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The Status of Instrumental Music in the High Schools of Montana

Delmar P. Langbell

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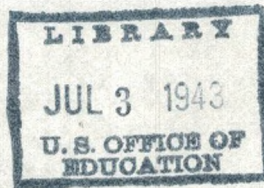
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THE STATUS OF INSTRUMENTAL MUSIC
IN
THE HIGH SCHOOLS OF MONTANA

A Thesis
Submitted to the Graduate Faculty
of the
University of North Dakota



By
Delmar P. Langbell

In partial fulfillment of the requirements
for the degree of
MASTER OF SCIENCE IN EDUCATION
July, 1942

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This thesis, presented by Delmar P. Langbell in partial fulfillment of the requirements for the degree of Master of Science in Education, is hereby approved by the Committee of Instruction in charge of his work.

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Delmar P. Langbell

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CHAPTER 1
INTRODUCTION
The Problem

This study has as its major problem, the determination of the status of instrumental music in the high schools of Montana. Related minor problems appear in arriving at a solution of the major question.

This investigation was prompted by a desire to know to what extent the schools of the state incorporate instrumental music into their school programs. Wide differentiations were found in the methods used and the concomitant results. That there is universal lack of knowledge as to the methods and aims of the music program, is voiced by Wesley H. Zahl, when he says, "We have gone a long way towards bringing music to every child, but it is possible that we haven't gone far enough. We have responded to the demand for more music. Have we been so liberal on the subject of what music?"¹ Further substantiation revealing the lack of criteria in school music comes from Frances E. Clark, the chairman of the National Committee for Music in Education. She says, "No one knows how much music is being taught, what kind or type, which courses offered, where, what percentage of pupils are being reached, how music carries over into com-

¹Wesley H. Zahl, "Music as a Factor in American Secondary Education," Jacobs Band Monthly, January 1941, p. 4.

munity life, what percentage of the funds available are being spent". These statements show that important data have not been compiled for the proper appraisal of music in the school program. Another question is asked regarding school music: Are we tending to use music purely as an avenue of school publicity, neglecting to a large degree the training and the teaching of the child in the fundamentals of music and instrumental technique? In other words, are we making performers or musicians? The administrator, with sound educational principles would demand the acquisition of the fundamentals. This may be realized by a closer coordination of the music program with the administration.

What are the thoughts of the music teacher about the administration of his departments? It is interesting to note that the same question concerned Mr. E. R. Sifert, superintendent of Proviso Township, Maywood, Illinois. He asks, "I wonder just how the music people think the administrators regard the music program?" Some of the answers to the queries he asked of musicians of national reputation, are: "The school band as created about the beginning of the 20th century was looked upon by the administrator as a sort of step-child." "The band was usually taken in by the administrator through the back door." "Administrators were concerned about music disrupting the traditional curriculum

and the routine."² However, there is much to prove that music is no longer the "step-child" it has been reputed to be. As early as March, 1927 at a meeting of the Department of Superintendence of the National Educational Association, in Dallas, Texas, the following resolution was passed: "We would record our full appreciation to the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art and other similar subjects as fundamental in the education of American children. We recommend that they be given every where equal consideration and support with other basic subjects."³ This statement has been regarded by music teachers as a most valuable argument for the establishment of instrumental teaching in the public schools.

Past experiences have shown, that in times of economic distress, when it is felt that for the sake of economy something must be eliminated from the school program, music has been one of the first subjects to go. What is the relative importance of school music to the curriculum? William J. Cooper, former United States Commissioner of Education answers this question. He says, "The important phases of the curriculum today are literature, music and

²E. R. Sifert, "An Administrator Views the School Band Movement," Educational Music Magazine, January-February, p.15.

³W. F. Webster, Music and the Sacred Seven (New York: National Bureau for the Advancement of Music, 1927) inside front cover.

art. They are the fundamentals - not fads and frills. The fads and frills are the square root, cube root, metric system, apothecaries' weight and other mathematical formulas which nobody uses."

The foregoing statements suggest the following related problems of the study:

1. How much financial support is given to the high school bands and orchestras in Montana high schools?
2. What school time is used for instrumental instruction?
3. What are the qualifications of teachers of instrumental music in the state?
4. To what extent does the high school instrumental program carry over into community life?
5. What are the needs of the present band and orchestra work in the high schools of Montana?

The Purpose

Each subject in the field of teaching reveals its separate and peculiar difficulties. This fact is true in the teaching of instrumental music. The purpose of this study is to define, segregate and evaluate the problems associated with instrumental instruction in the Montana high schools.

Suggestions will be made for the solution of many of the problems. The writer gives a cross-section of the status of the bands and orchestras of the state.

"The modern school attempts to develop the entire personality as a unified whole; mind, body, feelings and attitudes, will power and even memory. "Special" subjects like music, art and physical education had but a limited part in the schools of yesterday. In the schools of today they have a much larger place; and in the school of tomorrow they will achieve the distinction of being no longer called "special", that is "irregular", or "unimportant", but will be recognized as the very core of the educational program".⁴ The above statement is encouraging to the music teacher. Music has grounded itself firmly in the modern educative processes and programs. This study will show the extent to which instrumental music has been accepted in the high school of the state.

The future of music will be determined by its present status. Benefits of music to the individual, the school and the community will forecast its permanence in the educational system. This is an important phase of the study. If instrumental music is to become an integral part of the curriculum, sound educational principles must be applied in the instruction. The study makes use of the available material to show the extent to which the band and orchestra has become an important part of the curriculum.

⁴P. W. Dykema and K. W. Gehrekens, The Teaching and Administration of High School Music, p. xxi.

The status of instrumental music and its rightful place in the high school program, will be affected by the judicious use of departmental funds. The author has completed a survey of the Montana high schools, showing the costs of equipment necessary to operate the instrumental music program. Recommendations, insuring better economy of instruction, administration and purchase of equipment, are included in the study.

The Method of Procedure

A questionnaire was prepared (Appendix ii) with the help of Prof. John E. Howard, of the music department of the University of North Dakota, and Mr. E. Lawrence Barr, coordinator of music in the high school of Great Falls, Montana. This form was sent out to the directors of bands and orchestras in the high schools of Montana. Additional information and opinions were obtained by conferences with instrumental directors of the high schools, the State University and the State College.

The Scope of Study

One hundred and fifty-two questionnaires were sent to the instrumental teachers throughout the state. Many of the larger schools were sent two copies. This was necessary in cases where more than one person is employed in the in-

strumental department. Of the seventy returns, six were not used because of conflicting data which rendered them of no value; four of the directors had been called to the armed forces. The date used in the survey represents the status of instrumental music in 57 high schools and the work of 60 teachers. The returns are from every section of the state and from schools of various enrollments. The fact that the returns are state-wide provides for a true picture of the status of high school instrumental music in Montana.

The Method of Classifying Data

The State Department of Public Instruction, classifies the high schools as follows:⁵

1. A first class district is one which has a population of eight thousand or more.
2. A second class district is one which has a population of one thousand or more.
3. A third class district is one which has a population of less than one thousand.

The high school enrollments included in the above classification range as follows:

1. First class: 430 - 1943
2. Second class; 60 - 590
3. Third class: 17 - 149

These figures imply that it would be unfair to compare

⁵Montana Educational Directory 1940-41, State Superintendent of Public Instruction, pp. 5, 6, 10.

the work carried on in the smaller schools, with that of the larger schools of the same classification. The writer is of the opinion, that the study would be more valuable, as well as fair, to compare schools of like enrollment. Procedure on the above basis necessitated the use of an entirely different classification of high schools. The one used is suggested by the Music Educators Conference which is as follows:⁶

1. Class A : Schools with an enrollment of 750 or more in grades 9 to 12 inclusive, or 10 to 12 where so organized.
2. Class B : Schools with an enrollment of 250 to 749 in grades 9 to 12 inclusive, or 10 to 12 where so organized.
3. Class C : Schools with an enrollment of 100 to 249 in grades 9 to 12 inclusive, or 10 to 12 where so organized.
4. Class D : Schools with an enrollment of less than 100 in grades 9 to 12 inclusive, or 10 to 12 where so organized.

⁶National School Music Competition Festival, 1941 Reports, p. 7.

CHAPTER II

HISTORY OF INSTRUMENTAL MUSIC IN THE HIGH SCHOOL

Instrumental music in the secondary school has been of recent origin. The teaching of orchestra music in the schools had its beginning in the late nineties. The movement did not gain any appreciable notice until about thirty years ago.

The belated entrance of instrumental music into the high schools was due to the following conditions:

1. There had been an early prejudice against secular as opposed to sacred music.
2. Instrumental music was not found in early colonial life.
3. The bulk of the American people did not have an opportunity to hear the performance of the masters until the middle of the twentieth century.
4. Instrumental music in our public schools was supervised by vocalists rather than instrumentalists.

The introduction of vocal music was influenced by the singing schools of Europe.¹ This was not true of instrumental education. Conditions fostered by the growth of democracy in education are largely responsible for the introduction of the orchestra into the modern schools. The policy of allowing the public to have voice in formulating school programs is indicative of democratic education.

¹G. P. Prescott and L. W. Chidester, Getting Results with School Bands, p. 4.

The first instrumental groups of the schools were composed of students of private teachers. The supervisors of school music did not teach instrumental technique nor did they organize beginning groups. They chose boys and girls who had been trained to a creditable degree of performance outside of the school.² These groups took the pattern of the theater orchestras of the time. It was natural that these groups were presented in numerous programs in the school and community. Opportunities for public performance proved to be a stimulus for greater and better pupil participation in the orchestra. "The home public quickly gave unqualified approval to their children enrolled therein; while the larger public of the county and state teachers' association, for whose programs they were frequently asked to furnish the music, afforded an effective means of advertising to the school world the practical value of the new activity."³

School officials began to show more than a passive interest in this work. The middle west led in the introduction of instrumental music into the school program. The reluctance, on the part of eastern schools to change the traditional curriculum retarded the growth in that section.

At first, the high school orchestra was not accepted as an accredited study. High school officials were pleased to have the orchestra as an extra-curricular activity and

²Edward Bailey Beige, History of Public School Music in the United States, p. 173.

³Ibid. p. 175.

they valued the added prestige the orchestra gave their schools. These men did not see enough educational values in the orchestral work to justify accrediting. Ten to fifteen years was necessary for the orchestra to earn a place in the curriculum. Evidences of this change were shown when rehearsals were allowed to take place during the school hours, and when credit was given for the study. This general acceptance took place between the years of 1900 and 1915.

