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A SURVEY OF CONTEMPORARY MUSIC EDUCATION TRENDS  
IN THE PUBLIC SECONDARY SCHOOLS OF MONTANA  
1954--1955

by

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B. M., Montana State University, 1952

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

Montana State University

1956

Approved by:

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May 28 1956  
Date

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P. R. C.

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## INTRODUCTION

We can be pessimistic over what is happening to us, but at the same time, be optimistic over what we can do to remedy the situation. We have lost from the profession music teachers by the hundreds; our musical standards have been lowered in the schools; every place we look there are problems to be solved. Now is the time to do things.<sup>1</sup>

Since this statement made by the late Stanley M. Teel, some ten years ago, much progress has been made in the music programs in the public schools of Montana. But there is still a great need for improvement. Music educators must take the memory of the past into their thinking; must deal with today in realities; must look toward tomorrow and the future, as a great challenge. It is in the future that music as an instrument of education will be improved and made more effective, allowing music to play its maximum role in the equality of pupil opportunity achieved in both rural and urban communities.

It was the purpose of this study to point out the present problems and practices found in the music programs in the public schools of Montana. By bringing these findings into the foreground, it was hoped that avenues of approach to the betterment of the profession would be discovered. When these serious faults have been circumvented, music in the public schools will thus become an indefectible influence for the aesthetic, as well as the material, development of the students.

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<sup>1</sup>Stanley M. Teel, "Valedictory--Salutatory," Music Educators Journal, XXXI, No. 6 (May-June, 1945), 21.

"Education in music, not music education as we have seen it flourish, must be our goal. The audiences of the future, to say nothing of the musicians, will come from our schools."<sup>2</sup>

It was the author's contention that the foregoing statements justified the need for this study.

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<sup>2</sup>Paul S. Carpenter, Music, An Art and A Business (Norman: University of Oklahoma Press, 1950), p. 219.

## CHAPTER I

### THE PROBLEM

The problem with which this survey was concerned was to determine and present a comprehensive view of the prevailing trends or tendencies of the music program in the public secondary schools of Montana. The constant change and growth of the Montana secondary music curriculum has been of basic importance to the administration of a successful music department. Therefore, the purpose of this study was to bring Montana music educators' attention to present day trends in Montana. The Music Educators National Conference published a probable standard, Outline of a Program for Music Education, 1951, which was as follows for the Senior High School Grades (X, XI, XII):

1. Vocal Music. Boys' and girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, applied music credit for private lessons. Some of the large choral groups selective and others open for election by any interested student, unless the school is too small to allow for more than one group.

2. General Music. Open to all students, regardless of previous musical experience. A course similar to that described under Junior High School, but adjusted in its content to Senior High School interests and needs. (Junior High School General Music Course. Open to all students regardless of previous musical experience. A course offering a variety of musical activities, such as playing, singing, listening, reading music, creative activity, etc.)

3. Instrumental Music. Orchestra, band, small ensembles; class instrumental instruction in wind, string, percussion and keyboard for beginning and advanced students; dance band. Orchestra and band should be divided into beginning and advanced sections, or first and second groups, if the enrollment warrants such division; applied music credit for private lessons.

4. Elective Course Offerings. Music theory, music appreciation, music history. Many high schools find it feasible to offer several years of instruction in each of these fields.

The pamphlet went on to state the following for all students in the elementary and secondary grades:

1. Assembly Programs. Music programs with singing by all the students, the appearance of school musical organizations, and appearance of outside artists and musical organizations.
2. Recitals and Concerts by Student Performers.
3. Educational Concerts.
4. Music Clubs. Clubs devoted to those interested in certain phases of music study or related areas: Record Collectors Club, Conducting Club, Folk Dance Club, Recorder Club, etc.
5. Musical Programs in the Community.<sup>3</sup>

This survey was limited only to the public secondary schools of Montana and was conducted in the fall of 1954 through the spring of 1955. The needed data were obtained only through questionnaires<sup>4</sup> that were sent out during that time.

Two hundred five questionnaires were distributed; of these, one hundred thirty-five were returned, at least partially completed, for an over-all return of 65.85 per cent. The numerical returns of questionnaires by Class I, II, and III were presented in Table I, page 5. No questionnaires were sent to thirty-seven cities in Montana as "no music teacher was reported" according to the Montana Music Educators publication.<sup>5</sup> Out of the above thirty-seven, three were in Class II

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<sup>3</sup>Music Educators National Conference, The Outline of a Program for Music Education (Chicago: Music Educators National Conference, 1951), pp. 4-5.

<sup>4</sup>See Appendices A and B.

<sup>5</sup>O. M. Hartsell, Official Directory of Montana Music Educators 1954-1955 (Helena: State Department of Public Instruction, 1954), pp. 1-7.

TABLE I

QUESTIONNAIRE RETURNS BY CLASS I, II, AND III

Class	Questionnaires Sent	Questionnaires Returned	Percentages of Return
I	20	15	75.00
II	96	61	63.54
III	89	59	66.29
Total	205	135	65.85

and thirty-four were in Class III, which would indicate many students were not able to have any contact with music.

The returns were classified by Class I, II, and III. "The designation "1st Class" after the name of the town indicates a school district which has a population of 8,000 or more; "2nd Class" a population of 1,000 or more and less than 8,000; and "3rd Class" a population of less than 1,000."<sup>6</sup> This directory contained the names of all Montana music educators as reported to the Department of Public Instruction by Superintendents and Principals as of October 15, 1954.

Quoted material by a national music organization and leading music educators of today was also used in this study as a means of comparison and substantiation of the findings of this survey.

The first section of this report was devoted to presenting material pertinent to the personal data of the person answering the questionnaire.<sup>7</sup>

The results of the questionnaire study presented in Table II, p. 7, show that 86.66 per cent of Class I music teachers were teaching music subjects only; that 90.16 per cent of Class II teachers were, while in Class III the figure was only 38.98 per cent. Since 59.32 per cent of Class III teachers were teaching academic subjects primarily and music subjects secondarily, this would tend to show that these people were over-loaded instructing academic subjects and not able to give music its full due.

Music teachers from all three classes were more actively en-

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<sup>6</sup>Ibid., p. 1.

<sup>7</sup>See Appendix B.

TABLE II

MUSIC TEACHERS' SCHOOL POSITION

Class	Taught Music Only	Taught Academic Subjects and Music	Blank	Total	Percentages of Music Only
I	13	2	0	15	86.66
II	55	6	0	61	90.16
III	23	35	1	59	38.98
Total Questionnaires Returned				135	



gaged in teaching all of the phases of instrumental music than of any other phase of music. Vocal groups followed next, which was then followed by many teaching elementary music, also. The instruction of subjects such as music theory, history, etc., was practically nil.

Sixty-one, or 45.18 per cent, from all of the returned questionnaires indicated that no "other" classes were being taught, while seventy-four, or 54.81 per cent, pointed out that academic subjects, grade school and a combination of grade and high school subjects were being taught along with the assigned music classes.

All of the preceding information points to the fact that music teachers were over-loaded with fields of teaching that did not pertain to music. This would tend to show that many of the hired "music" teachers were more or less "jacks-of-all-trades" and in the final analysis that the students suffered, either from poor instruction in music or from the entire lack of music in the students' schedules.

Out of the one hundred thirty-five questionnaires returned, 96.29 per cent of the teachers from all of the three classes had obtained undergraduate degrees as compared to only 22.22 per cent that had obtained their graduate degrees. Three-fourths of these two degrees had been obtained by the teachers quite recently, between the years 1946 and 1955.

In all of the three classes 57.03 per cent of the undergraduate group had majored in music, 27.40 per cent in other subjects, and 6.66 per cent in music plus another subject. The undergraduate minor constituted 11.11 per cent in music, 61.48 per cent in other subjects, and 2.22 per cent in music plus another subject. About three-fourths of the teachers in the undergraduate area had had some contact with

college training in music, of which about one-half had majors in music, one-fourth had minors in music, and the remaining one-fourth apparently had had no college contact with music courses. Of the graduate group, 18.51 per cent had majored in music and 3.70 per cent in other subjects.

Of course, a broad field of knowledge has been recommended by many college programs for a well-rounded individual. But, the preceding certainly would seem to indicate a need for qualified, competent music teachers.

In Class I, 66.66 per cent of the teachers had been teaching from one to fifteen years, while in Class II 81.85 per cent had taught in this bracket, and in Class III the figure was 67.79 per cent. The remaining teachers from all of the three classes had taught from sixteen to forty years.

In Class I, 80.00 per cent had been teaching in one position from one to ten years, while in Class II 75.40 per cent had been at one place from one to five years, and in Class III 76.27 per cent from one to five years. This would point to the fact that about three-fourths of the teachers in Class II and III moved to another position after several years of teaching in one place.

In Class I, 73.33 per cent of the teachers were receiving salaries in the bracket from \$3600 to \$5600, while 83.60 per cent in Class II and 67.79 per cent in Class III were in the bracket from \$3400 to \$5500.

In all three classes 82.96 per cent of the teachers belonged to the Montana Educators Association, 65.18 per cent belonged to the National Education Association, 48.88 per cent to the Montana Music Ed-

ucators Association, and 15.55 per cent to the Music Educators National Conference. There was a showing of 29.62 per cent of the teachers belonging to other non-music organizations. Class I had a showing of all of the teachers belonging to some educational organization, musical or otherwise.

Class I had a showing of a 213.33 per cent participation of the teachers in community music activities. This figure indicates that many of the Class I teachers were active in more than one civic affair. Class II had a 134.42 per cent participation, showing that some of the teachers were able to be in more than one outside activity. But in Class III there was only a 55.93 per cent show of the teachers belonging to the civic groups. One direct comment from Class II was as follows: "I provide almost all music demand through school and group work. My schedule does not permit time to take part myself." And another quote from Class III was, "I teach in two schools, fifth grade and band in one and band and vocal in the other. I give private lessons in the evenings, so I have no time for outside activities." Various ideas were indicated as to their responsibility to the community, but many of the teachers seemed able to derive personal pleasure as well as setting examples for the students by belonging to different civic groups, either by participating or by directing. In all of the three classes, participation in church choirs took precedence, which was next followed by the city bands, while the rest of the groups were in the extreme minority.

The middle section of this report was devoted to presenting material pertinent to the school music programs of the teachers answering the questionnaires.

In Table III, page 11, the division of music groups by the number

TABLE III

NUMBER OF QUESTIONNAIRES BY DIVISION OF MUSIC GROUPS  
BY QUESTIONNAIRE AND CLASS

Music Groups	Class I	Class II	Class III
Vocal	7	19	14
Orchestra	4	--	--
Band and Orchestra	-	3	3
Band	4	19	17
Band and Chorus	-	13	17
All Music Subjects	-	7	8
Total Questionnaires Received	15	61	59

of questionnaires returned was listed according to the number of questionnaires used in figuring the table percentages.

The number of vocal groups as well as other music groups per school, the size of the groups, etc., depended upon the student enrollment of the school, the number of students the music teachers could recruit, the number of class conflicts with the music periods, etc. And whether or not the music courses were offered by the semester or by the year and the amount of school credit given for the courses, depended upon the individual school systems. In most instances Class I districts gave one-fourth credit a semester and one-half credit a year for the main music classes. None of the smaller groups, such as ensembles and other small or individual groups, received credit. In Class II and III about one-half of the schools gave one-eighth credit a semester and one-fourth credit a year, while the rest gave credits as listed for Class I for the major music subjects. But in Class III most of the music courses were listed as year courses; whereas in Class I and II, the student had the choice of subjects by the semester or by the year. The reason for this situation was due to the fact that the Class I and II schools had larger school enrollments, a more varied choice of subjects, and school curriculums that were more flexible.<sup>8</sup>

Under the instrumental portion, Class I showed one hundred per cent participation of all the schools in the advanced orchestra, Class II had one hundred per cent in string classes, while Class III did not list any kind of orchestral participation, whatsoever. The advanced band participation in all the schools was very favorable, with Class I

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<sup>8</sup>See Table IV, p. 13, and Table V, p. 14.

