Results and efforts are usually in just and fairly constant proportion to each other, except for the personal equation. If you are to be a musician, be one thoroughly and entirely. Make music constantly; compose, sing, play, or, if you have the chance, conduct. Hear music constantly, all kinds of good music. Listen carefully and often. Do not live where you cannot hear plenty of good music and learn it accurately and intelligently. Absolute pitch is not indispensable, relative pitch is. If you cannot acquire the unfailing recognition of intervals by ear, do not devote your life to music. Think of music and in terms of music. Learn to read it in silence, as you do English....The practice of reading music silently is most valuable, and is easily acquired with application. In all your music-making aim high, but do

not attempt the impossible. Courage is admirable and necessary. Let your service of art be sincere, honest, constant, and devoted, as far as in you lies, for only by giving freely of your best can you attain the rich rewards which art has in store for its servants.1

We all hope by our work to find success, in whatever terms we define the word. "Hitch your wagon to a star," for instance; then hard work, persistence and confidence will overcome all difficulties.

This final thought I should like to pass on to the younger members of our profession. It is a wise thing occasionally to take stock, so to speak, of the situation, to try to see if one's talents, such as they are, are being used to the best advantage all around. Furthermore, it may sometimes be necessary frankly to admit that some line of action less spectacular than that which one had possibly visualized may, in the long run, bring not only a true satisfaction of its own, but also prove to be of greater use and more lasting benefit to one's fellow men.

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