The growing interest in the playing of instruments resulted in the school band movement. This movement did not begin until about 1910. Most of the children had been taught to play stringed instruments because of the restricted instrumentation of the orchestra. Band leaders had to overcome this difficulty by giving individual lessons to interested pupils. The progress of the bands was both difficult and slow during their first years. Edward Bailey says that the movement was aided somewhat by the strong appeal which the band on parade, especially in uniform, had for the adolescent child.⁴

The World War changed the emphasis of instrumental music from the orchestra to the school band. The military nature of the band, along with its use during the war, served as an impetus to the introduction of the band into the schools. So rapid was the growth of the band movement, that

⁴Ibid. p. 183.

it may be called the greatest revolution in the history of school music. Messrs. Dykema and Gehrekens substantiate the continued growth of the bands when they say, "In the fifteen years from 1924 to 1939, bands increased at a remarkable rate. Some estimates maintain that there were 100 bands at the latter date for every one at the former.⁵ The same gentlemen go on to say that the rapid expansion of school bands is due to the following causes:

1. The increase in the support of athletics, especially football games, for which a band is an essential factor.
2. The growth of service clubs such as Rotary, Lions, Kiwanis, etc. which frequently sponsored bands in the high schools by providing instruments, uniforms, and even, at times, instruction.
3. The formation of the National Band Association, which educated both public and educators to the point of understanding that bands could be musical as well as pep organizations.
4. The recognition by parents, educators, and even judges upon the bench that the band was an excellent character-forming agent if for no other reason than it allowed for the blowing off of steam, on the principle that "the boy who blows a horn will not blow a safe!"

The organization of School Music Associations did much to encourage band and orchestral growth. The first State School Band Association was organized in Wisconsin in 1919. The major purposes of these organizations were:

1. To develop the desire for good music;

⁵Peter W. Dykema and Karl W. Gehrekens, The Teaching and Administration of High School Music, p. 9.

2. To encourage good fellowship in education, in order that instrumental music should gain greater recognition;
3. To develop a unit in each community which would serve as a vital cause in bringing the people into closer relationship with the schools of the state and thus stimulate education.⁶

Manufacturers of band instruments became interested in the growth of the band movement. As early as 1923, the instrument manufacturers sponsored the first national band contest. Much criticism was evident on the part of school administrators because of the commercial nature of this venture. However, the manufacturers have done much in the field of research, which has proved valuable to the progress of the instrumental program in the schools. It is natural that the future growth of bands would be of vital interest and concern to these manufacturers. The Conn Instrument Company of Elkhart, Indiana, conducted a survey as early as 1927 to give evidence of the fine growth of bands in the United States. The following table, which is taken from this survey is made up of data received from 782 replies to a questionnaire sent out to 2,338 high school principals throughout the United States:

⁶Elmer Skele, Organization and Administration of School Bands in North Dakota, Unpublished Masters Thesis, 1930 University of North Dakota, p. 8.

TABLE I
RAPID GROWTH OF BAND WORK IN THE U. S. ⁷

Years in Existence	Band Number	Per Cent.
Less than 1	59	17.
1 - 5	176	50.7
5 - 10	69	20.
10 - 15	1	9.
15 - 20	10	3.
Over 20 years	1	.3
Not given	28	
Total	Schools 374	100 %

⁷Survey, Music in the High Schools, Special Bulletin, Feb. 1927, p. 21. Conn Music Center, Elkhart, Indiana.

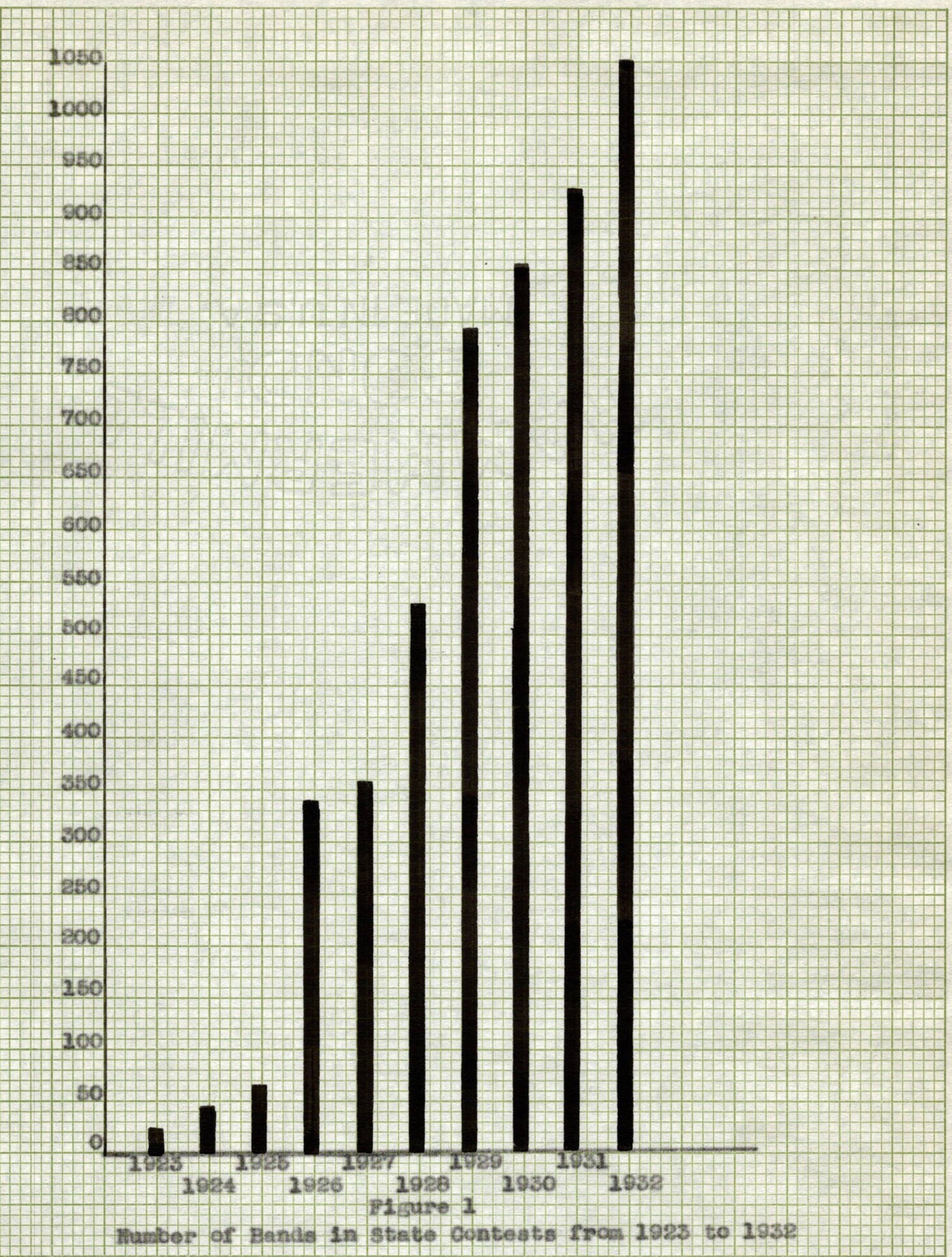
It remained for the school band contest movement to continue the impetus given the instrumental program by the World War. The first national contest of bands was held in Chicago in 1923. The sponsors of this meet have been mentioned. Only 25 bands attended, but this event led to the future sponsorship of like contests by the National Bureau for the Advancement of Music. The Bureau induced the Committee on Instrumental Affairs to conduct the contests on the basis of promoting educational values and recognizing the needs of the schools. This committee centered its attention on developing the contests in the individual states. As a result, there were no national contests until 1926. Interest had been aroused to a considerable degree in those three years. The number of bands competing in state contests increased from 50 in 1924 to 315 in 1926. At this time the National School Band Association was formed to aid in obtaining reduced railroad fares to contest locations. By 1932 the number of bands participating in the state contests had reached 1, 050, with all but four states represented. The inserted chart shows the growth of bands from 1923 to 1932. The writer was unable to secure data relative to the growth of school orchestras during the same period.

1050
1000
950
900
850
800
750
700
650
600
550
500
450
400
350
300
250
200
150
100
50
0

1923 1924 1925 1926 1927 1928 1929 1930 1931 1932

Figure 1
Number of Bands in State Contests from 1923 to 1932

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



The foregoing chart reveals the following facts of interest:

1. The number of bands taking part in state contests increased over 2000% in nine years.
2. Lack of national and state organizations, and the effect on band growth is evident from 1923 to 1925.
3. The inception of the National School Band Association is a strong factor in the sharp rise from 1925 to 1926.
4. The effect of the depression on band work is shown by the sudden decrease in the rate of growth from 1929 to 1931.

A national school orchestra contest was inaugurated as a result of the band movement. The first contest was held in Iowa City in 1929. Soon after, the band organization was expanded to the National School Band and Orchestra Association, with separate departments for the band and the orchestra contests. To take care of administrative problems, two distinct but cooperative organizations were set up, the National School Band Association and the National School Orchestra Association. The above organizations were functioning in 1932. Advancement in contest organization was realized in 1937, when a national-regional plan of procedure was adopted to take the place of the old national plan. The following table gives evidence of rapid growth in both band and orchestra work under this new organization.⁸

⁸Cerald R. Prescott and Lawrence W. Chidester, Getting Results With School Bands, pp. 8 and 9.

TABLE II
 COMPARISON OF ENTRIES IN THE NATIONAL SCHOOL MUSIC
 COMPETITION-FESTIVAL BY YEARS ⁹

Year	Orchestras	Bands	Total Students
1938	60	327	23,393
1939	111	342	26,427
1940	88	436	31,292
1941	157	562	41,467

⁹1941 Reports, National School Music Competition Festivals, p. 8.

Table II does not include all the bands and orchestras in the United States. We must not overlook the fact that many schools do not participate in the competition-festivals at all; some because of restrictions imposed by the local school system; some for lack of funds; some because of lack of interest or leadership. Others may prefer to devote the time, effort, and available budget to other types of musical activity, such as the local festivals, as is the case in our own state.

With the foregoing in mind, the following comments are offered as suggesting interesting trends:

1. The number of orchestras is still out of proportion to the number of bands entered, although the 1941 orchestra total of 157 is the highest number yet reached.
2. The band entries increased 71.8% from 1938 to 1941, whereas the orchestra entries increased 161.6% during the same period.
3. The number of students participating in the contests increased 77.3% during the four years.
4. The fact that fewer orchestras qualified for competition may indicate that there is a lower average level of performance standards among the orchestras than among the bands despite the superb achievements of many of the high school symphonies. This is and should be of concern to music educators.

Each year the standards of performance at the contests have been raised. It may be said, that the performance of our school organizations today closely parallels that of the

professional groups. The growth of the school music program has been widespread and strong. The national scope of orchestra music in schools and communities in America gives evidence that school bands and orchestras are here to stay.

Chapter Summary

The belated introduction of instrumental music into the school curriculum was more than offset by the rapid growth it has made during the last quarter century. Music has earned a respected place in the national life of our nation. A skeptical public had to be convinced of the function of music in the life of the average citizen, before it would accept the costs which accompany the teaching. The band movement is regarded as the greatest revolution in the field of music in this country as well as the civilized world. Music is no longer considered as a cloistered subject, but one which has established itself permanently in the American educational system.