TABLE IV

PERCENTAGE OF VOCAL GROUPS DISTRIBUTION BY CLASS

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Vocal Groups	Class I 7 Questionnaires	Class II 39 Questionnaires	Class III 39 Questionnaires	All Three Classes 85 Questionnaires
Boys Glee Club	42.85	25.64	38.46	32.94
Girls Glee Club	85.71	66.66	74.35	72.94
Mixed Chorus	100.00	71.79	43.58	61.17
A Cappella	57.14	28.20	2.56	18.82
Vocal Ensembles	85.71	56.41	23.07	43.52
Voice Class	14.28	2.56	---	2.35
Others:				
Private Voice	14.28	---	---	1.17
Jr. High Chorus	---	12.82	12.82	11.76

---

TABLE V

AVERAGE SIZE OF VOCAL GROUPS, REHEARSAL LENGTH, REHEARSALS PER WEEK  
ACCORDING TO CLASS

Vocal Groups	I	II	III	I	II	III	I	II	III	All Three Classes		
	Number of Questionnaires Used			Number of Questionnaires Used			Number of Questionnaires Used			Ave. Size	Ave. Len.	Average
	7	39	39	7	39	39	7	39	39	85		pe
	Ave. Size			Ave. Reh. Length, Min.			Ave. Reh. per Week					
Boys Glee Club	24	22	19	58	47	46	2	2	2	22	50	
Girls												
Glee Club	47	35	22	58	48	47	3	2	2	34	51	
Mixed Chorus	74	60	49	56	51	49	4	3	2	61	52	
A Cappella	60	52	45	48	51	45	4	4	5	52	48	
Vocal												
Ensembles	14	12	15	61	52	53	1+	2	1	14	55	
Voice Class	7	8	0	60	45	0	1	1	0	7+	53	
Others:												
Private												
Voice	21	0	0	57	0	0	1	0	0	21	57	
Jr. High												
Chorus	0	71	38	0	44	35	0	2	4	55	39	

having a show of one hundred per cent. Each class had a few small groups such as dance band, pageantry classes, and small ensembles from the band. Piano classes were practically nil in all of the schools reporting.<sup>9</sup> As far as the semester credit or the semester or year course question was concerned, the same thing held true as in the vocal group situation. The size and number of instrumental groups depended upon the school enrollment, the administration policies, etc. Usually the larger music groups, such as advanced band, received one-fourth credit a semester and one-half credit a year. But the questions concerning the amount of school credit given and whether the courses were offered by the semester or by the year were answered insufficiently to present a correct analysis. Some interesting comments made by people answering the questions were as follows: Concerning brass, woodwind, and percussion classes: "Privately during the summer, eight private lessons for eight weeks. Sponsored by the school and paid \$600 extra per year." Beginning band: "Beginning band in high school consists of private lessons in hopes of speeding up students' progress and entry into band." Sectional rehearsals for band: "Whenever possible." "No regular time." Dance bands and small ensemble groups indicated the same trend, such as: "When able." "No regular time." Beginning piano: "Piano is offered by private teachers allowing pupils to take lessons during school study periods." "Special piano teacher, nine am to five pm, four days a week." Lastly, private lessons: "For as many band students as we can schedule, those who have a free period or can come before or after school."

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<sup>9</sup>See Table VI, p. 16, and Table VII, p. 17.



TABLE VI

PERCENTAGE OF INSTRUMENTAL GROUPS DISTRIBUTION BY CLASS

Instrumental Groups	Class I	Class II	Class III	All Three Classes
	Number of Questionnaires Used			
<b>Orchestra</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>10</b>
String Classes	75.00	100.00	---	70.00
Beg. Orchestra	50.00	66.66	---	40.00
Int. Orchestra	25.00	33.33	---	20.00
Adv. Orchestra	100.00	33.33	---	50.00
Sec. Reh. Orchestra	50.00	---	---	20.00
	Number of Questionnaires Used			
<b>Bands</b>	<b>4</b>	<b>42</b>	<b>45</b>	<b>91</b>
Brass Classes	75.00	23.80	26.66	27.47
Woodwind Classes	75.00	23.80	26.66	27.47
Percussion Classes	75.00	21.42	22.22	24.17
Beginning Band	100.00	83.33	86.66	85.71
Intermediate Band	75.00	61.90	24.44	43.95
Advanced Band	100.00	95.23	84.44	90.10
Sec. Reh. Band	75.00	47.61	26.66	38.46
	Number of Questionnaires Used			
<b>Small Ensembles</b>	<b>4</b>	<b>42</b>	<b>45</b>	<b>91</b>
Dance Band	50.00	19.04	20.00	20.87
Bd. Pageantry Classes	50.00	11.90	4.44	9.89
Sm. Ensembles: Orchestra	50.00	---	---	2.19
Sm. Ensembles: Band	50.00	54.76	33.33	43.95
Beg. Piano Class	25.00	2.38	---	2.19
Int. and Adv. Piano Class	---	2.38	---	1.09
Private Lessons	---	7.14	6.66	6.59
Jr. High Bands	---	7.14	---	3.29

TABLE VII

AVERAGE SIZE OF INSTRUMENTAL GROUPS, REHEARSAL LENGTH, REHEARSALS  
PER WEEK ACCORDING TO CLASS

Instrumental Groups	I	II	III	I	II	III	I	II	III	All Three Classes	
	Number of Questionnaires Used									Ave. Size	Ave. Len.
	4	3	3	4	3	3	4	3	3		
Ave. Size			Ave. Reh. Length, Min.			Ave. Reh. per Week					
String Classes	11	13	0	35	49	0	3	2	0	12	42
Beg. Orchestra	30	12	0	23	45	0	1+	2	0	21	34
Int. Orchestra	40	15	0	60	60	0	3	*	0	26	60
Adv. Orchestra	40	15	0	48	45	0	3	5	0	26	47
Sect. Reh. Orch.	18	0	0	58	0	0	3+	0	0	18	58
	Number of Questionnaires Used									Ave. Size	Ave. Len.
4	42	45	4	42	45	4	42	45			
Brass Classes	17	15	16	50	53	45	2	2	1	16	49
Woodwind Classes	16	15	14	50	53	45	2	2	1	15	49
Percussion Classes	12	5	6	50	53	40	2	2	1	8	48
Beginning Band	25	29	21	58	47	44	4	3	3	25	49
Intermediate Band	48	32	21	56	46	54	5	3	2	34	52
Advanced Band	89	45	29	57	46	56	5	2	4	54	53
Sect. Reh. Band	*	14	17	*	53	45	*	2	2	16	49
Dance Band	14	9	10	90	90	53	1	1+	2	11	78
Bd. Pageantry Classes	5	12	*	52	53	*	5	3	*	9	53
Sm. Ensembles: Orchestra	10	*	0	60	*	0	*	*	0	10	60
Sm. Ensembles: Band	*	8	12	*	43	48	*	1	2	10	46
Beg. Piano Class	10	2	0	60	30	0	5	1	0	6	45
Int. and Adv. Piano Class	0	20	0	0	*	0	0	*	0	20	*
Private Lessons	0	46	11	0	30	33	0	1	1	29	32
Jr. High Bands	0	31	0	0	50	0	0	3	0	31	50

\* varies

The percentage of elective course offerings, such as music theory, history, and appreciation, was only eight per cent for all of the three classes.<sup>10</sup> This would seem to be a neglected phase of music as these specific courses should give the fundamentals and foundation in all phases of music. Since it has been indicated that private instruction to students is a hit-and-miss thing, the need for instruction in the basic fundamentals of music would seem to be a very much needed thing in the music curriculums. A few of the teachers stated that some of these courses were taught in coordination with choruses and instrumental lessons and classes, but one statement was, "The school does not want them." Also a few of the schools reporting offered some school credit where the elective courses were offered as individual subjects, and a few were for a semester and some were offered for a full year.

Under the question of what the various music school programs included, school concerts for the community headed the list from all the others for all of the three classes. This was followed by music programs for business groups and music groups at athletic events; the remaining programs were definitely in the minority with a show of less than fifty per cent in all of the three classes.<sup>11</sup> The average number of these programs held at the schools during the school year may be seen in Table XI.<sup>12</sup> The teachers that answered the question pertain-

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<sup>10</sup>See Table VIII, p. 19, and Table IX, p. 20.

<sup>11</sup>See Table X, p. 21.

<sup>12</sup>See Table XI, p. 22.

TABLE VIII

PERCENTAGE OF ELECTIVE COURSES DISTRIBUTION BY CLASS

Courses	Class I	Class II	Class III	All Three Classes
	15	61	59	135
All Elective Courses Offered	20.00	8.19	5.08	8.14

TABLE IX

AVERAGE SIZE OF ELECTIVE COURSES, REHEARSAL LENGTH, REHEARSALS  
PER WEEK ACCORDING TO CLASS

Elective Courses	I	II	III	I	II	III	I	II	III	All Cl	Three asses	
	Number of Questionnaires Used										135	
	15	61	59	15	61	59	15	61	59		Ave. Size	Ave. Len.
Music Theory	13	7	0	54	60	0	5	5	0	10	57	5
Music History	0	0	0	0	0	0	0	0	0	0	0	0
Music Appreciation	0	10	*	0	53	*	0	5	0	10	53	5
General Music	0	36	*	0	48	*	0	4	0	36	48	4
Others:												
Conducting	0	3	0	0	60	0	0	1	0	3	60	1
Applied Music	0	0	6	0	0	60	0	0	5	6	60	5

\* Band and Chorus Members

TABLE X

PERCENTAGE OF VARIOUS SCHOOL MUSIC PROGRAMS DISTRIBUTION

School Programs	Vocal			Band and Orchestra			Band		
	I	II	III	I	II	III	I	II	III
	Number of Questionnaires Used								
	7	19	14	4	3	3	4	19	17
a. Assembly Programs by Music Groups	85.71	73.68	14.28	50.00	66.66	33.33	75.00	63.15	29.41
b. School Concerts for Community	100.00	84.21	57.14	75.00	100.00	66.66	100.00	89.47	76.47
c. Music Program for Business Groups	100.00	57.89	28.57	75.00	100.00	66.66	100.00	73.68	29.41
d. Music Groups at Athletic Events	---	---	7.14	25.00	100.00	66.66	100.00	94.73	70.58
e. Operettas	57.14	36.84	28.57	75.00	---	---	25.00	---	5.88
f. Cantatas	42.85	15.78	---	---	33.33	---	25.00	10.52	---
g. Stage Shows	14.28	15.78	7.14	---	---	66.66	50.00	5.26	17.64
h. Student Recitals	---	10.52	---	---	33.33	---	25.00	---	---
i. School Music Clubs	42.85	5.26	---	---	---	33.33	---	5.26	---
j. School Assembly Series	57.14	31.57	7.14	25.00	33.33	66.66	---	36.84	5.88
k. Others	---	---	21.42	---	66.66	---	---	---	11.76

BY CLASS

Band and Chorus		All Music Groups		All the Music Groups			
II	III	II	III	I	II	III	All Cl.
13	17	7	8	15	61	59	135
61.53	17.64	57.14	50.00	76.66	65.57	25.42	48.88
92.30	88.23	100.00	100.00	93.33	90.16	77.96	85.18
84.61	29.41	85.71	62.50	93.33	73.77	35.59	59.25
100.00	76.47	85.71	87.50	33.33	65.57	59.32	59.25
38.46	23.52	42.85	50.00	53.33	24.59	22.03	26.66
7.69	---	---	---	26.66	11.47	---	8.14
15.38	---	14.28	12.50	20.00	11.47	11.86	12.59
38.46	11.76	28.57	25.00	6.66	16.39	6.77	11.11
30.76	5.88	---	---	20.00	9.83	3.38	8.14
30.76	11.76	14.28	12.50	33.33	31.14	11.86	22.96
---	11.76	14.28	12.50	---	4.91	13.55	8.14

TABLE XI

AVERAGE NUMBER OF VARIOUS SCHOOL MUSIC PROGRAMS ACCORDING TO CLASS

School Programs	Vocal			Band and Orchestra			Band			Band and Chorus		All Groups		Ave. of All Three Classes
	I	II	III	I	II	III	I	II	III	II	III	II	III	
	Number of Questionnaires Used													
	7	19	14	4	3	3	4	19	17	13	17	7	8	135
a. Assembly Programs by Music Groups	3	3	2	4	3	4	5	7	9	6	4	3	4	4+
b. School Concerts for Community	3	7	2	2	3	2	3	3	3	3	2	3	3	3
c. Music Programs for Business Groups	13	18	*	*	8	2	8	8	4	8	3	7	6	8
d. Music Groups at Athletic Events	0	0	0	0	18	20	20	21	11	26	14	21	15	18+
e. Operettas	1	1	2	1	0	0	1	0	1	1	1	1	1	1
f. Cantatas	1	2	0	0	1	0	1	0	0	0	0	0	0	1+
g. Stage Shows	1	1	1	0	0	0	1	0	2	2	0	1	1	1+
h. Student Recitals	0	1	0	0	1	0	1	0	0	2	2	2	2	1+
No. of Students	0	20	0	0	20	0	30	0	0	24	20	35	38	27
i. School Music Clubs	1	1	0	0	0	1	0	1	0	1	1	0	0	1
No. of Students	12	50	0	0	0	15	0	15	0	43	60	0	0	32+
j. School Assembly Series	*	3	*	1	6	8	0	5	0	8	2	1	0	4+
No. of Music	3	2	1	*	2	5	0	4	0	3	3	3	0	3+
k. Others	0	0	3	0	2	0	0	0	2	0	2	1	1	2

\* varies



ing to which groups were used in these various programs showed that all of the schools' music groups were allowed to receive musical experience through participation in these types of music performances. Everything from solo appearances for all who were qualified, to all types of vocal and instrumental ensembles, to beginning, intermediate, and advanced music groups, and to novelty groups, were used for these music programs. The "other" music programs listed were for the Parent Teachers Association, numbers between acts of class plays, pep rallies, parades, fairs, variety shows, summer concerts, exchange concerts, and amateur talent shows.