CHAPTER III
ADMINISTRATION AND THE DIRECTOR

The Problem

When selecting a teacher of music, the administrator is apt to encounter one difficulty not present when choosing a teacher of academic subjects. This difficulty arises from the fact that he has little knowledge of the methods of teaching music. The administrator has had personal experience in the teaching of various subject fields. He can, therefore, select the teacher of academic subjects with an understanding of the problems and practices peculiar to his school. This is not the case in the selection of the instrumental director.

Generally, the music teacher is selected on the basis of personal rather than musical qualifications. This results in uncertainty as to the success of the music teacher as compared with the success of the instructor of academic subjects.

The music teacher is a combination of qualities both personal and musical. This leads the administrator to rely upon judgment of others as well as his own when selecting the instrumental teacher. The placement bureaus of institutions and commercial teachers' agencies affect the sel-

ection of the music teacher more often than the selection of teachers of other subjects.

Qualifications and Training

The administrator realizes that the success or failure of any teacher is determined by the personal qualities of that individual. John W. Beattie, says that the successful music teacher must possess the following personal qualities:

1. Skill in handling children.
2. The give-and-take spirit, necessary in dealing with large numbers of people.
3. The ability to organize and lead.

He adds that such traits as neatness, orderliness, promptness, and reliability will weigh heavily in the success of the teacher.¹

Karl Gehrekens, in his book, Essentials in Conducting, lists the following traits as necessary to the successful conductor:

1. A sense of humor.
2. Creative imagination.
3. Organization ability.
4. A sense of leadership that combines among other things such qualities as personal magnetism, confidence in one's ability and knowledge, clearness of speech and expression, poise, enthusiasm

¹John W. Beattie, "Selection and Training of Teachers", Thirty-Fifth Yearbook, Part II, National Society for the Study of Education, p. 207.

for one's work, and the ability to think clearly and definitely.²

Educators have come to realize that the success of a teacher is affected by the reactions of the pupils to him. Rohner made a study of this aspect of instrumental teaching.³ The pupils of his study listed the following as necessary traits; musicianship, ability to maintain discipline, teaching skill, industry, adaptability, and self control. These statements show that the personal qualifications of the music teacher are made up of many traits, each almost an ideal. Administrators realize that the music teacher who brings favorable school publicity to the school through the band and the orchestra, must be rich in the possession of personal qualifications.

The general aims of music study are:

1. Emphasis on music in the development of sensitiveness to beauty.
2. Culture of wholesome social attitudes.
3. The nurture of possible artistic and creative talents.
4. Mental and physical health through the basic instruction in general musicianship, music appreciation, and instrumental technique.⁴

The above statements imply that the teacher of music must be able to arrive at objectives which are similar to the aims. This means that the instructor must be versed in

²Karl W. Gehrekens, Essentials in Conducting, pp. 8-19.

³Traugott Rohner, Practices in the Organization and Direction of School Bands and Orchestras, Master's Thesis, Northwestern University, 1932.

⁴David Mattern and Norval L. Church, "Instrumental Activities," Thirty-Fifth Yearbook, Part II, National Society for the Study of Education, p. 79.

the technique of leading students to these objectives by the use of sound pedagogy. At the same time, this implies that the teacher must be trained as an instrumentalist as well as being trained in the principles of teaching procedure. Special study and the professional curriculum are avenues through which the teacher may be so trained.

Accrediting agencies have set up requirements to insure the proper professional and educational training of the teacher. The North Central Association of Colleges and Secondary Schools, requires that new teachers in the high school hold the Bachelor degree from an accredited College or University. Criterion number 7 of the Association's rules and regulations reads as follows: "In case of teachers of subjects in such fields as agriculture, art and drawing, commerce, home economics, industrial arts, music, physical education, and speech, it shall be the responsibility of the State Committee to satisfy itself that teachers of subjects in these fields are relatively well-qualified as are those for which the minimum preparation is specified above (15 semester hours in the field of teaching)."⁵ This leaves the requirements of specific musical training up to the State Department of Public Instruction. In Montana, the Department has been trying to require instructors in instrumental music to hold a minor or the equivalent in

⁵North Central Association Quarterly, Vol. 12, 1939-40, p. 8.

music education. This has been put into practice only in the schools wherein credit is allowed the student for music study. The above is one of the objectives of the Montana Music Educators Association.

TABLE III

INSTITUTIONS FROM WHICH MONTANA DIRECTORS HAVE GRADUATED

Institution	Class A	Class B	Class C	Class D	Total
Northwestern	1				1
Univ. Michigan	1				1
Univ. North Dakota		1	1		2
Univ. Iowa			1		1
Univ. Illinois				1	1
Univ. South Dakota				1	1
Univ. Minnesota			1		1
Univ. Montana			4	3	7
Ellendale Normal				1	1
Columbia Univ.				1	1
Hamline Univ.	1				1
Houghton College				1	1
St. Olaf		1	2	1	4
Kansas Teachers				1	1
Mayville Teachers			1	1	1
Valley City Teach.		1	3	2	6
Dillon Normal				2	2
Winona Teach. Col.			1		1
MacPhail. Sch. Mus.		1	1	1	3
Montana St. College				1	1
Minot St. Teachers			1	3	4
Worthington College				1	1
Concordia College				1	1
St. Thomas College			1		1
Billings Normal				2	2
Dale Wesley			1		1
Fayette Teachers			1		1
Huntington College			1		1
South Dakota State.			1		1
Luther College				1	1
Intermountain Univ.			1		1
Iowa State Teacher			1		1
LaCrosse Teachers Col.			1		1
Total					56

From Table III one may make the following interesting observations:

1. The music teachers included in this study represent 33 different institutions.
2. Only 5 or 15.1% of the represented institutions are Montana Schools.
3. In spite of the requirements for out-of-state teachers, 43 or 76.7% of the instrumental directors are from schools outside of Montana.
4. The State University shows but one more teacher than the outside institutions listing the largest number of graduates teaching music in Montana.

This out-of-state institution is not especially recognized for its music department. The writer is of the opinion that the State University of Montana should give more attention to the training and placing of band and orchestra directors. It is logical that this fine institution should assume leadership in this field. Reasons why the State University should give more emphasis to its music department are:

1. The faculty of the school of music are well trained for this work.
2. The school offers a fine course in Public School Music.
3. This institution is in contact with more of the schools of the state than any other institution.
4. The University of Montana is recognized as the leading educational institution of the state.
5. None of the Class A directors who responded to the questionnaire, have been trained in Montana.

The author has mentioned the need of musical training as important in the success of the instrumental leader. In this study, musical training means the technical knowledge acquired by the director. The instructor must have information about the essentials of music as a subject and the techniques of the operation of the instruments of the organizations. Authorities in the field of music-teacher-training use the word "musicianship" to identify musical training. A reasonable question in this section of the study is, "How much musicianship should the instrumental director possess?"

Dean Beattie, of the Northwestern School of Music, says that musicianship for the instrumentalist includes:

1. Performing skill on at least two instruments, one a stringed and one a wind instrument.
2. Enough familiarity with all instruments to give instruction to beginners.
3. Acquaintance with literature, materials, and methods appropriate for the development of instrumental groups ranging from beginners to performers of fully developed high school groups.
4. Thoroughly developed baton technique. It is imperative to note here that the baton technique of the instrumental conductor differs from that of choral director.
5. Familiarity with the routine necessary to develop the marching band.⁶

The college curricula for the training of teachers are of such a nature, that it is next to impossible to expect

⁶Op. cit., p. 210.

the average graduate to have acquired the above training. It is safe to assume that the teachers who have the above training must have pursued music study to the extent of at least a minor sequence. In Table IV, there are enumerated the major sequences of 52 instrumental directors in Montana high schools. Table V lists the minor sequences of the same group.

TABLE IV
MAJOR SEQUENCES OF DIRECTORS OF INSTRUMENTAL MUSIC

Major	CLASS A	CLASS B	CLASS C	CLASS D	TOTAL
Public School Music	2		1		3
Music (includes applied)	3	2	11	6	22
English			1		1
Social Science			3	5	8
Education			2	3	5
Science			1	1	2
Chemistry		1	3		4
Physics			1		1
Biology			1	1	2
Mathematics				3	3
Commerce			1	1	2
Industrial Arts				2	2
Psychology		1			1
Total					56

One Class A director did not possess either minor nor major;
 One Class B director did not possess either minor nor major;
 Two Class C directors possessed two majors;
 Four Class D directors did not have majors.

Table IV reveals the following facts:

1. 25 or 44.6% of the majors are in the field of music. This indicates that the majority of the instructors are musically equipped.
2. Majors in social science ranks next to music.
3. Nine of the band and orchestra leaders have major work in the science field.
4. Five of the six Class A directors have their majors in music.
5. Eleven of the music majors are held by teachers of the Class C. schools.
6. Majors in English, physics, and psychology are one each for the music teachers.

TABLE V
MINOR SEQUENCES OF DIRECTORS OF INSTRUMENTAL MUSIC

Minors	CLASS	CLASS	CLASS	CLASS	TOTAL
	A	B	C	D	
Music	1	1	4	5	11
English	1	1	9	10	21
History	2	2	4	2	10
Mathematics	1	1	6	5	13
Chemistry	1	1	2	1	5
Biology	0	1	0	0	1
Education	0	0	0	1	1
Social Science	0	0	5	4	9
Economics	0	0	0	1	1
Commerce	0	0	1	0	1
Science	0	0	3	6	9
Total					82

Table V shows the following facts:

1. The directors hold minors to a high frequency in the following fields: English, music, mathematics, history and social science.
2. 25.6% of the teachers hold minors in music.
3. It is safe to say that the teachers holding the minor in history may be included with those with a minor in social science. This would place the social science minors at 18, a close second to music.
4. The fact that eleven Class C teachers have majors in music and nine of the same group have minors in English, would indicate that the most common major-minor combination would be the music-English.
5. Minors in biology, education, economics, and commerce have the least frequency.
6. Minors of mathematics and science are found rather frequently, as was the observation in the major sequences of Table IV. These minors and majors are held to a great extent by the teachers in the Class C and D schools.

Degrees and Advanced Study

"In order to keep abreast of the times, the director has found it important to continue his studies by taking courses in Universities, colleges and music schools. A few years ago, a teacher with a bachelor's degree was considered a monarch in his field. Teaching standards have been raised since then." ⁷ Sylvan D. Ward has expressed the views held by the teachers who recognize the need for a high degree of training.

The teacher who feels that the degree of success in teaching is affected by training is likely to be among the better teachers. He has equipped himself to meet the changes in music and education in general. The music teacher must realize that there is increased competition in teaching and that good is not good enough these days.

Sylvan Ward conducted a survey of the educational background of 27 outstanding band directors and nine orchestral directors in public schools. The following table records his findings:⁸

Table VII gives the number and kinds of degrees held by instrumental teachers in Montana high schools.

⁷Sylvan D. Ward, "Instrumental Directors go Back to School", Educational Music Magazine, March-April 1939, p. 44.

⁸Ibid, p. 44.

TABLE VI
 EDUCATIONAL BACKGROUND OF BAND AND ORCHESTRAL DIRECTORS
 IN PUBLIC SCHOOLS

Degrees Held	Number of Directors
B. M.	8
B. A.	6
B. S.	5
Ph. B.	1
M. A.	1
M. S.	1
B. M. and B. A.	3
B. M. and B. S.	1
B. M. and M. S.	1
None	9
Total	36

Some of those recorded as not having a degree were in the process of obtaining one.

TABLE VII
DEGREES HELD BY INSTRUMENTAL DIRECTORS

Degree	Class A	Class B	Class C	Class D	Total
M. A.	1	0	3	1	5
M. E.	0	1	0	1	2
M. S.	0	1	0	0	1
M. M.	2	0	0	1	3
B. A.	3	2	11	9	25
B. E.	0	0	1	2	3
B. S.	0	0	5	5	10
B. M.	0	1	2	0	3
No Degree	1	1	0	8	10
Duplication	3	2	3	3	11
Total					73

The following facts are shown in Table VII.

1. The instructors here represented indicate a total of 52 degrees. This indicates duplication in eleven instances, of the bachelor and master degrees.
2. Only 6% of the instructors do not hold degrees.
3. There are a total of 41 bachelor degrees; 60.9% being the bachelor of arts.
4. 11 instructors possess the master's degree. It is interesting to note that three of these are held by directors in the Class D schools.

Experience and Tenure

Surveys have shown that the value of a teacher is enhanced by added experience.⁹ The old maxim of "learning by doing" is surely true of band and orchestral direction and instruction. Classes in instrumental methods taught the individual at college or even the special music school cannot provide infallible rules and procedures for all of the problems arising "on the job". The director will grow and become a better teacher in proportion to the problems he has had to solve by his own resourcefulness. The greater the number of problems met and solved, the more fluent and confident is his teaching. The writer is of the opinion, that the more experienced a leader is, the more valuable he is to the instrumental program of the school. However, the lack of personal qualities and musicianship will alter this assumption.

⁹Leonard V. Kocs, The American Secondary School, p. 665.

Too much experience in working with inferior groups may lead to a lowering of standards on the part of the teacher. Here it is well to consider the type of work accomplished during the time of experience.

TABLE VIII
 YEARS OF TEACHING EXPERIENCE OF INSTRUMENTAL MUSIC
 OF MONTANA DIRECTORS

Years	Class A	Class B	Class C	Class D	Total
1 - 5	1	0	8	12	21
6 - 10	0	2	10	11	23
11 - 15	5	2	4	2	13
16 - 20	0	1	0	0	1
Over 20	0	0	1	1	2
Total	6	5	23	26	60

Table VIII reveals the following facts:

1. 38.8% of the teachers have had from six to ten years of experience.
2. The group having one to five years experience ranks second in frequency.
3. Class D schools have the teachers with the least experience. These schools generally employ the new teachers.
4. It may be concluded from the above table, that the teachers of an unusual amount of experience are not desired in the Class A and B schools.

The instrumental program of any school needs to be planned to be effective. Bands and orchestras are not developed to great degrees of artistry in one, two or even three years. Such problems as intonation, balance, ensemble, and instrumentation are solved over relatively long periods of time. The efficiency and musical attainments are usually proportional to the time the groups have been directed toward certain objectives. It follows, that capable groups are developed by the director only if he has been allowed to work with them over relatively long periods of time. Tenure is as valuable to the music groups as it is to the development of a good teacher.

TABLE IX
YEARS OF DIRECTORS AT PRESENT POSITIONS

Years Range	Class A	Class B	Class C	Class D	Total
1 -	0	0	6	12	18
2 - 4	2	1	13	12	28
5 - 9	2	2	3	2	9
10 - 14	2	2	1	0	5
Total	6	5	23	26	60

The above table indicates:

1. Directors having the greatest tenure are in the Class A and B schools
2. Those having the least tenure are teaching in the Class D schools.
3. The tenure of 2 - 4 years has the highest frequency. It is very likely that low salaries and the acceptance of the inexperienced teacher places the least tenure in the smaller schools.

Subject Combinations

Closely allied to the minor and major sequences held by the teachers, are the subjects these teachers taught along with music. In a survey made by a committee of the North Central Association of Colleges and Secondary Schools, the following was found.¹⁰

1. Of 199 teachers in music, 26% were teaching a combination consisting of one subject, that is, music along.
2. 35.2% had combinations consisting of two subjects, that is music and one other.
3. 18.6% had combinations consisting of three subjects.
4. These 199 teachers had been assigned to a total of 53 different combinations, and were teaching in 24 subject fields in addition to music.
5. There were on the average 317 teachers for every combination in the case of this subject.

This ranking compared almost identically with the situation in home economics. The only subject ranking higher in percent of teachers having a combination with only one subject, was agriculture. The fact that the above subjects are specialized lends favorable comment to the status of the department of music in this consideration.

¹⁰North Central Association Quarterly, Vol. 12, 1937-38, Table III, p. 460.

TABLE X
SUBJECTS, OTHER THAN INSTRUMENTAL TAUGHT BY CONDUCTORS

Subject	Class A	Class B	Class C	Class D	Total
Vocal	2		5	9	16
Harmony		1			1
English			5	12	17
Drama		1			1
History		1	5	9	15
Economics		1		1	2
Civics			3	2	5
Guidance				1	1
Advanced Math.			2	1	3
Algebra			2	3	5
Geometry			2	3	5
Typing			1	2	3
Bookkeeping & shorthand			1	1	2
Biology			2		2
Physics			3	4	7
Chemistry			3	2	5
General Science			3	1	4
Geography			1	1	2
Shop			1	2	3
Upper Grades				5	5
Intermediate grades				2	2
High School Principal			2	2	4
Grade School Principal				1	1
Superintendent				2	2
Total	2	4	41	66	113

Table X reveals the following:

1. It is encouraging to note that the instrumental teachers can increase their usefulness by directing the school organization.
2. The fact that English is the combination minor and major sequence with music, is borne out by the indication of the large number of music teachers.
3. The above fact is evident in the field of social science teaching wherein it ranks a strong third and possibly a second in frequency.
4. The smaller schools require the greater subject combinations as shown by the large number teaching in every subject offered.
5. It is evident that instrumental positions require teachers trained in the following fields respectively: English, social science, physical science, mathematics, and commerce.
6. General administrative duties are not common to the work of the band and orchestra leaders.

Salary

The criticism of the teaching profession found most frequent is, the salary is inconsistent with the training required. The average salary of the public school music teacher is 87% below that of other professional groups.

A teacher's success is qualified to quite an extent by his salary. Freedom from financial worries, security, and a good standard of living are reflected in his work. The writer believes in the principle of, equal pay for equal work and training. In the light of this, the instrum-

ental teacher is worthy of a salary above that of the average teacher. He has had to invest time and money in private instruction. He acts also in the capacity of a leader in school publicity. His job and his work is judged by his public to a degree comparable with that of the athletic director.

Mr. Stanley Teel, Supervisor of Music for the State of Montana found the following facts relative to the general music teachers' salaries of 1939-40.

1. Average for Class A schools: \$1915
2. Average for Class B schools: 1628
3. Average for Class C schools: 1326
4. Average for Class D schools: 1249
5. Average for grade teachers: 1237
6. Grand average for all of above: 1473

TABLE XI
SALARIES OF INSTRUMENTAL DIRECTORS

Salary Range	Class A	Class B	Class C	Class D	Total
940 - 1290			4	16	20
1300 - 1499			7	6	13
1500 - 1699	2		6	1	9
1700 - 1899		4	2	2	8
1900 - 2099			2	1	3
2100 and over	4	1			5
Total	6	5	21*	26	58

* Two did not report salary

Table XI reveals the following facts:

1. The highest salaries are paid to the teachers of Class A and B schools.
2. Those receiving the lowest salaries are to a great majority the Class D teachers.
3. 33 or 56.8% of the instructors in music received salaries under \$1500. The lowest salary was \$940 for a Class D instructor and highest of \$2700 was paid to a Class A director.

Summer Bands

It is possible for the band leader to augment his salary by teaching privately as has been mentioned in this study. Another method of adding to the current income is found in the direction of summer band and instrumental work.

The summer band may be entirely municipal, that is when the municipality supports the band program of the summer through civic sponsorship or by tax levy. Another procedure is the school summer band in which the support is given by the school district and is usually centered upon the continuation of the school band program of the regular school year. A third arrangement is the combination of the school district and the municipality. In this program each body shares the expense and includes adult enrollment as well as school band members.

TABLE XII
SUMMER BAND WORK CONDUCTED BY SCHOOL DIRECTORS

Type	Class A	Class B	Class C	Class D	Total
School	1	1	3	4	9
City		1	2	1	4
City-School		1	2	1	4
Total	1	3	7	6	17

TABLE XIII
SALARIES RECEIVED FOR SUMMER BAND WORK

Amount	Class A	Class B	Class C	Class D	Total
\$100 - 149			1	2	3
150 - 199			2	2	4
200 - 249	1		3	2	6
250 - 299		1	1		2
300 and over		2*			2
Total	1	3	7	6	17

* Conduct municipal bands for eleven months of the year.

Interesting facts relative to Tables XII and XIII are:

1. The school districts support the majority of the summer bands.
2. Directors of Class C and D schools carry on more summer band programs than directors in the other two classes of schools.
3. The salary for the above work averages over \$85 per month for the three summer months.

Chapter Summary

The material in this chapter has stressed the fact that the selection of the instrumental director is one which deserves careful consideration. The future as well as the present progress of the instrumental groups within the school hinges definitely on his possession of personal qualities and musicianship. The wise administrator will take cognizance to the difficulties accompanying the work of the band and orchestra and in so doing will aid the director in problems of organization and administration.

CHAPTER IV INSTRUCTION

Aims and Values

Earl V. Moore, of the school of music of the University of Michigan says;

"Now is the opportune time for urging, nay almost insisting, that teachers of the arts, and especially music, give more thought to the reorganization of their curricula to meet broad educational objectives, and that schools and accrediting associations lend their normal and practical support to the efforts in this direction." ¹

Further substantiation of the need for setting up definite objectives in school music is given by the Committee of the Reorganization of Secondary Education appointed by the National Educational Association. This committee set up a general objective when they said:

"The aim of a school band or orchestra should be to contribute certain results in obtaining the ² objectives set forth in these cardinal principles."

Other specific aims set forth by various individuals are summarized as follows:³

1. To be able to read music
2. To develop a sense of rhythm and time
3. To recognize a finer tone value
4. To master an instrument
5. To create a greater interest in music
6. To distinguish between good and bad music
7. To appreciate the ability of others.
8. To create a sense of coordination

¹ Earl V. Moore, "Objectives in Music", North Central Association Quarterly, Vol. 11, 1941, p. 402.

² Cardinal Principles of Secondary Education, U. S. Bureau of Education, Vol. 25, 1918.

³ Elmer Skeie, "Organization and Administration of School Bands", Unpublished Master's Thesis, University of N. D., 1931.