Music groups in all of the three classes showed an eighty-five per cent participation in the district festival events, while the music clinics, state and regional festival events had a show of participation of thirty-one per cent and less.<sup>13</sup> The average number of times that any of these events took place was once for each event during the school year.<sup>14</sup> The rest of the events listed under "other" events were as follows: all city festivals, county festivals, marching festivals for band, Annual Elks' Youth Day, Eastern Washington festival, Williston, North Dakota, festival, Lethbridge, Canada, festival, and band day parades. Practically all of these "other" events were held for the band groups. Under the question of which groups participated and their ratings for the district festivals, all choral and instrumental groups from solos to full groups

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<sup>13</sup>See Table XII, p. 24.

<sup>14</sup>See Table XIII, p. 25.

TABLE XII

PERCENTAGE OF MUSIC GROUPS PARTICIPATING IN FESTIVAL EVENTS

Festival Events	Vocal			Band and Orchestra			Band		
	I	II	III	I	II	III	I Number	II of	III Questionnai
	7	19	14	4	3	3	4	19	17
a. District Festivals	100.00	84.21	42.85	100.00	100.00	100.00	100.00	84.21	82.35
b. Regional	14.28	10.52	---	---	---	---	25.00	---	---
c. State	71.42	31.57	---	50.00	100.00	---	100.00	36.84	17.64
d. Music Clinics	42.85	---	---	50.00	66.66	33.33	75.00	21.05	17.64
e. Others	14.28	---	---	---	---	---	50.00	5.26	17.64

MS DISTRIBUTION BY CLASS

Band and Chorus		All Groups		All of the Music Groups			All Classes
II	III	II	III	I	II	III	
13	17	7	8	15	61	59	135
100.00	82.35	100.00	100.00	100.00	90.16	76.27	85.18
7.69	---	---	25.00	13.33	4.91	3.38	5.18
38.46	5.88	57.14	37.50	76.66	40.98	11.86	31.85
15.38	5.88	14.28	---	53.33	14.75	8.47	16.29
30.76	11.76	14.28	12.50	20.00	9.83	10.16	11.11

TABLE XIII

AVERAGE NUMBER OF FESTIVAL EVENTS PARTICIPATED IN ACCORDING TO CLASS

Festival Events	Vocal			Band and Orchestra			Band			Band and Chorus		All Groups		Ave. of All Three Classes
	I	II	III	I	II	III	I	II	III	II	III	II	III	
	Number of Questionnaires Used													
	7	19	14	4	3	3	4	19	17	13	17	7	8	135
a. District Festivals	1	1	1	1	1	1	1	1	1	1	1	1	1	1
b. Regional	1	2	0	0	0	0	1	0	0	1	0	0	1	1+
c. State	1	1	0	1	1	0	1	1	1	1	1	1	1	1
d. Music Clinics	1	0	0	1	1	2	1	1	1	2	1	1	0	1+
Number of Students	55	0	0	*	11	43	81	8	49	7	5	11	0	30
e. Others	1	0	0	0	0	0	1	1	1	1	1	1	1	1

\* varies

were listed as having participated in these district festivals, and all kinds and types of ratings were given. Not enough of the questionnaires supplied sufficient answers about the ratings received to be able to give an accurate over-all picture of the kind of ratings that were received by most of the music groups. Also of note was the fact that many of the teachers answering the question about ratings stated that many of the music groups were entered in the festivals with the understanding that no ratings were to be given. This would show that the groups were being entered into festival participation to gain musical experience through public performance. In regard to the question, "Does your administrator cooperate in making the music groups participation in the festivals possible?" the percentage of yes had a showing of eighty-seven per cent in all of the three classes.<sup>15</sup> Some of the comments made by the teachers that said 'yes' to this question were: "Fine cooperation." "Excellent support from the administration." "To the extent that he does not prevent it." "The system is handicapped financially, hindering participation." "This superintendent gives me a free hand, the last blocked the program." "We are pretty far from larger cities, so travel is limited." "Restricted budget." A few comments made by the teachers who answered 'no' were: "Not enough." "Threw material away before I saw it. Said we had no talent to enter." "Believes too much time spent in preparation for district festivals, could be spent more wisely." "Tries to

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<sup>15</sup>See Table XIV, p. 27.

TABLE XIV

PERCENTAGE OF COOPERATION IN FESTIVAL PARTICIPATION  
FROM ADMINISTRATORS BY CLASS

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	I	II	III	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	86.66	93.44	81.35	87.33

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TABLE XV

PERCENTAGE OF APPLIED MUSIC CREDIT  
GIVEN FOR PRIVATE LESSONS BY CLASS

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	I	II	III	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	53.33	8.19	10.16	14.07

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keep out of town travel to a minimum." and "Too far to go to Missoula unless we have some extra special talent!"

Applied music credit for private lessons was only given for a total of fourteen per cent in all of the three classes.<sup>16</sup> An average of seventeen students per school were involved in each class where applied music credit was given for private lessons. The average cost of a half-hour lesson for Class I was \$2.00, for Class II \$1.36, and for Class III \$1.23. A total of seven schools in Class II and III listed that the private lessons were given free to the students. A total of forty-five per cent of the music teachers stated that they gave private lessons,<sup>17</sup> while seventeen per cent stated that they taught summer music classes in all of the three classes, I, II, and III.<sup>18</sup> In Class I the summer music classes included band, strings, private lessons, orchestra, and drums, and the same courses were taught in the other two classes. A few of the teachers' comments of interest were: "Lessons during school time, so free." "I feel private teachers should be accredited by piano teachers' association before students receive school credit. This is not the case here." and "No students in the summer, as they go to ranches and parks for vacations."

In all three of the classes, a total of thirty-six per cent of the teachers indicated that they had used a testing program on the

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<sup>16</sup>See Table XV, p. 27.

<sup>17</sup>See Table XVI, p. 29.

<sup>18</sup>See Table XVII, p. 29.

TABLE XVI

PERCENTAGE OF MUSIC TEACHERS GIVING PRIVATE LESSONS BY CLASS

	I	II	III	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	46.66	47.54	42.37	45.18

TABLE XVII

PERCENTAGE OF MUSIC TEACHERS THAT TEACH  
SUMMER MUSIC CLASSES BY CLASS

	I	II	III	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	83.33	24.59	6.77	17.77



students to determine their musical ability.<sup>19</sup> The music groups that were involved in the testing program were mainly the beginning groups in the instrumental and vocal music classes; also, much of the testing was done in the grade schools where the pupils constituted the greatest number of beginning music students. Other groups that were involved were freshmen, and beginning and intermediate music students progressing into advanced groups such as advanced band. Two comments of interest made by the teachers on this subject were: "From what I have seen of these testing programs, they have proven to be an "angle" to sell musical instruments," and "We accept all in this small school." The test that was used the most according to the teachers was the Pan American Test for instrumentalists, which was next followed by those teachers who used their own personal check for the tests, and a few indicated that the Seashore Tests or similar tests were used. The time when most of the tests were given was at the beginning of the school year or in the fall, and a few of the tests were given in the spring, fall and spring, and every six weeks. The tests were given by the teachers or instructors for the most part, while a very few indicated that the tests were given by the music dealers of the vicinity. Under the question if tests were not used what method of selection of music students was used for mixed chorus, forty-two per cent of the teachers stated that the course was open to all of the students, while the remaining questionnaires stated that the students were judged by try-outs, auditions, musical and scholastic ability, and interest. Some interesting comments by the teachers were: "No selection, school

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<sup>19</sup>See Table XVIII, p. 31.

TABLE XVIII

PERCENTAGE OF TEACHERS USING TESTING PROGRAM  
TO DETERMINE STUDENTS' MUSICAL ABILITY BY CLASS

	I	II	III	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	33.33	44.26	28.81	36.29

TABLE XIX

PERCENTAGE OF SCHEDULING PROBLEMS  
BECAUSE OF BUS STUDENTS BY CLASS

	I	II	III	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	33.33	37.70	28.81	33.33

too small." "The school policy admits anyone musical or otherwise to the chorus." "Anyone interested may join, I do not serve the gifted." "School policy is that it should be a "social" activity instead of a select group, so entire high school is included." "In a small school you have to accept all comers and hope that poor singers will sing softly." Tryouts and auditions for a cappella were used entirely by those teachers answering this part of the question. Beginning instrumental indicated that twenty-nine per cent of the teachers offered it to all of the students who had a desire to play an instrument. The small number of other schools that answered used tryouts, grade school experience, musical and scholastic ability, interest, and if the student were able to afford to buy an instrument. A few comments made by the teachers were: "Since the school owns most of the instruments, anyone who wants to play an instrument has the opportunity to play it." "Anyone can learn to play a musical instrument. If a person shows a willingness to learn, I have gained a band member." "Good school work, show some talent, tone, quality, cooperation, and grades." "Students I can get interested and will buy their own instruments." Intermediate instrumental indicated that seventeen per cent of the teachers based the student's advancement to intermediate groups upon his completion of the beginning instrumental requirements. The same idea applied to the advanced groups, in that the completion of the intermediate requirements was used for the basis of entrance into the advanced groups and thirty per cent of the teachers stated that this method was used for the advanced instrumental groups. The smaller schools for both the intermediate and advanced instrumental groups said that all students

who were interested were selected. A very minute number of the teachers stated that beginning piano classes were open to all and participation was voluntary. There were no answers that concerned the intermediate or advanced piano class students.

Only thirty-three per cent of the schools stated that their schools had music scheduling problems because of the lack of accommodating bus students,<sup>20</sup> of which fourteen per cent said that their schools provided special provisions for the bus students in this matter.<sup>21</sup> Some of the comments made by the teachers concerning the question of what special provisions were made for the bus students were: "All rehearsals must be in school time." "Only problems involving bus students deal with extra rehearsals and out of school time." "We schedule special rehearsals and sectionals during noon hours instead of after school." "We catch them for sectionals from 11: to 12:." "To give them lessons during free periods if they have any, forcing town students to come before or after school." "All music in school time." "Students come to town on Monday and stay at dorm or board privately." "Either I take them home or their parents come after them." "Private lessons during noon hours." "I take bus students during school hours and town students in non-school time." "No buses." "I am allowed to take a few for 45 minutes once a week from classes." "All rehearsals held during school hours." A total of twenty-three per cent of the schools in Classes I, II, and III used

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<sup>20</sup>See Table XIX, p. 31.

<sup>21</sup>See Table XX, p. 34.