9. To develop responsible use and care of the property of others.
10. To give pleasure to others.

Professor Fretwell, in presenting a paper before the Department of Secondary School Principals, made this statement concerning the values of music:

"In a curriculum and in an extra curriculum way, music, at least on the appreciative side, is of value to everyone. In school, church, social life, or in any popular national movement, if we need morale, we utilize music. We cannot sing ourselves out of an unbalanced budget, nor can we sing out of existence the discordant banking system. However, we need to hold people steadfast, or unite them for cooperative action in times of emotional distress, we use music. Even aside from happiness or any doctrine of catharsis, it may be that music is worth more to the individual than all the algebra that has been taught or forced on girls since the beginning of recorded time!"⁴

It is interesting to note that the late Dr. C. W. Eliot gave his support to music in the public schools. In his book, "The Late Harvest", he wrote: ⁵

"All children in our public schools should be given the chance to partake of the greatest joys in life - the art of music. It will influence whole carcerets and enable them to give pleasure to others - and there is nothing finer in life than to give pleasure to others. But from the more practical standpoint, music education in our schools will teach the children the value of disciplined cooperation, or team work, for the lack of which our great industries are severely suffering".

It is not likely that every school band and orchestra will lead its students to the realization of all of the a-

⁴J. F. Snodgrass, "Music in the Curriculum", Educational Music Magazine, March-April, 1937, p. 42.

⁵C. W. Eliot, A Late Harvest, p. 104.

bove objectives. These objectives are approached only in so far as the entire program is so directed. The program is affected by such factors as; type of instruction, status of equipment, and the general attitude of the community.

Scheduling the Band and Orchestra

The time for considering the instrumental program as extra-curricular is fast passing. This is especially true of the more progressive schools of the nation. An offering of the school is commonly considered to be on the level of "curricular" when its teaching is done during the regular school day. It so happens that the program of the smaller high school is filled to capacity with the subject commonly called "academic". This necessitates the teaching of instrumental music before and after school hours. The above arrangement brings hardships to the instrumental students who are forced to commute from home to school on busses, or those who have part time employment before and after school hours.

The following plans are suggested for rehearsals during school hours:

1. The use of vacant periods. This can be used only when large groups of students have vacant periods coming at the same time. However, individual and small group rehearsals work well in this arrangement.

2. The supervised study period practice when useable by those students who have favorable class standing, are excused during the supervised study part of the regular class period. The disadvantage of this is the short time for concentrated practice.
3. The "rotation" or "staggered" period in which the instrumental students are allowed to miss one period each day, for a different time each succeeding day of the week. This plan calls for full cooperation of academic teachers, student and administrators.
4. The ideal plan is to have the "activity" or "special" periods. This will allow all instrumental students to meet as any other class.

This last plan is followed by nearly all of the Montana high schools. Only three of the sixty schools included in this study have rehearsals outside of school hours.

TABLE XIV-a

ADVANCED BAND REHEARSALS DURING SCHOOL HOURS

Hours per week	Class A	Class B	Class C	Class D	Total
2			2	6	8
3		1	12	9	22
4	1	1	5	5	12
5	2	3	4	3	12
Total	3	5	23	23	54

Table XIvA reveals the following facts:

1. The greatest number of schools have three hours of practice a week.
2. The average number of practices per week is three, because the hour period is used in 90% of the schools.
3. The larger the school, the more time is given to band rehearsals.

TABLE XIV-b

ADVANCED ORCHESTRA REHEARSALS DURING SCHOOL HOURS

Hours per week	Class A	Class B	Class C	Class D	Total
2		1	2		3
3	1		1	1	3
4	1				1
5	1	1			2
Total	3	2	3	1	9

The following facts are indicated by Table XIV-b

1. There are only one-sixth as many school orchestras as there are bands.
2. The average time for rehearsals each week is between two and three hours.
3. Two to three practices per week is common.
4. The larger schools give the most time to rehearsals.

It may be interesting to compare the time for practices of the above school with those of like groups in another state. The following table shows findings relative to band and orchestra practices in cities of the state of Illinois.⁶

TABLE XV

PERIODS OF BAND AND ORCHESTRA PRACTICE

Periods per week	Number of cities	
	Bands	Orchestras
1	2	1
1 - 2	0	1
2	10	10
2 - 2½	6	6
2 - 3	2	3
2 - 4	1	1
3	7	9
5	36	34
Total	64	64

⁶North Central Association Quarterly, Vol. XIV, 1940, Tables II and III, p. 402.

1. The latter table(table XV) indicates that the majority of the practices of both band and orchestra occur five times a week as compared with an average of three for Montana.
2. Next in rank is the two-hour group which indicates a closer relationship to the practices common to Montana high school groups.
3. The orchestras are on par with the bands in Illinois in regard to the number of rehearsals.

Band and orchestra directors recognize the value and the need for rehearsals of ensembles, sectional instruction of the band and orchestra, remedial instruction, and individual attention. This type of work merits a place in the music program. Here again the problem of time is evident. It is almost a necessity that the above practice be held either before or after school hours. In Chapter I of this study, the writer mentioned the fact that the director has the right to a salary above the average academic teacher because of his special and expensive training. The fact that the hours of work are longer than the average teacher is to be considered in the salary. Table XVI shows the amount of time the instructors give to practices in school time. Table XVII shows the practices held out of school hours.

TABLE XVI
HOURS OF INSTRUMENTAL INSTRUCTION PER WEEK

Hours	Class A	Class B	Class C	Class D	Total
1 - 4			2	5	7
5 - 9			3	14	17
10 - 14		1	5	3	9
15 - 19			5	2	7
20 - 24			5	2	7
25 - 29	1	1	2		4
30 - 34	3	1	3	1	8
35 - 39	1	1	1		3
40 - 44	1	1	2		4
Total	6	5	23	26	60

Table XVI reveals the following facts:

1. The majority of the teachers use five to nine hours in music instruction. This means that an average of one and one-half hours per day for teaching instrumental music is required in addition to academic subjects.
2. Nine of the teachers average two to two and one-half hours per day in music teaching.
3. Directors in the Class A schools, who teach only music, average five to six hours a day in teaching.

TABLE XVII
REHEARSALS OUT-OF-SCHOOL HOURS

Type of Rehearsal	Number of Schools
Beginner's Band	11
Ensemble Practice	9
Full Advanced Band	4
Individual Instruction	3
Sectional Rehearsals	23
Total	50

The following facts are shown in Table XVII:

1. Time is not sufficient for beginner's band in eleven of the schools. It so happens that the eleven bands are in Class C and D. schools.
2. There is marked tendency toward sectional rehearsals. This applies to Class A, B, and C schools.
3. Fifty rehearsals are held out-of-school hours. This shows that the majority of instrumental teachers extend their day several hours beyond the four o' clock dismissal time.

Instruction

Three major methods of instrumental instruction have been adopted by music educators. The method used by all of the bands and orchestras in this study was the "entire group". In this procedure, all of the instruments of the band or the orchestra are instructed at one time. This method is useful in preparation for public concerts and in testing the results of other techniques of practice. It is very easy for the instructor to slight the teaching of certain instruments or even certain sections with this method, when used entirely and continuously. Sylvan D. Ward says,

"Offhand, it seems impossible to teach all kinds of instruments in one class, but it it being done."⁷

The above method should be used sparingly with the smallest bands and orchestras, if at all. It is best to supplement this type of instruction with the two methods mentioned below.

A second method of teaching is that of having the instruments of the same family in group instruction. This means having all stringed instruments in one class, all the woodwinds in one class, or all the brasses in one class. Here the instructor can focus his attention on the problems peculiar to the particular group. This method is currently

⁷ Sylvan D. Ward, The Instrumental Director's Handbook, p. 28.

called "sectional rehearsals". The procedure is valuable in the process of building fine ensembles and well balanced bands and orchestras and in developing musicianship of the individual player.

TABLE XVIII
SECTIONAL REHEARSALS

Hours per day	Class A	Class B	Class C	Class D	Total
1/2	1	1	5	7	14
1	1	4	5	5	15
2	1				1
Total	3	5	10	12	30

The data of Table XVIII shows the following:

1. Only 50% of the schools in the study use sectional rehearsals.
2. The percentage of schools using sectional rehearsals is respectively lower from Class A to Class D.
3. In referring to Table XVII, it is found that 23 schools have sectional rehearsals after school, upon examining Table XVIII, thirty schools have sectional rehearsals indicating all except seven are held before or after school hours.

The third type of procedure is the group instruction of "like" instruments. This implies that all violins are in one group, all clarinets in another group and so on for all of

the instruments of the band and orchestra. The objection to this effective type of instruction is the factor of time. It is easy to see that even one meeting a week of each group would be prohibitive to the program of most schools.

There is frequent demand on the teacher to give private lessons in the community. It is true that in some localities this is forbidden by the school officials. The writer is of the opinion that if the teacher is the only one in the community trained to give the instruction, he should be allowed to sell his services to the extent that his usefulness in the school is not impaired. This is to be done out of school hours.

TABLE XIX

PRIVATE LESSONS FOR WHICH FEES ARE CHARGED

Number of Lessons	Class A	Class B	Class C	Class D	Total
1 - 4			4	3	7
5 - 9			1	1	2
10 - 14	2		1	2	5
15 - 19		1			1
Total	2	1	6	6	15

Instrumentation

By instrumentation is meant the number and kinds of instruments used in the band or the orchestra. The selection of various instruments for students interested in music is a study in itself. It is not the purpose of this thesis to elaborate on this problem.

Messrs. Dykema and Gehrekens define instrumentation and its importance when they say:⁸

"The band and orchestra must from the very first be a comparatively well-balanced and self-sufficient organization. There must be solid four-part harmony in the middle register, with extensions or doublings above and below; there must be pronounced battery to emphasize the rhythm and there must be at least a few instruments whose chief function is to add tonal contrast to the fundamental structure. In pioneer situations substitutions will sometimes have to be made for necessary instruments but these should be considered as temporary makeshifts."

The National School Band Association and the National School Orchestra Association suggest the following instrumentations for Class B bands and orchestras:⁹

Band

24 B-flat Clarinets	4 Trumpets
2 Alto Clarinets	2 Flugelhorns
2 Bass Clarinets	6 French horns
2 Oboes	4 Baritones
1 E-flat Clarinet	6 Trombones
5 Flutes *	2 E-flat Tubas
6 Saxophones**	4 BB-Flat Tubas***
4 cornets	1 Tympani
	3 Other percussion

* One of two interchangeable with piccolo.

** Must include two altos, one tenor and one baritone.

*** String bass may be substituted.

⁸Dykema and Gehrekens, *op. cit.*, pp. 142-143.

⁹State and National Music Competition-Festivals, Report 1941, pp. 21-22.

Orchestra

16 First violins	2 Clarinets
14 Second violins	2 Bassons
10 Violas	4 French horns
6 Violin cellos	2 Trumpets or cornets
8 String basses	3 Trombones
2 Flutes	1 Tuba *
2 Oboes	4 Percussion **

* Preferably BB-flat

** One tympani, two or three snares.

Class A groups show larger sections and the Class C and D organizations are relatively smaller.