TABLE XX

PERCENTAGE OF SCHOOLS PROVIDING SPECIAL PROVISIONS  
FOR BUS STUDENTS BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
Percentage of Yes	6.66	18.03	11.86	14.07

TABLE XXI

PERCENTAGE OF SCHOOLS USING SCHEDULING SYSTEMS  
FOR MUSIC GROUPS BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
a. Rotated with Other Classes	13.33	22.95	27.11	23.70
b. Fitted in After Other Classes	6.66	31.14	23.72	25.18
c. Spotted Then Other Classes Worked Around	33.33	19.67	23.72	22.96
Total				71.85

the "rotated" system of scheduling for their music classes.<sup>22</sup> Some of the more interesting descriptions made by the teachers were: "Freshman girls may take glee club three days and gym two, etc." "Chorus girls have two days a week, boys -- two, mixed -- one." "Chorus M W F, gym T Th." "This done by the administration." "Music T and Th and gym M W F." "By arrangement among teachers." "Classes staggered different every week." "Girls chorus when boys have gym and visa-versa, mixed group on Friday on nights." "Choruses rotated with gym." "My chorus and glee clubs are inadequate because girls take gym M and W and boys T and F." "Chorus held on M and W or T and Th, alternates with lab and gym periods." All of these comments and many more indicated the difficulty of scheduling music groups with other activities such as physical education classes. A total of twenty-five per cent of the schools in all of the three classes used the "'fitted' in after other classes have been scheduled" system for their music groups.<sup>23</sup> A few of the teachers' comments were as follows: "Music here is considered last." "The schedule was set up without music, we stuck it in later." "Sectionals are lined up to coincide with students' study periods in high school." "Band is scheduled, but sectionals and classes are taken from study halls." "I have two 45-minute classes before the school bus and nine classes after school." "Try to get a study period for all when band can practice." "Several students are unable to take chorus because of conflict in scheduling." "Before and after school mostly." These comments indicated that this 'fitted' system forced

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<sup>22</sup>See Table XXI, p. 34.

<sup>23</sup>See Table XXI, p. 34.

TABLE XXII

PERCENTAGE OF SCHOOL MUSIC ORGANIZATIONS RUN BY  
STUDENT GOVERNMENT BY CLASS

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	I	II	II	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	33.33	62.29	40.67	49.62

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TABLE XXIII

PERCENTAGE OF PARENTS' CLUBS IN CONJUNCTION WITH  
STUDENT MUSIC ORGANIZATIONS BY CLASS

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	I	II	III	All Classes
Number of Questionnaires Used	15	61	59	135
Percentage of Yes	53.33	19.67	25.42	25.92

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many of the music groups to meet during study halls or at any time that could be found. A total of twenty-two per cent of the schools in Classes I, II, and III used the 'spotted' system of scheduling for their music classes.<sup>24</sup> Some of the descriptions made by the teachers were: "This is the best way and also of avoiding single section classes by the same way." "Band and athletics are set up and schedule built around them, there are no conflicts with either." "Music classes are arranged, then courses with least number of conflicts placed during the same hour." "High school band is scheduled for 9 am and other schedule worked around it; concert band meets on Thursday nights 7:30 to 9:30; grade school schedule is for 3 pm; practices held on alternate days." "Special period for band during school time." "Band period set, then other classes fit around it." "Our band and chorus period are set and the other classes are arranged so there is no conflict." "My classes are arranged then rest of classes are filled in." "One period daily for band and chorus takes preference." This "'spotted' then other classes worked around the music classes" system seemed to be the one that the teachers preferred and had the easiest time with in scheduling their music groups. The teachers listed under "other" scheduling systems that the music groups were regularly scheduled classes like other subjects; that music classes were held before or after school or at noon hours; and that the music periods alternated with the athletic classes. Some of the comments made by the teachers were: "High school band and chorus both scheduled same period on alternate days, I do not recommend this." "Sort of a compromise of

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<sup>24</sup>See Table XXI, p. 34.



all the above, classes are juggled so I can get most players of like instruments at same time." "The last period of the day belongs to the band, that solves most scheduling problems here." "Advanced band before school." "All aspects of the school schedule are scheduled to the greatest neutral advantage that can be worked out." Some of the other scheduling problems and solutions that were stated by the teachers were as follows: "Students having paying jobs after school." "Conflicts with band and bus problem, result is morning rehearsals and sectional rehearsals." "Schedule prohibits grouping of most capable students into a fine performing group, no solution yet." "Difficulty in scheduling best wind players for both band and orchestra." "Problem is to get brass, woodwind and percussion in both orchestra and band, not solved." "Our problems are not schedule, but attitude among faculty members." "Experience has taught me, get band on the schedule, no problems!" "We use the six period day which does not leave enough free periods to schedule all music in the day." Finally, "There is no solution to the scheduling problem in the true sense."

A percentage of forty-nine per cent was indicated by those schools in all of the three classes whose music organizations or clubs were run by a student democratic government.<sup>25</sup> Some of the favorable comments made by the teachers were: "We elect chorus officers who work for awards on a point system." "Eight students were chosen from the chorus to form a chorus council with which I meet every two weeks to discuss music, etc., and anything else that might occur." "Officers are elected to set and enforce policies, under supervision of director."

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<sup>25</sup>See Table XXII, p. 36.

"Very effective, relieves me of a lot of routine work, improves morale, gives students responsibilities." "Have a student council that is quite democratic." Many of the answers stated just the different student officers that had been elected by the various music groups. Some of the teachers' answers not in favor of the student government were: "Wastes time usually." "This situation had been run by the students too much before I got here." "I feel that this system takes time and a better acquaintance with students than I have at this time." "The superintendent indirectly controls all school functions through the teachers." "No time available for music in school." "They are trying to do so, but the students seem to take advantage when given the chance." "I do not believe this school is ready or prepared for such." In Class I, II, and III there was a showing of only twenty-five per cent of the schools that had a parents' club in conjunction with any student music class or organization.<sup>26</sup> Practically all of these parents' clubs were in connection with the school bands to purchase band uniforms and the more expensive band instruments because of the limited music budgets in the schools themselves. The Parent Teachers Association helped the school music groups financially in many instances, also. A few of the favorable comments made by the teachers were: "Very helpful organization." "Have a very good club and they do wonders to help us." "Excellent source of revenue." "Club has purchased uniforms and various instruments." "Backs entire music program, small but active group." A few remarks of those teachers not in favor of parents' clubs were as follows: "Superintendent did not approve of a Band Mothers'

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<sup>26</sup>See Table XXIII, p. 36.

Club." "They did not want one." "Community as a whole takes no part in any school functions." "Prefer not to put burden of raising money on the parents." "A bad condition arose between club and previous band director, I am waiting, I think clubs are a good thing." "There was a club last year, was organized for the purpose of buying band uniforms. I have had some bitter experience in another school, and I wish to avoid such organizations." Lastly, "Would like to, but town is over-organized at present."

In all of the three classes, fifty-eight per cent of the teachers that answered the questionnaires felt that they had been able to develop a program that was educationally sound and assured the year-by-year musical growth of the student.<sup>27</sup> Many of the teachers felt that their programs were good considering the size of the small schools, and others expressed the opinion that they did not have enough school time to develop sound programs. Some interesting remarks made by the teachers were:

I am slowly arriving at one.

\$64.00 question, but I feel I have developed a good program, though someone else might not.

This is only my third year here, I do feel that I am making progress and shall continue to develop musicianship as well as rehearse for performances.

I try to get some music to all, and encourage the musically talented.

As much as possible for the situation.

A lot of my students have gone through school and college and are professional musicians, playing or teaching.

In six years we have progressed from twelve pieces to present

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<sup>27</sup>See Table XXIV, p. 41.

TABLE XXIV

PERCENTAGE OF TEACHERS THAT DEVELOPED A PROGRAM EDUCATIONALLY  
SOUND AND ASSURED THE MUSICAL GROWTH OF STUDENTS BY CLASS

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	I	II	III	All Classes
	Number of Questionnaires Used			
	<u>15</u>	<u>61</u>	<u>59</u>	<u>135</u>
Percentage of Yes	66.66	60.65	54.23	58.51

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full instrumentation, new uniforms, and new stands.

As far as scheduling in a small school permits.

We do not aim to develop special groups for contest purposes or for show. Nearly every student in high school participates and enjoys it.

I hope I am laying the ground work.

Some of the less favorable comments made by the teachers were:

We get too many rural students who have inferior music knowledge and lower our ability to progress as we should.

This is a growing program with very much to be done.

I teach too many for the schedule set up; in other words, I am spread too thin.

Not enough time with grade students.

I am too new here to see full situation.

We still do not have a proper band room.

I am not qualified for musical work.

I can see progress in the grades, but because of the alternating with PE and the admission of anyone and my heavy schedule in the grades there is little time for high school students.

There is always room for advancement.

As the set up exists now, any planned program is impossible.

We are too crowded to offer much music in the high school.

Due to limited funds and facilities the program offered is very inadequate.

There are some staggering problems here. It will take years to develop a good music program.

Small schools very limited due to teaching loads of directors.

A few of the teachers gave some comments regarding their future plans which were:

There should be a theory course in high school.

To integrate a full time music program.

Schedule events more during school time.

Develop more interest and I feel it will pay off, as board and administration approve more funds.

The choral program needs a time set aside for a select group to form an a cappella choir, hope to be able to arrange it in the future.

I would like to supervise grade vocal music, but not teach it.

Expect to get more grade school material and train teachers to take their own music classes and work in a supervisory capacity myself.

More of the same, except bigger and better.

Keep building the program to its limits, the limits in secondary education are far reaching, one would never reach the supreme limit.

The last section of this report was devoted to presenting material pertinent to the schools' music materials and equipment indicated by the teachers that answered the questionnaires.

According to the findings presented in Table XXV, page 44, the number of school-owned instruments was extremely under the number of music students who were enrolled in some kind of instrumental class. This finding would indicate that many of the pupils had to buy their own instruments to be able to participate in any of the music groups, and would also tend to point out the fact that there were many students who were not able to belong to a group because of insufficient funds to purchase the needed instruments and would not have the opportunities to rent instruments from the schools. Table XXVI, page 45, shows the percentage of school-owned equipment and materials from radios through movie projectors taken from the questionnaire, Part III, No. 1. Every school possessed at least one phonograph which was for the music classes, while the rest of the materials available were of small amounts.

TABLE XXV

COMPARISON OF AVERAGE SIZE INSTRUMENTAL GROUPS  
TO AVERAGE NUMBER OF SCHOOL-OWNED INSTRUMENTS PER SCHOOL

Average Size of Group per School	Average Number of School- Owned Instruments per School
Beginning Orchestra . . . 21	
Intermediate Orchestra . 26	10½
Advanced Orchestra . . . 26*	
<hr/>	
Brass Classes . . . . . 16	10½
Woodwind Classes . . . . 15	6
Percussion Classes . . . . 8*	7
<hr/>	
Beginning Band . . . . . 25	
Intermediate Band . . . . 34	23½
Advanced Band . . . . . 54*	

\* see Table VII

TABLE XXVI

PERCENTAGE OF SCHOOL-OWNED EQUIPMENT FOR ALL THREE CLASSES

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School-Owned Equipment	All Three Classes 135 Questionnaires
Radio	20.74
Radio-Phonograph	1.48
Phonograph	102.22
Recording Machine	57.03
Public Address	51.11
Movie Projector	63.70

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The answers concerning school-owned records, music magazines, music books, etc., were insufficient to tabulate as only a few of the teachers answered by stating any given amount of these materials.

Class I, II, and III showed fifty-one per cent of the teachers that answered the question concerning the annual music budget from the school board, which averaged \$787.00.<sup>28</sup> The budgets for the instrumental groups were larger in proportion to the vocal budgets, due to the instrumental groups having more expenses. Forty-eight per cent answered that income from outside sources was received, the average amount being \$543.00.<sup>29</sup> Also in all of the three classes, thirty-four per cent of the teachers stated that the students were charged rental for the use of school instruments, the average charge per month was \$.84, and the average charge per year was \$7.57.<sup>30</sup> Twenty-eight per cent of the teachers said that the students were charged for other music expenses in all of the three classes.<sup>31</sup> These "other" charges included lost or damaged equipment or school music, uniform or gown rentals, personal reeds, oil, drum sticks, etc., own solo music, private instruction books, own uniform ties and lyres, yearly dues, festivals or tours, and operetta scores. Only thirty-seven per cent of all of the teachers answering felt that they received adequate incomes to build their music programs sufficiently to meet the students' needs.<sup>32</sup> Some of the pro

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<sup>28</sup>See Table XXVII, p. 47.

<sup>29</sup>See Table XXVIII, p. 47.

<sup>30</sup>See Table XXIX, p. 48.

<sup>31</sup>See Table XXX, p. 48.

<sup>32</sup>See Table XXXI, p. 49.