The survey shows that the Class C and D bands were especially out of balance as far as instrumentation is concerned. The number of clarinets, flutes, oboes, bassoons, and tympani were too few for the brass instruments. More woodwinds must be added.

The orchestras of this study were extremely low in the number of violas, cellos, and string basses. There were too many brass instruments for the number of stringed instruments. In only three of the orchestras were there cellos, oboes or French horns. None had a viola.

The above findings show that the Montana schools and primarily the directors have a big job ahead of them. They must work for better instrumentation. They must introduce and teach more children to play the "odd" instruments such as the oboe, flute, bassoon, viola, tympani, and string basses. The average sizes of the instrumental groups of

the Montana high schools is furnished by Mr. Stanley Teel, supervisor of music for the state of Montana.¹⁰

TABLE XX
ENROLLMENTS IN SENIOR BANDS AND ORCHESTRAS
1940

	Class A	Class B	Class C	Class D
Bands	75.4	51.1	37.0	26.5
Orchestras	44.1	30.2	19.1	16.0

One method of building instrumentation and taking care of losses in the groups through graduation, is the use of beginning groups. The far-sighted director anticipates shortages and turnover within his organization. He is constantly planning to take care of the resulting problems. The beginning groups are the "reserves" from which he will draw from time to time. The advancement and teaching of these groups is essential to a good instrumental program. A strong nucleus may be kept in the band or orchestra by allowing the best junior high and grade schools students to play with the senior organizations.

Authorities in public school music recommend that the director give more attention to the new students than to the

¹⁰The above information was received through correspondence with Mr. Teel.

advanced groups. It follows, that if the beginner is well taught, the advanced groups will develop because of the momentum of the program. The added effort and attention necessary to the building of the new groups is well repaid in the realization of strong senior organizations.

TABLE XXI

ENROLLMENT IN BEGINNERS BAND AND ORCHESTRA

Number of students	Class A		Class B		Class C		Class D		Total	
	x*	y*	x	y	x	y	x	y	x	y
0 - 4						9			1	10
5 - 14				1	4		15	3	19	4
15 - 24		1	1	2	11	2	6		18	5
25 - 34	1	1	1		3		1		6	1
35 - 44			2	1	1				3	1
45 and over	1	1			1				2	1
Total	2**	3**	4	4	20	11	22	4	48	22

* x indicates band
y indicates orchestra

** These are not beginner groups, but called "second" band or orchestra.

The following facts are shown in Table XXI:

1. The enrollment in the beginner's orchestra is far below that of the band.
2. 19 or 39.5% of the beginner bands have between 5 and 14 enrolled.
3. 18 or 37.5% of the beginner groups have 15 to 24 enrolled.

TABLE XXII
 JUNIOR HIGH SCHOOL PUPILS IN HIGH SCHOOL BANDS

Number	Class A	Class B	Class C	Class D	Total
1 - 4		1	7	5	13
5 - 14		1	9	14	24
15 - 24		1	2	5	8
25 - 34			1	2	3
Total		3	19	26	48

Table XXII reveals the following facts:

1. Since the average enrollment of the Class D bands was 26.5% as shown in Table XX, it is evident that the majority of the senior band is composed of junior high pupils. 14 bands have five to fourteen junior high school pupils enrolled.
2. Class A bands do not have junior high students in the advanced band because the junior high school is organized separately from the senior high school.

Pre-Band and Orchestral Training

The majority of the high school band and orchestra members are enrolled in the music organizations of their own volition. Their desire to "make music" did not spring up suddenly. Somewhere in the course of their grade schooling, they had been led to this desire. Anything the instrumental instructor can do to arouse instrumental interest in the children of the grades will reap results in finer secondary musical groups.

A new outcome of pedagogical experimentation in music has introduced the use of pre-instrumental instruments. Within the last fifteen years, the rhythm band has developed into pre-instrumental classes. The instruments used in this training include such inexpensive ones as saxette, ocarina, tonette, flutette, fife, and recorder.

"Training in such classes accomplishes the following:¹¹

1. It teaches note reading to those who have not had it before.
2. It teaches counting and rhythm.
3. It teaches band discipline.
4. It teaches the student to follow a director's beat.
5. It teaches breath control
6. It teaches elementary ensemble technique."

¹¹ C. W. Coons, "The Band Director's Correspondence Clinic", The School Musician, February, 1942, p. 34.

The survey reveals that 39 or only 65% of the schools of this study have pre-instrumental instruments, and only 40% use the pre-band instruments. The remaining 25% have only the rhythm band, which is too far removed from the band or orchestra proper to have a valuable carry-over.

C. W. Coons says:

"A pre-band class is probably the most efficient method of testing the prospective band member. It tests whether his interest will flag when the new is worn off the project. It tests under performance condition whether or not he can assimilate the skills necessary to handle an instrument."

Wisdom on the part of the conscientious director, should lead him to promote such an activity in the grades of the local school system.

Chapter Summary

The foregoing discussion has stressed the need of organizing the instrumental department so that the objectives of the program may be realized. It is imperative that the program be given the same consideration regarding equipment, schedules, length of periods and administration as any academic subject. Any subject which is regarded as being only of extra-curricular status cannot achieve its objective as efficiently as subjects of curricular standing. The director is admonished to use every device of established value to build and develop more firmly the rightful place of the band and orchestra in the school.

CHAPTER V
FINANCES AND EQUIPMENT

Budget

The American public has become increasingly concerned with the costs of education. It follows that the costs of the various departments of the schools must be handled with much vigilance and care. Sound business practices have demanded that school monies be used in ways which would give the greatest returns in the education of the child. This does not imply that more money cannot be spent, but that it must be used as efficiently as possible.

In the field of school music it was important that efficiency be applied to the use of money so allocated in order to sell a somewhat expensive program to a skeptical public. The history of instrumental music in the United States shows that the study of instruments was first pursued by those who had the means to obtain private instruction. Not until the public had been shown that it was cheaper to instruct a large group than to instruct the students individually, did the program of instrumental music enter our schools.

The public and the school officials began to study the problems of finance in relation to the instrumental program upon its introduction into the school system. Following are some of the questions asked:

1. Shall the music instruction and equipment of the high school years be provided at public or private expense?
2. Shall the high school program include only offerings which can be given to a large number in a group or shall there be offerings which involve much more individual attention?
3. Have the parents a right to expect from the schools instruction in music which heretofore has largely been purchased from private teachers?
4. Should the musical equipment of the high school be bought entirely by the school board or should children be required to purchase their own books and instruments?¹

The rapid development of music in our national life led the public to give much consideration to the above questions. A quarter of a century ago the people who were urging the development of the public school system were reluctant to give financial aid to the school music program. Within the last twenty-five years the growth of the program in the schools is testimony of the fact that support has been forthcoming. It is evident that the public considers the instrumental program worthy of united support, with instruction for all children regardless of financial status. "This has meant including in the school budget appropriations for material, instruments, and skilled instructors far beyond what prevails in any other part of the world. Again and again educators and taxpayers have approved large expenditures for music because they recognize the pleasure that music gives, with resulting satisfaction and contentment

¹Dykema and Gehrken, op. cit., p. 20.

which make for better work in all phases of the school activity; because of the attractiveness music gives to school activities as a whole, thus aiding the learning process by making the school a place to which children delight to go; and, finally, because building up an interest in music gives a permanent possession which is a spur to living and accomplishment after the school is left behind. The costs of printed music and pianos have long been considered to be justifiable public expenses, as are expenditures for laboratory equipment in physics and chemistry, and gymnasium equipment in physical education."²

An early and striking instance of the fact that the public provides for instrumental music, was that of Oakland, California, which in 1913 purchased instruments to the value of \$10,000 and organized an instrumental teaching staff under the direction of Glenn Woods to give class instruction and develop a band and orchestra in every school of the city.³ This soon spread throughout the larger and more progressive schools of the country until at the present time all of the schools of cities having over 2500 population provide for instrumental instruction at public expense.

A question in regard to the budget for the instrumental department was, "How much should be budgeted for this work?" L. B. Buckton, in his article on budgeting for college bands,

²Ibid. p. 21.

³Edward Bailey Beige, op. cit., p. 188.

recommends that there be \$50 for each unit of twenty-five members.⁴ The inserted table shows the amounts budgeted for instrumental work in the high schools of Montana.

⁴L. B. Buckton, College and University Bands, p. 76.

TABLE XXIII
ANNUAL MUSIC DEPARTMENT BUDGET

Amount	Class A	Class B	Class C	Class D	Total
None			3	7	10
1--\$100			8	3	11
100--200			1	2	3
200--300		1	4	1	6
300--400	1	1	1	1	4
400--500	2	1	2		5
As needed		2	4	5	11
Total					50

Table XXIII denotes the following facts:

1. 10 or 20% of the schools do not have any support from the annual budget of the school district.
2. 22% of the schools have less than \$100 budgeted for the music department. This indicates that the school is unable to purchase both instruments and music to any appreciable degree during the current year.
3. The larger schools have definite amounts set for the use of the instrumental department. This allows the director to plan his purchases in proportion to the program of the department.
4. 22% of the schools do not have any definite amount budgeted as indicated by those which receive money "as needed". It may be assumed that in this procedure the amount needed is kept to a minimum rather than allowed to approach a maximum.

The foregoing analysis of the table of budgets would indicate that the purchasing of instruments by the school would have to be done as accumulated funds allow. A common plan is to purchase one of the needed instruments each year. It is well to plan ahead to buy of such instruments as, drums, tubas, pianos, and the more expensive equipment.

School-Owned Instruments

The schools should own the less popular instruments, to be loaned to students under conditions which are favorable to the best interests of the band and orchestra. Pupils seldom will buy such instruments as French horns, oboes, bassoons, bass clarinets, tubas, drums, Sousaphones, or English horns. Since the more popular solo instruments such as trumpets and saxophones are less expensive as well, it is quite natural for parents and their boys and girls to

demand these and refuse to purchase any other. A band or orchestra composed only of clarinets, or trumpets, or violins, is unthinkable from the standpoint of musical effect or enjoyment to those participating; yet this is all that can be expected unless the school provides the unusual instruments.⁵

Since the musical equipment is regarded as being as essential as that of the laboratory, it follows that the school district should furnish the instruments. It is not altogether necessary that the entire group of the large expensive instruments be purchased at one time, but that the purchasing be done in an orderly and efficient manner so that the most necessary be acquired first. The wise director will furnish the school officials with a plan covering purchases for a period of from three to five years ahead.

The purchase and repair of instruments can be taken care of in a small way by a rental charge for the use of the school instruments. The money so collected may be placed in a reserve fund, so planned as to take care of purchases and incidental repairs. The survey showed that in Montana high schools, 96.8% of the schools owned three or more instruments. The following information was obtained in regard to the rental of instruments to students:

⁵J. E. Maddy, School Bands How They May Be Developed, p. 11.

1. Rents range from one to nine and one-half dollars per year.
2. Rent is charged by five Class D, four Class C, two Class B schools, and one Class A school.