TABLE XXVII

PERCENTAGE AND AVERAGE ANNUAL MUSIC BUDGET FROM SCHOOL BOARD BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
Percentage of Yes	73.11	54.09	42.37	51.11
Average Music Budget Amount from School Board	\$1144.00	\$712.00	\$506.00	\$787.00

TABLE XXVIII

PERCENTAGE AND AVERAGE AMOUNT OF INCOME FROM OUTSIDE SOURCES BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
Percentage of Yes	53.33	52.45	44.06	48.88
Average Amount Outside Income	\$839.00	\$541.00	\$249.00	\$543.00

TABLE XXIX

PERCENTAGE OF SCHOOLS CHARGING STUDENTS INSTRUMENTAL RENTAL  
AND AVERAGE CHARGE BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	8	42	45	95
Percentage of Yes	37.50	33.33	35.55	34.73
Average Charge per Month	\$.66	\$.61	\$1.24	\$.84
Average Charge per Year	\$6.00	\$5.51	\$11.20	\$7.57

TABLE XXX

PERCENTAGE OF TEACHERS CHARGING STUDENTS OTHER MUSIC EXPENSES BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
Percentage of Yes	33.33	32.78	23.72	28.88

TABLE XXXI

PERCENTAGE OF TEACHERS THAT RECEIVED ADEQUATE INCOME  
TO BUILD MUSIC PROGRAM FOR STUDENTS BY CLASS

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	I	II	III	All Classes
	Number of Questionnaires Used			
	<u>15</u>	<u>61</u>	<u>59</u>	<u>135</u>
Percentage of Yes	26.66	44.26	32.20	37.03

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TABLE XXXII

PERCENTAGE OF TEACHERS THAT STATED  
PRESENT TEACHING CONDITIONS GOOD BY CLASS

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	I	II	III	All Classes
	Number of Questionnaires Used			
	<u>15</u>	<u>61</u>	<u>59</u>	<u>135</u>
Percentage of Yes	53.33	52.45	45.76	49.62

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comments made by the teachers were:

I have received most all I have asked for, and I plan to submit a budget next year.

Well equipped for size of school.

Definite needs must be planned for, but the music department is treated fairly in relationship to other departments.

Adequate for needs, but not enough to have a 'top' band department.

Enough money is available, but no time or room space.

The best.

School board and superintendent very considerate.

More expected as a place in the budget has been set aside.

I believe the trend is toward supplying all of our needs.

A few of the con comments expressed by the teachers were:

I need about \$3000 and was given \$50.

Inadequate library.

Music department is run down, needs prestige.

School should budget to replace worn-out instruments.

Could use a room with better acoustics.

Many things to buy, too little district money.

We need a specified budget.

Money is just not available.

We cannot keep up with instrument depreciation.

Would like a five or ten year budget set up to build.

There is always need for more.

Not from the budget, where it should come from.

Building two new school buildings here recently, tends to hold our music requirements down.

Need more instruments, music, etc.

You cannot get blood from a turnip.

So many of the teachers expressed the detriment to the music programs due to the lack of adequate funds that this indicated the strong need for more income.

In Class I, II, and III only forty-nine per cent of the music teachers expressed the opinion that their present teaching conditions, such as proper space, etc., were good.<sup>33</sup> Some of the favorable comments made by the teachers were:

Possibly best in N. W.

We were given money for remodeling this year.

When new music department under construction is completed.

New high school complete with music room.

Excellent accommodations.

Not perfect, but very adequate.

We have a fine band room with storage space, three practice rooms.

Adequate.

A few unfavorable comments made by the teachers were:

Over-crowded and badly planned.

We practice on the stage with only a curtain separating us and the noise of the gym classes.

Have separate quarters, but crowded.

Band room has no acoustical tile.

Rehearsals are on stage and we get pushed aside for plays, etc.

The school has no time scheduled for the music, too much athletics.

Band in old locker room under gym.

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<sup>33</sup>See Table XXXII, p. 49.

I rehearse all choruses in lunch room, poor seating, no black-board, smells, nothing to absorb sound, constant interruptions by classes passing through, no chairs at all when they are being used in gym and elsewhere.

Ventilation poor, crowded.

Space too small, poor lighting, acoustics poor.

Not enough room, no storage for instruments.

We use the eighth grade room and must move desks and set up chairs.

In a small school you use what is possible and be satisfied; we use the gym.

Whole plant inadequate.

In all of the three classes twenty-three per cent expressed that there were plans for a new high school building.<sup>34</sup> Twenty-five per cent of the teachers in all three of the classes felt that the plans for the music department were adequate.<sup>35</sup> Many of the teachers were employed in the schools after the plans for the new music departments were put into effect; therefore, the differences in the percentages between Tables XXXIII and XXXIV, page 53. Twenty-two per cent of the teachers said that they were consulted about the new building plans.<sup>36</sup> Listed are some of the teachers' comments: "Was built when I came, many of my suggestions followed." "New quarters, practice rooms, sound proofing, storage." "Our music building was remodeled this summer according to my suggestions." "I was asked to draw a tentative plan for a music annex, separate chorus and band rooms." "Smaller space than we asked for, but adequate." "This is only tentative, but the superintendent

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<sup>34</sup>See Table XXXIII, p. 53.

<sup>35</sup>See Table XXXIV, p. 53.

<sup>36</sup>See Table XXXV, p. 54.

TABLE XXXIII

PERCENTAGE OF PLANS STATED FOR NEW HIGH SCHOOL BUILDINGS BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
Percentage of Yes	33.33	19.67	25.42	23.70

TABLE XXXIV

PERCENTAGE OF PLANS STATED ADEQUATE FOR MUSIC DEPARTMENTS BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
Percentage of Yes	46.66	27.86	16.94	25.18



TABLE XXXV

PERCENTAGE OF TEACHERS CONSULTED ABOUT MUSIC DEPARTMENT PLANS BY CLASS

	I	II	III	All Classes
	Number of Questionnaires Used			
	15	61	59	135
Percentage of Yes	46.66	22.95	15.25	22.22

TABLE XXXVI

AVERAGE NUMBER HIGH SCHOOL STUDENTS ENROLLED IN HIGH SCHOOL BY CLASS

	I	II	III
	Number of Questionnaires Used		
	15	61	59
	All Cities Involved		
	7	45	51
Average Number High School Students per School	1,286.14	218.33	56.76

consulted me." A few of the less favorable statements made by the teachers were: "Architect should be made to consider musical as well as architectural features." "New high school just voted down." "A grade school is planned in which we hope to incorporate a music department." "Building program started before I got there." "We lacked funds to build proper band and music rooms." "No definite plans have been drawn up as yet as there is a question of finances." "Lack of money means no new band room." "Plans were drawn up before I came here, but believe me, they will be changed." "A band room was provided in our new grade school, just a larger classroom." Finally, "Plans have been ready for about a year, but bonds just floated." All of the foregoing would indicate the need for much better and improved music facilities, larger music rooms, storage space, sound-proofing, and practice rooms.

Table XXXVI, page 54, shows the average number of high school students that were enrolled in the individual high schools, while Table XXXVII, page 56, shows the average number of high school students that were enrolled in some phase of high school music. Table XXXVIII, page 56, shows the per cent of high school students that were enrolled in secondary music. Class I showed twenty-eight per cent of the students enrolled in music, due to the schools in the First Class larger enrollments in the high schools than in the other two classes. Class II had sixty per cent of the students in music, while Class III had one hundred and thirty-three hundredths per cent of the students enrolled in music. The percentage of music students enrolled above one hundred per cent for Class III was due to the small high school enrollments which indicated the necessity of the smaller schools to draw upon the

TABLE XXXVII

AVERAGE NUMBER HIGH SCHOOL STUDENTS ENROLLED IN MUSIC BY CLASS

	I	II	III
	Number of Questionnaires Used		
	15	61	59
	Cities Answered		
	7	35	45
Average Number High School Students in Music per School	370.85	131.80	56.95

TABLE XXXVIII

PERCENTAGE OF HIGH SCHOOL STUDENTS  
ENROLLED IN HIGH SCHOOL MUSIC BY CLASS

	I	II	III	All Three Classes
	Number of Questionnaires Used			
	15	61	59	135*
Percentage High School Students in High School Music	28.83	60.36	100.33	63.17

\* 103 cities

grade school pupils to fill out their high school music programs. Page six of this report explains the population of the cities according to which Class, I, II, or III, they were in. And, of final interest, 75.55 per cent of the teachers answering the questionnaires stated that they would like to have the final results of this survey.

## CHAPTER II

### OBSERVATIONS, CONCLUSIONS, AND RECOMMENDATIONS

It was observed in connection with the personal data of the teachers that answered the questionnaires of this study that half of the teachers were over-loaded teaching non-music subjects and could be helped by the school boards hiring extra grade school music teachers.

Many schools are demanding too much of their music teachers. This is perhaps more true of the smaller schools than of the larger units. It is recommended that a study of the teaching load of the music specialist be made with a view to adding more staff where necessary. Standards of instruction and the welfare of the teachers engaged in the profession are jeopardized when the administration fails to comprehend fully the physical strain involved in conducting musical activities. A balanced music program to serve all the children in the school will require that adequate teaching hours be available to do the work.<sup>37</sup>

Most of the teachers had bachelors degrees, but only half had majored in music. Few had obtained graduate degrees, but most indicated majors in music education. The quality and hours of college music instruction should be increased for certification at the various state levels.

Ineffective teaching, because of the teacher's inadequate preparation in music, lack of understanding of the pre-adolescent and the adolescent, weak appeal to adolescent interest, lack of the knowledge of the basic principles of good teaching, is one of the major problems. The teacher

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<sup>37</sup> Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), p. 17.

must thoroughly understand and believe in the psychological values of music education. Too often the teacher thinks only in terms of performing groups and forgets the importance of music as a stabilizing influence and as a force in the development of powers of attention and concentration.<sup>38</sup>

However, it was felt that colleges and universities have a responsibility for promoting emergency programs of in-service music training....Opportunities for such in-service training may take the form of (1) extension classes, (2) refresher classes, (3) clinics and workshops, (4) radio projects, (5) county and district music festivals. The responsibilities of state boards of education, state supervisors of music, and county superintendents for encouraging or even requiring teachers to take advantage of in-service training was recognized and emphasized.<sup>39</sup>

The National Association of Music Schools in cooperation with the Music Teachers National Association and the Music Educators National Conference have prepared a college curriculum which is designed to equip teachers of school music. Copies may be secured by writing MENC Headquarters office, 64 East Jackson Boulevard, Chicago, Illinois. Also this book on certification has been published, State Certification of Music Teachers, by Irving W. Wolfe, 1954, published by the George Peabody College for Teachers, Nashville 5, Tennessee.

Most of the teachers belonged to professional music organizations, but many teachers failed to participate in community activities. More local participation might create more local interest in school music by the school boards allotting more money for music, etc.

The professional organization of music education in the United States is the Music Educators National Conference, a department of

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<sup>38</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), p. 19.

<sup>39</sup>Music Educators National Conference, Music Education Curriculum Reports 1945 (Chicago: Music Educators National Conference, 1946), p. 12.

the National Education Association...The Music Educators National Conference has as its principal objective the advancement of a functional program of music as a part of general education. It is a service organization for all of the music educators whose professional aim is to provide adequate music in the schools for all of the boys and girls.<sup>40</sup>

Every music educator should assist in every way possible the local service clubs, lodges, churches, chambers of commerce, etc. This is an important way of making the school articulate in the community...We should cooperate with local associations of private teachers, music clubs and other clubs, in their programs and projects, and aid in the promotion of civic music organizations, concerts, and the establishment of artists' courses, etc. We should give attention to the increasing need for the establishment of community organizations such as choirs, bands, orchestras, vocal and instruments ensembles, to provide opportunities for townspeople, graduates of the high school organization, returning<sup>41</sup> veterans, and others who have a desire for musical participation.

It was observed in connection with the school music program section of this study that the student participation in the main groups such as band, mixed chorus, etc., was good, while the smaller music groups participation was low, particularly in schools of small enrollment. The orchestra program was practically nil, with Class III reporting no string classes of any kind. Piano classes, elective music courses, and private lessons were also in the minority. The main music groups listed should not over-balance the other music groups in a well-rounded program.

It does imply, however, that there is grave danger inherent in over-specialization of the music teacher. The string program in a school should not succeed at the expense of a good band, chorus, and general music program because the music teacher likes to conduct orchestra concerts. To deprive boys and girls in a school of an orchestra because the instrumental teacher plans his year's work around a marching band for football games is not music educa-

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<sup>40</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), pp. 56-57.

<sup>41</sup>Music Educators Journal, XXXI, No. 6 (May--June, 1945), p. 33

tion and cannot be so regarded either by the principal or music teacher. The singing program in a school should not be dominated by the excellence of work and concerts of sixty or seventy of the total school population in an a cappella choir. A music teacher, with knowledge of organization and administration, with the help of the principal, will not let these situations develop -- even in a minimum program.<sup>42</sup>

Seen as an extra-curricular activity on a parity with field sports, the school band is entitled to both sympathy and support. But when it grows to huge proportions, as it has done, and when it consumes the major portion of school music time and school music funds, as it is now doing, then its presence in the school curriculum prevents the formation of a well-balanced music education program.

In towns and cities all across the nation, school orchestras have been starved out by the simple expedient of placing band-masters in charge of all instrumenta instruction, with the immediately subsequent abandonment of all stringed-instrument training.

Since the orchestra is a valuable part of the musical life of our region, we are gravely concerned when local conditions become unfavorable to its growth and its social usefulness...The disappearance of our school orchestra should be recognized as a tragedy and immediate steps should be taken to reinstate the string training programs which are necessary to their existence.<sup>43</sup>

(5) The band in most schools is an integral part of the athletic contest program. This is a fine relationship. In some schools they make these activities their sole interest and have, therefore, become just a show unit. This is unfortunate because the band has many other avenues of motivation and contribution.

The thoughtful administrator will of course keep the music education program in balance in this respect. He and his band conductor will avoid and, if necessary, resist pressures which tend to make the marching band unit of the athletic contest the dominating factor in the music education program, if not the music education program itself, in his school. Many school administrators and conductors have already taken some positive steps to correct out-of-balance situations...That is not to say, however, that the

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<sup>42</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), p. 10.

<sup>43</sup>Paul S. Carpenter, An Art and A Business (Norman: University of Oklahoma Press, 1950), pp. 162-164.



band has been the sole offender. Choruses and orchestras have frequently developed extra-curricular activities to a point where both administrators and their conductors have had to take steps to realign them with the total program.<sup>44</sup>

**Performing Groups:** There are those students who like to make music for themselves, and for them the course should provide for performing groups of all kinds...School groups, large and small, should be available to suit the experience of any student who wishes to enroll.

The instrumental groups, from the smallest chamber music group to the school symphony orchestra and concert band, should have special attention. Small vocal ensembles, madrigals as well as choirs, choruses and glee clubs should be available for the vocal students.

The high standard of performance of choirs, orchestras and bands, which has been established in many high schools, should be maintained...Students in these groups should be encouraged to perform solos and play and sing in small ensembles. If possible, every member of these large organizations should play in a small group. Each ensemble could have its own student leader and should have regularly scheduled rehearsals.

**Individual and Group Lessons:** In voice, the scientific production of tone should be stressed, with emphasis upon a systematic way of singing which preserves and improves the voice. In addition good speech habits (diction) and experience with the best song literature should be emphasized. Any student should have the opportunity to study an instrument at public expense. Experience in a band or orchestra which has achievement standards on the students' level should be available to him. In smaller high schools, an ensemble of any combination or orchestra or band instruments, could furnish experience for students in these schools.

Every student in choir, orchestra and band should have instruction on his instrument or in voice. Those who do not study with a private teacher should receive individual or class instruction from the teacher in the school during school hours.<sup>45</sup>

The fundamental purposes of voice training classes are (1) to present correct use of singing and speaking voice, with a progressive study of good song literature and its intelligent inter-

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<sup>44</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), p. 30.

<sup>45</sup>Music Educators National Conference, Music Education Curriculum Reports 1945 (Chicago: Music Educators National Conference, 1946), p. 5.

pretation; (2) to lay the groundwork for an appreciative concept of the art of singing and of fine repertoire, from the standpoint of the listener as well as the performer; (3) to provide further training and individual help for the more talented student who may become a professional singer and teacher.<sup>46</sup>

3. For the general student body, the minimum music experience should be in assemblies either participating in general singing or as interested listeners. General music course, non-selective choral groups, and music appreciation should be available to these pupils. Often pupils who show no special aptitude or interest in personal performance are most intelligent and interested consumers of music. A good music education program plans for all pupils in so far as the facilities of the school will permit...

Pupils should be encouraged to enjoy all kinds of music. Probably the deepest enjoyment of music comes through its creation. The percentage of composers of music is relatively small, but this group may not be disregarded.

Again, performance of music brings great satisfaction. The better one performs, the more proficient he is in the tools of performance, the more he is able to appreciate music. Therefore, music courses should include the tools of creation and performance; the knowledge of the basic elements of music; reading music; and study of melody, rhythm, harmony, form, style, and others...

Whether the pupil's role is creator, performer, listener; whether he is aiming to make music his vocation or his avocation, he deserves the opportunity to participate in a broad music education program.<sup>47</sup>

**Music Appreciation:** Since a large percentage of pupils will be listeners to music, it is desirable to require a listening course of most students...

This should be an enrichment course for Required General Music Courses. Music majors and minors should take this course...

**History of Music:** As much illustrative material as possible should be used including thorough analysis of "things for which to listen." This course should be on a par with other academic courses in history.

**Theory and Harmony:** A class in harmony, especially keyboard

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<sup>46</sup>Music Educators Journal, op. cit., p. 40.

<sup>47</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), pp. 23-25.

harmony, should be provided for instrumentalists. Training in transposition, harmonization of melodies, and other practical applications of the students' knowledge should be a part of this course. Ample opportunity should be given for original work emphasizing good melody writing. Creative work to be arranged only for those who are gifted and interested in such larger original projects.<sup>48</sup>

Music study is accorded scant attention and no intellectual respect by the administrators of our primary and secondary schools. They have never accepted the responsibility of providing theoretical instruction of sufficient quality to prepare their students for college entrance in the music school...They are content to keep their present school program in operation, with the cost in school money and school time held to a minimum. To them music has a special social value, but they have never considered it to be an important study subject. In the light of their interpretation, school music has become quite different from music in any other milieu. It serves its special purposes, which are social and quasi-cultural in character, and which completely ignore all the intellectual aspects of art.<sup>49</sup>

While many children are already taking private lessons by the time they reach the fourth grade, the committee feels that piano lessons in school should accomplish two purposes: (1) children who cannot afford to pay for private lessons are not deprived of the opportunity to study; (2) the school music program benefits by the foundational experience provided by piano lessons, and by the pupils' increased interest in the technical aspects of music, by the discovery of unsuspected talent, and by the training of pianists who later serve the school as accompanists for vocal and instrumental ensembles...

The committee further suggests that teachers who contemplate doing class piano work be urged to secure adequate training in this specialized type of procedure, thus removing the most common cause of failure in class piano teaching. It is pointed out that where classes are well taught, not only is class piano instruction much in demand, but the private teachers in the community find more demands for individual lessons...

We believe that the study of piano (whether done in class or private) is a necessary and fundamental background for the study

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<sup>48</sup>Music Educators National Conference, Music Education Curriculum Reports 1945 (Chicago: Music Educators National Conference, 1946), p. 5.

<sup>49</sup>Carpenter, op. cit., p. 164.

of other instruments or the voice.<sup>50</sup>

It is true that great strides have been made in the music education program in the schools in the United States. It is safe to say that in this aspect of education, the United States schools are far ahead of any other country in the world. Yet we must face the fact that we have a long way to go before music is generally accepted as a part of general education -- that is, on a par with the core subjects...Too often all over the country we find superintendents of schools, members of boards of education, principals, and Parent-Teacher groups thinking of the music the pupils receive through the schools as outside the regular curriculum. There are varying degrees of thought among such groups. We find those who feel that an education in music is unnecessary and definitely should not be part of the official school-day program. There are those who will say that it is desirable for boys and girls to have education in music, but such opportunities should be offered before or after the official school day. Still others believe such courses should be entitled to some of the time during the official school day but offer no credit for such courses. For those who share these beliefs regarding education in music, the whole music education program offered to boys and girls through the schools is an extra-curricular activity.

In contrast to these beliefs and convictions is the belief held by many superintendents, Parent-Teacher organizations, boards of education, principals, etc. -- and it is a conviction which is growing in the United States that music is a part of general education and that, as such, courses in music should be offered for appropriate credit. For those who share this belief, extra-curricular activities in music are the activities in music in<sup>51</sup> addition to the basic music courses for which credit is given.

All types of music groups participated in concerts and community programs, as well as district festivals. Many groups entered festivals stating that no ratings were to be received. Most administrators cooperated in making festival participation possible.

All performance groups should contribute to school assemblies. Music may be a part of all-school assemblies by having the orchestra or band play exit and entrance music, special selections to

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<sup>50</sup>Music Educators Journal, op. cit., pp. 34-35.

<sup>51</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), pp. 28-29.

enhance the interest of the assembly as well as to give restful breaks in the program. Choral groups add to the musical experience of the entire school by appearing on the assembly program. Special music assemblies should be made popular. These assemblies should not only use performance groups but also make use of the entire school singing, accompanied by the orchestra or band and led by special choral groups. Small music groups and soloists should give home-room music programs. The informal instrument enthusiasts are popular additions to school assemblies.<sup>52</sup>

B. Student Music Activities for Community Service.

Public performance of all groups contributes to the well-being of a community if, in all public performance, the emphasis is placed upon the truly artistic elements. A poor public performance of inferior music is a liability to the school and to the community...Therefore, public performances by all groups should be carefully planned, the material wisely selected, and the preparation made with real devotion to the best musical results.

(1) School concerts are popular events in any community when the presentations are good. Concerts should be the natural outcome of school activities...Each music group may have its own concert. Some schools have a series of concerts. All organizations worthy of public performance should have equal opportunities to perform...

(2) Concerts or presentation of original music may be outstanding if the music is worthy of the best performance...

(4) Operas or operettas which are the outgrowth of in-school activities which are well-suited to the pupil's ability and to the community are valuable contributions to the pupils, to the school, and to the community. These dramatic productions give the opportunity for the collaboration of many people and many departments in school...

(5) Pageants or festivals which include several schools or the entire community are worth-while ventures which again demand careful collaboration and planning.

(6) "Talent Shows" make use of many abilities and many pupils as well as organized groups in the schools. These performances have great appeal to the public and need not be cheap or mere entertainment. These performances often provide opportunities for the use of instruments not included in orchestra and band but which, nonetheless, contribute to the good living of pupils and the people in a community.

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<sup>52</sup>Ibid., pp. 29-30.

(7) Bands contribute greatly to parades of a civic nature. Music groups are often asked to perform for a variety of civic events and organizations. Such participation should be more fundamental than a means of publicity or for providing mere entertainment. If little or no educational benefits can result from such collaboration, the opportunity for participation should be tactfully declined by music directors or by the school authorities...An over-amount of public performance may become a serious drain on the educational value of the music department...

None of these performances can be substituted for a good, balanced music program in the school. They can be important and extremely valuable additions to the program, supplementing it, and greatly enriching the lives of the pupils who participate. Each has value only as a part of a program when used with due consideration for the needs of all the pupils and not as a means of exploiting them. The music teacher and the administrator must have the needs of the pupils uppermost in mind in working out a stimulating, balanced program.<sup>53</sup>

There is a growing tendency toward the development of the music festival as exemplified by the general use of the term "Competitive Festival" instead of "Music Contest." Music festivals are felt to be the natural outgrowth of the increased significance that has been placed on music in the public schools. Some music teachers and school administrators feel the non-competitive music festivals provide a strong motivating force for the improvement of public school music without the artificial stimuli of special awards or public recognition. It is further argued that participants in non-competitive musical events have the opportunity of listening to other participants, and thus have an indirect comparison of musical excellence without the objectionable glories of high prizes or the possible long-remembered stings of defeat. A strong argument is the inspiration that comes from being a part of a large music festival. Authorities feel that mass festivals foster true advancement in pacing pupils on to higher excellence without the tension of a competition activity. There are also arguments for the fact that the social benefits derived by all participants in a non-competitive festival are as important as the musical benefits.

The general philosophy behind the organization of a non-competitive music festival is that there be no element of competition anywhere in the program. However, some festivals make use of special and expert auditors who are asked to listen to the performances of the various musical units and then offer constructive criticisms for improvement to individual music directors later in written statement or verbal form...

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<sup>53</sup>Ibid., pp. 31-32.