TABLE XXIV
VALUE OF SCHOOL-OWNED INSTRUMENTS

Value	Class A	Class B	Class C	Class D	Total
Less than \$100				3	3
100--299				4	4
300--499				8	8
500--699			8	5	13
700--899		1	4	2	7
900-1099			4	1	5
1100-1299			2		2
1300-1499					0
1500-1699		1	1		2
1700-1999	1		1		2
200 and over	2	3	3	1	9

The above valuation does not include pianos.

One Class A school has an instrument valuation of \$4000.

One Class B school has an instrument valuation of \$2100.

One Class D school has an instrumental valuation of \$3000.

Libraries

The competent director has been defined as an individual who can train the beginner groups as well as the highly developed musical ensembles of the high school. This definition infers that the director must have at his disposal musical literature which may be used by the musical groups as they progress from the first through the last stage of development.

A musical library is an essential part of the equipment of every school. Much care and judgment must be exercised in the selection of music included in the library. It so happens that the music selected will be used over and over again through many years to come. The wise use of money so allocated is of importance to the efficient administration of the instrumental music department. The contents of the musical library may be used as an index of the value of the music teaching taking place in the system.

Much help in the selection of standard works and methods is given in the State Course of Study for Music. However, it is difficult to keep up with new publications through the use of the above source. Criticisms and evaluations of new literature is given in many of the leading musical periodicals. The conscientious conductor will keep himself informed regarding new methods and literature of the band and orchestra. As the library grows there is less need for the expenditure of the large amounts of money for new publications.

TABLE XXV
 VALUE OF INSTRUMENTAL LIBRARIES

Values	Class A		Class B		Class C		Class D		Totals	
	x*	y*	x	y	x	y	x	y	x	y
Less than \$20							3		3	0
20--69					1	5	9		10	5
70-119				1	6	3	3	1	9	5
120-169					4	1	3		7	1
170-219		1	1	1	3		2		6	1
220-269	1		1						2	0
270-319			1		2		1		4	0
320-369					1				1	0
370-419		1							0	1
420-469									0	0
470-519	1		1		3	1			5	1
520 and over	1		1		1				3	0

*Sub-column x is the value of the band library.

*Sub-column y is the value of the orchestra library.

Table XXV denotes the following conditions:

1. The larger the instrumental groups, the greater are the values of the libraries. This is noticeable in the reports as given by Class A and B schools.
2. 64% of the schools reporting the value of the libraries have evaluations ranging from 50 to \$215.

3. The minimum price per book for any method is thirty-five cents. Twenty books would cost seven dollars. A library having a value of less than \$50 would certainly be very small and uninteresting to both the director and the groups.
4. Libraries for the orchestras are much smaller, caused by a lower enrollment

Assisting Organizations

The discussions of this chapter have shown that the instrumental organizations have not had sufficient support from the school district to carry on the work of the department in a highly effective manner. It has become necessary for outside organizations to give financial assistance to the musical groups. Many of these groups have assumed sponsorship of the band or the orchestra. It is indeed encouraging to find groups in the community which value the work of the instrumental groups so highly as to give of their time and energy as well as financial aid.

These clubs and organizations serve several purposes. "They can be of assistance in raising funds for musical equipment, in providing transportation and chaperonage for trips, in handling ticket sales for concerts, and in boosting the band and orchestra enrollment. They effect a closer integration between school, home, and community musical activities, and can be enlisted among the most loyal supporters of the instrumental program."⁶

⁶Theodore F. Norman, Instrumental Music in the Public Schools, pp. 115-116.

Care must be taken when allowing a group to sponsor the instrumental program. This group should be subsidiary to the major functions of the musical groups. The formulating of policies must not be affected by any sponsoring organization.

The survey reveals the following facts relative to organizations assisting the instrumental program:

1. Eleven of the schools were aided by Band Mothers' Clubs.
2. Four of the groups were sponsored by Parent Teacher organizations.
3. Three were given aid by the Women's Club.
4. The Lions, Kiwanis, and Band Boosters each sponsored two bands.
5. The following organizations each sponsored one of the instrumental groups: Indian Service, Chamber of Commerce, American Legion, and the Commercial Club.

Two bands had received funds from the student activities fund and three had received financial help by money made from the school carnival. One band was allowed the use of the school's movie machine and sold tickets to students for the showing of special movies in the school.

The survey showed that 92.4% of the bands and 36.1% of the orchestras put on one or more concerts for which tickets were sold. This money was used for incidental repair of instruments, purchase of music and instruments, trips, awards, and uniforms. In 3.4% of the schools the band was not allowed to charge for the concerts. In each of the

above cases, the school district assumed major financial responsibility for the musical organizations.

Chapter Summary

In this chapter we have seen that it is important to have a dependable and workable system for the financial administration of the department of instrumental music. Instrumentation, libraries, and repairs must be included in the budget as well as in the functional part of the program. Continued growth must be accompanied by an allied program of financial support.

CHAPTER VI
INCENTIVES TO THE INSTRUMENTAL PROGRAM

Credits

With the entrance of music into the curriculum of the school, comes the consideration of credit for the study. It is assumed that the subjects of the school are important enough to allow credit toward graduation, if the requirements, as set up by the State Department of Public Instruction, are met.

Instrumental music has been classified as a laboratory subject by the North Central Association of Colleges and Secondary Schools. The agency defines a unit course of study as follows:¹ "A unit course of study in a secondary school is defined as a course covering an academic year and including not less than the equivalent of 120 sixty-minute hours of class work. Two hours of work requiring little or no preparation outside the class are considered as equivalent to one hour of prepared work."

There is much variation throughout the state, as well as the nation, as to the amount of credit for music. More important than this is the number of credits in music which may be applied toward graduation. In the state of Illinois the amount of music credit allowed in the required

¹Arthur Deamer, "Study of High School Music," North Central Association Quarterly, 1939, Vol. XIV, p. 410.

sixteen for graduation, ranges from 0.2 to 3.8 credits.²

The Music Syllabus for North Dakota High Schools states the following regarding music and credits: "High Schools of North Dakota having special music teachers and offering a music curriculum may grant a maximum of four music credits toward graduation, but not more than three credits may be from the first class below, and not more than two credits may be from the second and third classes below. High Schools not having a properly qualified music teacher may grant a maximum of two credits in music. In such schools a maximum of one unit of credit may be granted for work done outside of school under a private teacher. No credit will be given in High School Music in any high school in which the work in music is not under the direction of a teacher holding a special music certificate issued by the Department of Public Instruction. The study for which credit may be given is of three types:

1. Regular class and ensemble work regularly given in high school.
2. Classes in applied music taken in high school.
3. Private lessons in applied music with an accredited teacher."³

The writer wrote to Miss Elizabeth Ireland, Superintendent of Public Instruction for the state of Montana, asking about

²Ibid. p. 410.

³Music Syllabus for North Dakota High Schools, 1929, State Department of Public Instruction, p. 1.

credit for music study. The following statements were included in her reply: "The maximum amount of credit that can be given for music in high school for band or for orchestra or for both depends on the time that the high school student puts on music during the four years in high school. There never has been a limit as to the number of credits in music that a student could earn except as the limit of time permits."⁴

Other Incentives

Schools throughout the state and nation are using incentives other than credit to encourage participation in instrumental music. Among those listed by the directors answering the questionnaire of this study were: awards-- both pins and letters, trips, attendance at athletic contests, and points toward school merit recognition letters. Some of the conductors use a merit system in the award of letters. This includes points for various achievements, position in the organization, officers, outside study, and band or orchestra department.

Contest or Festival

There is much controversy among the directors of Montana regarding contests and festivals. After ten years of competition fostered by the Montana Interscholastic

⁴Information received through correspondence.

Music Meet, the matter of furnishing entertainment and lodging became so great a problem that no town felt equal to take care of the great mass of young people who came to the Meets. Since 1933, the bands and orchestras have met in festivals held throughout the state. Miss Ireland, Superintendent of Public Instruction, says, "Years ago we had music meets. They were not band meets in the strictest sense. We still have band festivals in Montana. However, some think that the band festival in northern Montana at which there may be forty or fifty bands was too much of a commercial rather than musical venture. Of course, some do not consider the criticism legitimate."⁵

At the present time, there is much interest in state-wide adoption of some form of music competition. This movement is being directed toward the competition-festival rather than the pure contest. H. E. Hamper, past president of the Montana Music Educators' Association, describes the proposed plan when he writes,⁶ "In the festival contest, whether national, regional, or in our own district here in Montana, the adjudicator's remarks are not made public unless the teachers themselves desire to make them so. The adjudicators' sheets are handed to the director of each school and not passed through the hands of anyone else. Each director is free to publish them or throw them in the

⁵Obtained through correspondence.

⁶H. E. Hamper, "Decision on Proposed 1942 Region I Contest Explained," M. M. E. A. Cadenza, Vol. I, No. 2, p. 3.

waste basket, as he sees fit." Plans are being considered for the organization of two such regional festivals in Montana in 1943.

Of forty-four responses to the question regarding contest, festivals, and festival-competitions, seven replied in favor of the old contests, twenty-two or 50% favored the festival, and fifteen preferred the festival-competition. Sixteen did not commit themselves.

The writer asked those answering the questionnaire to list the advantages and disadvantages of the contests as they had experienced in musical work. The following list is representative of the favorable comments on the contest as held in the state eight years ago:

1. Promoted instrumental activity.
2. Aided in building better groups through demands for better instrumentation.
3. Increased the demand for competent directors.
4. Acted as incentive to students for better work and increased instrumental study.
5. Standardized materials. This assured the administrator that the band was being taught work of commendable caliber.
6. Kept the directors and the members "on their toes."
7. Raised the quality as well as the quantity of music studied by the groups.
8. Required the band director to train the beginners' band so that there is a steady stream of good material coming in to the contest group each year.
9. Aroused public interest and respect for the music department.

The remarks pointing out the disadvantages of the contest were:

1. Did not give the small school a chance.
2. The good director did not need the contest to keep him and his group "on their toes."
3. Caused hard feeling between communities, directors, and members of competing groups.
4. Concentrated work on contest numbers results in study of limited literature and gave little time for other work.
5. Winning or losing became so important that educational values were disregarded.
6. The pressure of the contest produced nervous and physical strain on the director and the pupils.
7. The director's ability was too often judged by the rating of his groups in the contests. His job was in jeopardy when his groups failed to place high.

It may be well to have an opinion from Mr. A. R. McAllister, past president of the National School Board Association. Mr. McAllister has worked in contests both as adjudicator and as a director of competing groups. He says,⁷ "The never-ending argument of 'Contest versus Festivals' is still with us. To me a contest is an activity in which one wins and everybody else loses. A festival is too often an event in which everybody loses. A competition-festival as conducted by the National School Band or National School Orchestra Association, which is a result of constant improvement by the competitors themselves, is an event in which everybody wins and no one loses."

⁷A. R. McAllister, "Contest Management," M. E. N. C. Yearbook, 1934, p. 352.

Every contestant receives his audition and is given full credit for all he does. Nothing is taken away from anyone."