The festivals are of many types: large instrumental groups, vocal groups, and even solo and ensembles. Special types of festivals include strings, junior high, city-wide, county, leagues of schools, and many others.<sup>54</sup>

What should be the relationship between the teachers of music in secondary schools and the private teachers in the community? Each may be of great assistance to the other. There is no doubt that a music program is improved when the pupils are having private lessons in piano, voice, and orchestral and band instruments. Few teachers in the public school have the time to teach privately. A good music education program in the school opens a fine market for the private teacher because pupils interested in a good program will seek private instruction. Even when class instruction in piano, voice, and orchestral and band instruction is offered in schools, the pupils soon reach an advancement at which they wish to have individual instruction. Here again, the schools usually encourage pupils to enroll with private teachers.

Therefore, there should be the finest relation between the school music program and the private teachers. It is generally understood that this relation exists usually where there is a good music education program and where there are competent private teachers. In such cases, the school not only feeds pupils to the private teachers but the private teachers also encourage pupils to take advantage of the school music program. Credit in high school for lessons from private teachers is an excellent way to cement this co-operative relationship.<sup>55</sup>

Some teachers used testing programs to determine students' musical ability, but by and large, the main music groups were open to all, especially in the smaller schools.

About half of the teachers listed scheduling problems because of lack of accommodations for the bus students, but few provisions were made to alleviate the situation. Many types of scheduling programs were listed, but each teacher had to work out the music schedule according to the school's particular situation. If music classes were scheduled during school hours, scheduling problems would be eliminated.

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<sup>54</sup>Ibid., p. 41.

<sup>55</sup>Ibid., pp. 42-43.

1. Scheduling the total music program is one of the important problems both of the principal and the music teacher. Inadequate time is often allotted to music in the regular schedule because of the difficulties encountered in arranging music periods for a sufficiently large number of pupils. The fewer the number of periods in a school day, the more difficult it is to make room for a wide variety of music classes. Since music in both junior and senior high school is, like other subjects, important only in so far as it contributes to the over-all development of the pupil, the time allotment and scheduling should take into consideration the entire music program and not just the groups that may provide favorable publicity for the school or sources of amateur entertainment for the community.

We should be more interested in what music can do for pupils than we are in what the pupil can do for music. A music education program must be given enough time with not too long intervals between meetings if interest and progress are to be maintained. In as far as possible, this time should be in the regular school time schedule. Music teachers rarely complain about extra rehearsal hours before and after school. However, these rehearsals should be the outgrowth of regular in-school procedures.<sup>56</sup>

One-half of the music clubs were run by student government.

Student officers could help teachers with routine duties and help further student-teacher relationship.

Students who show any capacity for leadership should be encouraged in the matter of developing and carrying on informal instruction and vocal music groups outside of school hours, and in assisting in the general work, organization, administration, and conducting the school's formally organized instrumental and vocal ensembles.<sup>57</sup>

In many cases the director needs part- or full-time assistance for routine school matters, and it may be supplied by senior students under his supervision or by an assistant teacher regularly employed...The director who has his work well organized and who can delegate many of these accessory duties to other persons is free to devote his own time and thought to actual teaching, the selection of materials, the teaching and encouragement of feeder music groups, the rehearsal and perfection of groups which perform before the public. Either voluntary or paid help, or both, may be

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<sup>56</sup>Ibid., pp. 17-18.

<sup>57</sup>Music Educators Journal, op. cit., p. 35.



used for duties incidental to the position of music director.<sup>58</sup>

One-fourth of the teachers indicated parents' clubs in conjunction with student music groups. More collaboration with parents' clubs could help school music in many ways.

The history of organizations of parents of pupils of school performing groups show some very fine contributions by some and some difficult situations developed by others...Any organization of parents of pupils of school performing groups should be a part of the all school parent association. The function of this special music organization should be to give counsel and advice on matters of mutual interest and responsibility to administrators and music teachers; to promote better relation among pupils, parents, administrators, and teachers; to encourage pupil participation; to be of any assistance possible when called upon by the music teacher or school authorities. Such organizations should encourage the advancement of music education in the schools but should never attempt to dictate policies either to the music teacher or to the school authorities.<sup>59</sup>

The music educator can make of music and public relations whatever he chooses for his goal. He needs a pleasing personality, a disposition toward aggressiveness, adequate technical training, the desire to grow professionally, and a keen awareness for human relations and ways of handling people. Regardless of his insufficiencies in one or more of these respects, the ability to get along with people is the determining factor for success in music education and public relations.<sup>60</sup>

One-half of the teachers felt that they had developed educationally sound programs which assured the year-by-year musical growth of the students. Unfavorable comments concerned improper facilities, unqualified music education, scheduling problems, heavy teaching loads, limited funds, etc.

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<sup>58</sup>Floyd F. Graham, Public Relations in Music Education (New York: Exposition Press, 1954), p. 227.

<sup>59</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), p. 42.

<sup>60</sup>Graham, op. cit., p. 238.

Schools are often guilty of demanding more in time and energy from a music educator than one person can reasonably deliver. The director who is burdened by the charge of one or more study periods, recreation periods, or the instruction of subjects other than music is being sorely handicapped, and in such an instance the school is penalizing itself. For the manipulation of community relation, the director needs more freedom in the school schedule than other staff members.<sup>61</sup>

It was observed in connection with the materials and equipment of the high schools of this study that few school-owned instruments compared to the number of students in instrumental music. Many students had to buy instruments to participate. The teachers lacked sufficient materials and equipment to conduct proper classes such as theory, etc.

4. Insufficient equipment for music education is often a difficult problem to overcome because music groups in secondary schools need expensive equipment such as a piano, a phonograph and records, audio-visual aids, orchestral and band instruments. A well-selected and sufficient library of vocal and instrumental music should also be expected as a basic part of permanent equipment. Not only is the initial outlay important, but also the repair and replacement of old, worn-out equipment causes heavy demands on the budget. Over a period, this equipment will be no more expensive than that demanded by the physical education, science, or many other departments. It does take long-range planning. A good music education department may be started with comparatively little, but it cannot continue to grow and to sustain interest without proportionate growth in the amount of material and equipment. The responsibility here often lies with the music teacher because he does not make his needs known to his administrators. Often a five-to-ten-year buying program will solve this problem...

8. Administrators are not always able to provide the music program with every opportunity. It should be the duty of the music teacher to work as closely as possible with his administrator and together form a team that can solve these problems as they arise. Administrators are busy people and music teachers must realize that they have the responsibility of informing their superiors with the needs and demands of their particular department. Music teachers must make every effort to bring music to the attention of their administrators and boards of education. It is a fact that when superintendents and principals plan their various meetings, music is a part of the program. It is the obligation of the music teacher to make this music effective and vital. The support and understanding of administrators in the daily problems arising in music

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<sup>61</sup>Ibid., p. 227.

education programs are much more likely to follow such support and live interest on the part of the music teachers. This publication is the finest evidence of the keen interest which the principals of secondary schools have in an effective music education program.<sup>62</sup>

About thirty-seven per cent of the teachers felt that they had received adequate incomes to build their music programs to meet the students' needs. This indicated the need for more income and for the teachers to set up specified budgets.

This [music budgets] is a part of the music education program in the secondary schools which is probably least well organized and which has a minimum of systematic attention from principals and music teachers. The gradual development of music education as a part of general education explains this situation to some extent. Administrators have not always thought of music as one of the "regular" subjects in a secondary school. In many situations, it is still looked upon as an extra-curricular program. Therefore, music department budget-making, even in schools where music is a recognized part of the in-school program, has not had a long history. This is part of the story.

Music teachers themselves need to give more attention to this phase of their total responsibility -- it is exceedingly important to the success of their department. Too often a rather loose arrangement persists whereby music teachers request equipment and supplies. Their requests are granted or not granted, as the case may be, and everyone waits for the next time. The music teacher should take the initiative in such a situation. He should do some long-range planning...It would seem that they should make it their business to know the facts concerning the total school budget, determine enrollments in music classes, evaluate the general music program in the light of the extent to which it is sufficiently comprehensive for the entire student body, and then be in a position to make recommendations to the administrator for a per-pupil share for the music department from the total budget...

Although budget allocations for music may be very small in the final outcome, systematic attention to them should be insisted upon so that music departments -- teachers and pupils -- do not have to depend exclusively, as is frequently the case, on wind-falls from interested community groups. This is not said in opposition to such community support. It is said, however, in an

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<sup>62</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum (Chicago: Music Educators National Conference, 1952), pp. 19-20.

effort to make a plea for a balance of financial support at least for an in-school subject where and when it is functioning as such...

Should admission be charged for school music performances? The answer to this question is largely dependent upon the policy of the board of education and the administration of the individual school or school system. Many schools do not budget sufficient funds to support the music department and, therefore, the necessity arises to raise funds. Other schools provide a basic budget but depend upon income from school affairs to contribute to the total budget. Other schools with sufficient funds believe that all school affairs should be free to pupils and to the community...

A general statement might be that, while music performances should not be unduly costly to the taxpayers, the music budget should not be dependent on the proceeds from public performances.

Should fees be collected from pupils in the music department? In general, the expenses of the music department should be a part of the regular school budget. Therefore, the question of charging fees must be a local problem. When there is such a practice, there is the criticism of "hidden taxes" which does not apply to music alone. Fees are often charged for use of school-owned instruments, for maintenance of band uniforms, for private and class instruction in piano, and instruments of band and orchestra and voice. Fees are sometimes charged in lieu of purchasing music materials. It is a fact that similar fees are charged in other subjects, especially physical education and the sciences. It is an administrative problem. However, if there is no music school budget, there is likely to be no music. Fees have been known to be the answer.<sup>63</sup>

One-half of the teachers stated that the teaching conditions were good and that new high schools had been built. But the rest reported crowded conditions, no storage space or practice rooms, no sound proofing, no rehearsal spaces, and too much athletic interference with music scheduling.

The physical plant and equipment for a music education program is of great importance. Unfortunately, many well-planned programs have failed to service the pupils, the school, and the community in this respect because of lack of housing and of shortage of the tools with which to work. In planning new facilities or remodeling present facilities for music instruction in the schools, thought should be given to the needs of the school and the community. Facilities suitable and available for use by all resi-

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<sup>63</sup>Ibid., pp. 44-45, 50-51.

dents, regardless of age, will prove to be a social and cultural asset of great significance. Complete utilization of music resources becomes a reality when school and community needs are met. Success in housing and equipping the school music department can be fully realized only when school authorities, capable school architects, school music teachers, and community leaders work together in planning for the present and future needs of both school and community music.

The Music Educators National Conference has published a bulletin, Music Rooms and Equipment, which was prepared for the Music Education Research Council. In this bulletin is assembled information of direct value to school officials, school building architects, teachers of music, and others concerned with these perplexing problems. The publication office of the MENC is located at 64 East Jackson Boulevard, Chicago, Illinois.<sup>64</sup>

Schools of larger enrollment tend to have a smaller percentage of students in music than do those schools of smaller total enrollment of students. Many of these smaller schools draw upon grade school music pupils to fill out their high school music programs. There is indicated the need for the smaller schools to consolidate with the larger schools of their districts, so that all students may receive the benefits of a well-rounded music program.

Following are some additional statements from quoted material dealing with observations and summarizations concerning the matter of this entire survey.

The following statements are given as a guide for principals and teachers -- as observations and as summarizations of statements made by principals and teachers in schools with successful and well-balanced music programs.

1. Every pupil should have an opportunity to take part in the music program according to his aptitude and interest.

2. A music program should be planned with a wide range of opportunities and interests in order that the best interests of all pupils may be served.

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<sup>64</sup>Ibid., p. 51.

3. Music should be an essential part of the school curriculum with equal importance with other subjects. This is a challenge and opportunity to pupils, teachers, administrators, and parents.

4. Music teachers should constantly study, plan for, and implement the practice of good health habits in all music classes, rehearsals, and performances.

5. A good music education program by its nature encourages good work habits and wholesome ideals of conduct, especially in performance groups...

6. Practically every phase of the music education program, when this program is administered, guided, and taught well, helps in making a good citizen...Music, a language of moods and emotions, must contribute to good citizenship if music is taught as a part of life and an expression of living itself.

7. America lives to music...Music is an integral part of American life and probably no other one phase of that life contributes more to recreation and to the fun of living. Therefore, the music period in school must be fun as well as very hard work. The good teacher sees that the pupils look forward to the music period as one which is a must in his life.