"Why should the inefficient band director be camouflaged behind a festival, in this day and age, when opportunities for self-improvement are as close as his radio, and thereby belittle the work of the go-getter?"

Chapter Summary

The writer has pointed out in the above discussion methods by which participation in instrumental music can be increased. It is the concensus of opinion among school men that the larger number of pupils the instrumental program can serve, the more valuable it becomes. There is marked tendency on the part of state departments of education to allow more credits in music to be accepted for graduation. This is a valuable incentive for increased pupil participation.

The writer has also discussed the controversial topic of "contest and festivals". The values and problems of each concern the individual conductor. The status of instrumental music in the state will be affected by whatever plan is adopted.

CHAPTER VII
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The writer has drawn the following conclusions from this study regarding the status of instrumental music in the high schools of Montana:

1. That instrumental music is offered as a school subject in 97.4% of the high schools.
2. Financial plans are not uniform for the support of instrumental music.
3. In 93% of the schools included in this study, regular rehearsals are held during school hours.
4. That 98.35% of the music instructors teach various combinations of academic subjects with music considered as an extra assignment.
5. There is a lack of uniformity in the development of skills and musical instruction of students.
6. That 73.3% of the school bands are assisted financially by various Community clubs and organizations. The Band Parents' Club represents 50% of such groups.
7. The average tenure of directors is 3.8 years. The tenure is much higher in Class A and B schools and averages 2.24 years in Class D schools.
8. English, social science, physical and natural science, and mathematics respectively, are taught in combination with instrumental music.
9. The instrumentation of 97.7% of the bands and orchestras is far below those recommended by the National Band and the National Orchestra Associations.

10. All schools having bands and orchestras show that the larger and more expensive instruments are owned by the school district.
11. The returns of the questionnaire divulge that 94% of the directors have advanced degrees.
12. That 28.3% of the school instrumental teachers carry on summer band work in cooperation with the school, municipality or both. Salaries average \$85.00 per month for the three summer months.
13. A majority of the conductors have had from six to ten years of teaching experience.
14. One-half of the schools hold sectional rehearsals for the band and orchestral instrumentalists.
15. That 44.6% of the instructors included in this study have majors in music and 25.8% have minors in the same field. It is our conclusion that over 65% of the directors of bands and orchestras are specially trained in music.
16. That 76.6% of the directors have done their work in out-of-state institutions.
17. The majority of the schools allow students the use of school-owned instruments without rental charge.
18. The growth of the instrumental program during the last quarter century is regarded as the most revolutionary change in the field of music.

Recommendations

The study indicates that the organization of instrumental music has not been as effective as that of academic subjects. Recommendations for strengthening the program include the following:

1. That the instrumental department be included in the financial budget of every high school. This support should be planned jointly by the director and the superintendent.

2. That greater emphasis should be placed on the instruction of small groups and sections of the band or orchestra. Instruction of the entire group as the only method of class organization does not encourage the individual pupil nor does it give opportunity for the development of effective growth and performance of the entire group.
3. That regular rehearsals be held during school hours. It is unfair to penalize music students with after school classes when other vocational subjects are taught during school time.
4. That the rehearsals of the band and orchestra should be conducted in rooms which are of sufficient size to insure proper seating and ventilation and acoustics. The rooms should be so located and constructed so that the rehearsals do not interfere with other classes meeting at the same time.
5. That the directors must establish definite requirements to be met by those students entering the advanced instrumental groups. Too often seniority has been the only criterion and little is required as to instrumental skill and musical knowledge.
6. That it will be advantageous to the best interests of music in our schools if more emphasis is placed on the fundamentals of music rather than for "show-off" and publicity purposes.
7. That a minor in instrumental music be required of directors. The teaching of music must be recognized as involving specialized training.
8. That the salaries of directors be sufficient to prove inviting to well-qualified instructors. Inconsistencies resulting from poor tenure and inexperience will tend to disappear.
9. That sponsoring groups shall not make excessive demands upon the director and the respective groups. Too often unreasonable requests are made by groups which are not familiar with the policies of the school system.
10. That some form of a state-wide competition-festival plan be adopted. The advantages including better instrumentation, standardized teaching, valuable student experiences, and more definite interest in music development of students be emphasized.

11. That the State University place more emphasis on the training and placing of instrumental directors in the high schools of the state.
12. That the State Department of Public Instruction allow credits in instrumental music to be issued for graduation, only when the school has properly trained directors, good instrumentation and library facilities, suitable rehearsal space, as a well planned musical program.
13. That the instrumental directors of the smaller schools be given adequate time during the school day for teaching music.
14. That more emphasis be directed toward the establishment of school orchestras. The orchestra provides for additional participation on the part of the good band instrumentalist, gives training in literature not common to bands, and motivates study of strings.
15. That the purchase and instruction of the more exceptional instruments such as the oboe, bassoon, English horn, viola, cello, and tympani be encouraged. These instruments are necessary to balance the instrumentation of the band and orchestra and are worthy of concentrated study.
16. That attention be given to the importance of pre-band classes for the teaching of younger children.

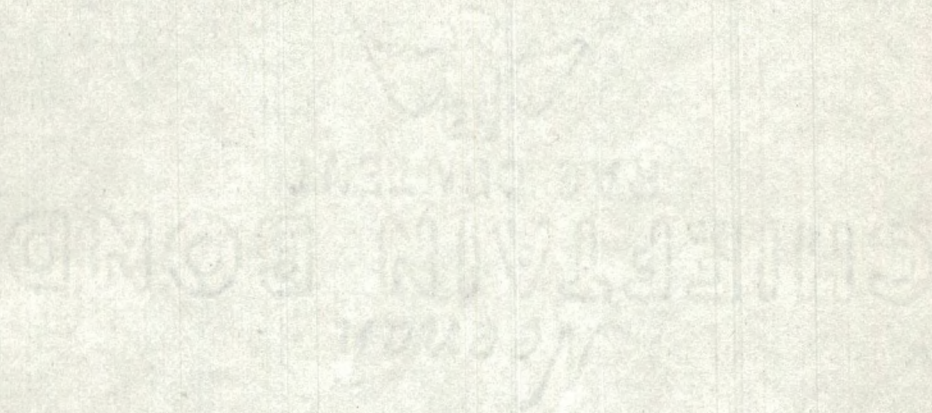
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APPENDIX 1

Letter Accompanying Questionnaire

Harlem, Montana

February 5, 1942

I know how well most of us like to fill out questionnaires. It happens to be the only way I can get the information needed. The findings of this survey are to be used in compiling material valuable to the teaching of instrumental music in Montana.

I would like to have you be as accurate as possible in answering the inquiries on finance and enrollment. The value of the survey is determined by the degree of accuracy used in such questions.

The findings of this survey will be made available to you upon request. Any additional points you may wish to add will be appreciated.

Please answer and return the questionnaire in the stamped self-addressed envelope. Thank you.

Sincerely,

Delmar P. Langbell

APPENDIX 11

QUESTIONNAIRE ON INSTRUMENTAL MUSIC

Name of School _____ Class of School District _____

Instrumental Supervisor _____

Number of students enrolled in High School (1941-42) _____

1. How many years have you directed instrumental groups? _____
2. How many years have you played in musical groups? _____
3. What instruments are you best trained to play and teach?

4. List other instruments studied in order of ability to play: _____
5. How many years have you been at your present position? _____
6. What is your present salary? _____
7. From what school did you graduate? _____
8. What degree do you now hold? _____
9. What is your major sequence? _____
What is your minor sequence? _____
10. Please give places of special study in the field of music? _____
11. Do you direct summer band? ___ School or municipal? _____
12. What amount do you receive for summer band work? _____
13. Is summer band work supported by school district or city? _____
14. How many minutes a week do you spend in teaching music?

15. How many private lessons do you give a week for which you charge privately? _____

16. How many minutes a week do you use in teaching academic subjects? _____
17. What other subjects besides band and orchestra do you teach this year? _____
18. Do you carry on any general school administrative work along with your music teaching? _____
19. How many advanced grade students (grade 1-8) are in the advanced band? _____
20. How many members are in your beginning band? _____
Orchestra? _____
21. How many members in your Junior High Band? _____
Orchestra? _____
22. What requirements must be met by a band member to become an advanced band member? _____
23. What requirements must be met by an orchestra member to become an advanced orchestra member? _____
24. Please check the method you use in the instruction of beginners in Band and Orchestra:
Entire group (reeds, brasses, etc.) _____
Family group (reeds, strings or brasses, etc.) _____
Individual instruction _____
25. How many minutes instruction per week for Advanced Bands? _____
26. What practices if any do you have after school hours?

27. How many minutes instruction per week for Advanced Orchestra? _____

28. Do you have "sectional" rehearsals? _____ If so how many minutes per week to each section? _____
29. What book methods have you found most helpful in instructing bands? List in order of merit: _____
30. What book methods have you found most helpful in instructing orchestras? List in order of merit: _____
31. What method do you use in the selection of the "First" chair players? _____
32. Please fill in the number of players you have in each of the following sections in your Advanced Band.
- | | | |
|-------------------------|------------------|---------------------|
| Clarinets _____ | Saxophones _____ | Mellophones _____ |
| Cornets _____ | Trombones _____ | Flutes _____ |
| Bassoons _____ | Bell Lyra _____ | Baritone Horn _____ |
| Oboes _____ | Drums _____ | French Horn _____ |
| Other instruments _____ | | |
33. Please fill in the number of players you have in each of the following sections in your Advanced Orchestra.
- | | | |
|-------------------|-------------------------|-------------------|
| 1st Violins _____ | Cornets _____ | Clarinets _____ |
| 2nd Violins _____ | Trombones _____ | French Horn _____ |
| Viola _____ | Tuba _____ | Saxophones _____ |
| Cello _____ | Oboe _____ | Mellophone _____ |
| Piano _____ | Flutes _____ | String Bass _____ |
| Bassoon _____ | Other instruments _____ | |
34. What instruments are owned by the school? _____
35. What is the approximate value of the instruments owned by the school? (omit piano, organ) _____

36. Do students rent instruments from the school? _____
Average rent per year. _____
37. What is the approximate value of the band library? _____
38. What is the approximate value of the orchestra library? _____
39. What, if any, organization outside the school aids in the financial support of the school band or orchestra? (Band Mothers, Civic Clubs, Churches, etc.) _____
40. What is the annual budget for instrumental music aside from salaries? _____
41. How many "paid" or charged public appearances does the Advanced Band make a year? _____
42. How many "admission" performances does the Advanced Orchestra make a year? _____
43. What is done with the receipts of the above performances?
44. What pre-band method do you use (check and place grades in which each is under.)
Tonette _____ Flutette _____ Rhythm Band _____
Saxtette _____ Harmonica _____
45. I would appreciate your opinion on the Contest and Festival programs. (Write me as much as you wish on this.)
- (a) Do you favor the use of contests (district and state) for instrumental music? _____
- (b) Do you favor the Festival idea over the contests?
- (c) Are you in favor of the combination competition-festival program? _____
- (d) Give a few of the advantages and disadvantages of instrumental contests.