8. The good music program is a personal experience for both the pupil and his teacher who uses every means of discovering the talented pupil and of guiding him toward the course which will best fulfill his need. In so doing, the advice may be for the pupil to make music his vocation. This means that a teacher must be alert, must be interested in the individual pupil, and must be able to advise him wisely.

The principal should look for the following qualities in his music teacher:

1. A good teacher of music should have the same fine qualities of any good teacher. He should have imagination and a pleasing personality which appeals to adolescent pupils. He should be able to laugh while he demands the conduct necessary to achievement. He must understand, respect, and have real affection for the pupils of the junior and senior high schools. He must be able to command their respect as well as their affection.

2. A good teacher of music must be an expert in dealing with human relationships found among pupils, teachers, administrators, and parents. He should have broad sympathies, keen discriminations, and sound judgment.

3. A good music teacher should have a musical personality, musical expertness, artistic sensibilities. He should be an expert in dealing with those phases of music instruction peculiar to

junior and senior high schools. He should have intimate acquaintance with subject matter and teaching methods.

4. A good music teacher should be able to counsel wisely and to guide learning. He should have a broad and human cultural background.

5. A good music teacher should have sound teacher education preparation in his own field and those of general education and general culture.

6. A good music teacher must be able to sell his subject to pupils, teachers, administrators, and parents and yet be able to see the pupil as an individual and the school program as a whole. <sup>65</sup>

Music is a subject which lends itself easily to a variety of extra-curricular uses. Part of the value of the in-school music activities is their ability to function by continuing on into after-school or out-of-school activities. These extra-curricular activities are sometimes the outcome of special clubs such as: Opera Club, Conducting Club, Record Collectors Club, Madrigal Ensemble, etc. At other times, extra-curricular music activities are a direct outcome or carry-over from in-school activities. In this class fall operettas, band performances at athletic contests, music contests and festivals, and other similar activities. All of these provide possible valuable outcomes; at the same time they also present difficult problems to be solved. There are three main points to be kept in mind in evaluating any activity or course:

(1) The most important fact to be considered in evaluating anything in connection with a school is its relation to the students. How valuable is it for the students concerned? Are the over-all results good enough to justify the amount of time required? The student and his needs must come first for consideration. If he is being exploited to satisfy the desires of community, school, parents, or teacher, the activity is indefensible. If, however, he is gaining desirable experience which he needs at this time, whether this experience be musical or in human relations, and if the activity is not harming him, certainly it is both acceptable and desirable.

(2) None of these extra-curricular activities in music can be substituted for a good, balanced music program in the school. They can be important and extremely valuable additions to the program, supplementing it, and greatly enriching the lives of the students who participate. But no marching band or competition-festival program, or operetta, or any other such activity can fairly or feasibly be allowed to become the whole music program. Each has value only as a part of a program when used with due consideration for the needs of all the students, and not as a means of exploiting or short-changing them. Thus, the situation where the music teacher can get support or attention to music in

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<sup>65</sup> Ibid., pp. 7-9.

the school only by putting on a "big show" or preparing groups which win contests, is a reflection on the vision and integrity of the school administrator and level of understanding of the community. And, in the same way, the situation where the music teacher is interested only in producing top contest groups or flashy dramatic shows, without giving attention to a good program of music education throughout the school, reflects on the professional status of the teacher as a music educator. Sufficient teacher time has to be provided to meet the needs of music for both the general student and the one with special interest in music. And the music teacher and the administrator both must have the needs of the students uppermost in mind in working out a stimulating, balanced curriculum.

(3) It is not possible to make one blanket statement or decision on the specific values of any of these activities with relation to all schools in general. The needs of each school are unique and should be met in the way best to serve the students in that school. All of these activities -- operetta, contest, band performance, etc., -- depend for their ultimate values chiefly on the way they are used by individual teachers. An activity which brings forth undesirable results in one community may be, in other places, the spearhead for valuable growth in students to the delight of community, administration, teacher, and student. Each school needs to evaluate its curriculum, both in-school and out-of-school, and decide for itself what is best for its students.<sup>66</sup>

One of the aims of a successful music education program is to foster a desire on the part of all pupils to continue participation in music events after they have completed their formal education. This ambition is too often unfulfilled...If the music education program is truly successful, the boy or girl who has had the opportunity to participate in a good music education program should become an adult citizen who will see that community music serves the people in his community as well as school music served him.<sup>67</sup>

Following are some additional comments that were made by the various teachers that answered the questionnaire:

I am fortunate in that the board and community are very enthusiastic about building our music program. The board plans to budget this spring for whatever new instruments we would like and new band uniforms. The choir is sponsoring a concert by the MSC

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<sup>66</sup>Ibid., pp. 38-39.

<sup>67</sup>Ibid., pp. 43-44.



Chorus in March. We will use whatever money made to put into our choir robe fund and the school board will match. Attendance at our last concert was 700-800 so we are hoping to raise quite an amount on this concert.

I believe our superintendent is a bit unique in that he believes firmly that if anything (uniforms, instruments, etc.) are worth having they should be paid for by the school, not through fund raising, etc. I might add that he and the board are anxious to have all departments in the school well equipped and financed. There is no over-emphasis in any one department...

You might be interested to know that though we do not have a Mothers Club or Boosters Club we are supported a great deal by the National Music Week Committee which is a year round committee. It is made up of representatives from all civic and church organizations. They sponsor music activities throughout the year (community Christmas program, outdoor band concert, talent show, etc.) and "endorse" music programs by paying for an ad in the paper and announcing it at their respective organizations. They use whatever influence they have in the development of the schools' music program.

Our music program is in its infancy. The people of this community and the school administration have done a great deal to promote a good music program here. Each month, henceforth, shall find us a much improved organization and an organization which will create the incentive to promote music to a greater degree.

I teach instrumental general and vocal music from the third grade all the way through high school. Half my salary comes from the grade school and half from the high school. This is really an ideal set up for small towns, but a lot of work. You can develop your program from the grades up and it makes it easier for the high school and the grades to pay a qualified music teacher...

I hope I helped but since I am new here and the school has had five music teachers in five years it is quite hard to pull the loose ends together and find my proper path this year.

The chorus has been pushed in the background. School spirit is low regarding it. It runs a very poor second in attention and prestige to the band.

This is my first year here. I teach also in grade school every a. m....My afternoons are spent over at the high school building...I use lunch hours for special group work and usually an hour or so every night after school...A lot here is terribly wrong, but one does not come in their first year and say too much.

I feel the periods are much too long for junior high groups and we are handicapped greatly by lack of materials and not much sympathy wasted when attention is drawn to subject.

Note-reading and music appreciation is in the future even though I am introducing it now daily in grade school. It is impossible to do so with choruses as numbers are too great. Even record appreciation hours are a terrific challenge.

We need at least two other choral teachers and a suitable time schedule for music. That also is going to take blood, sweat and tears.

The groups have improved -- much could be done.

If the school officials, superintendents and principals would give more consideration to music than athletics, more efficient and better music could be given to the students of this community.

Generally speaking the music program here in the past has stressed quantity rather than quality; therefore, we have quite a bit of participation but the standard of performance needs to be raised considerably. With improved scheduling, rehearsal facilities and storage facilities I am sure that we can offer a good, well-rounded program.

Most of my work is in the grade and junior high. Symphonet classes in third grade. Class piano in fourth and fifth grades. Band in sixth, seventh, eighth grades. Junior high general music classes. School music in all grades. No time for high school vocal program.

The only high school music classes are band and chorus. I have one regularly scheduled baton class every day and also teach fourth and fifth grade music classes twice a day. Our junior band meets every day and beginners band is every morning before school starts.

This is my first year teaching band as I did not have the band last year, although I did teach here.

The band had its beginning only three years ago and very few high school students show any interest. At present only six high school students are in the band, the remainder from the fifth grade up to the eighth.

The music program consists only of band, beginners band, girls chorus and girls junior chorus.

Up until now we have only played for two basketball games and a dedication of the new school, but may participate in the music meet in the spring.

Since the latter part of October we have had adequate space and also have about all the equipment we can use for our music program. My only objection is the small amount of time that can

be given to music and this is mainly due to the small teaching staff.

I am not a trained music leader -- my music training consists of a few lessons on the baritone horn and participation in high school and college bands. The school here is not large enough to support a full time music teacher, so I have been asked to start a band from personal past band experience.

We have better-than-average band here and the school board has been good about buying several thousand dollars worth of instruments for our band in the past two years, but now they are getting economy-minded, after getting the excellent band they wanted, and have cut the budget to \$800. Now I have the problem of more sousaphone players than there are sousaphones, and more senior band members than there are uniforms!

Our band consists of about fifty per cent grade school children, rest is high school. I am paid by the grade school for the time I spend teaching grade school beginners, etc.

Our chorus is a strictly voluntary affair. We participate in programs, but do not have our own programs. As far as actual training in general music is concerned there is no program in the high school. The chorus sings for pleasure.

The teacher supply here is very inadequate due to the lack of funds, but perhaps we can get a superintendent or board of education more sympathetic toward a music program next year.

I think this school is like the majority of schools in that athletics are overly accentuated at the expense of the music department, although the latter certainly includes and benefits more students.

This is the first year in the last fourteen that this school has had a music program. I started a beginners band this fall and took everyone interested from the fourth through twelfth grades, after giving a musical aptitude test. Total school enrollment here is 87 and I have 50 in band. Some of the same are in chorus with two more who are not in band. Pretty good percentage! We do not intend to participate in any festivals this year but will next year. Except for the six instruments listed as being purchased by the school all students have purchased their own. I would hold some after school practices but most of the students ride buses and some live as far as thirty miles out so it probably would not go over very well.

General music given each grade school room thirty minutes each day. Band five rehearsals per week, choir three rehearsals. Cooperation of school board, superintendent and community are excellent. Short on music money this year but will be quite adequate

next year. Have baton twirling classes, ensemble practices, etc., in the evening.

The enrollment of high school is 100, grade school is 146. My instrumental program includes members of both high and grade school, a total student body of 246, an elective music enrollment of 76.

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## **APPENDIX**

**APPENDIX A**



School of Music  
Montana State University  
Missoula, Montana

Dear Fellow-Music Educator:

The problem of the rapidly changing and growing Montana secondary curriculum is of basic importance to the administration of a successful department. Along with this problem also comes the one connected with the Montana music educators' awareness of this problem. A survey concerning this trend has not been made for a number of years; therefore, such a study would be beneficial to all concerned.

In order to gather some data to be used in connection with such a survey, I would like to ask you to please fill out the enclosed questionnaire and return it to me at your earliest convenience. A digest of the study will be sent to all those who indicate that they would like to receive one. It is hoped that some worthwhile and helpful conclusions may be reached as a result of the study.

Your name will not be used; consequently, please feel free to state your honest opinions, regardless of what they may be. I have tried to make the enclosed form as brief as possible and still include the information needed. Please accept my personal thanks in advance for your time spent in helping to make this survey possible.

Sincerely yours,

Patricia A. Richmond

**APPENDIX B**

A SURVEY OF CONTEMPORARY MUSIC EDUCATION TRENDS  
IN THE PUBLIC SECONDARY SCHOOLS OF MONTANA --1954-1955

Please answer only those questions pertaining to your subjects taught.

I. PERSONAL DATA.

1. School position \_\_\_\_\_; music classes taught \_\_\_\_\_; other classes taught \_\_\_\_\_.
2. Undergraduate degree, year and college \_\_\_\_\_; major \_\_\_\_\_; minor \_\_\_\_\_; graduate degree, year and college \_\_\_\_\_; major \_\_\_\_\_.
3. How many years have you taught? \_\_\_\_\_; how long at your present position? \_\_\_\_\_; present salary \_\_\_\_\_; to which national, state or local education organizations do you belong? \_\_\_\_\_.
4. In what community music activities to you participate or direct? \_\_\_\_\_.

II. SCHOOL MUSIC PROGRAM. (Check the courses that your school offers.)

1. Vocal Music

	<u>Size</u>	<u>Rehearsal Length</u>	<u>Rehearsals per Week</u>	<u>Sem. Credit</u>	<u>Semester or Year Course</u>
Boys' glee club	_____	_____	_____	_____	_____
Girls' glee club	_____	_____	_____	_____	_____
Mixed chorus	_____	_____	_____	_____	_____
A cappella choir	_____	_____	_____	_____	_____
Vocal Ensembles:	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
Voice Class	_____	_____	_____	_____	_____
Others: _____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

2. Instrumental Music

String Classes	_____	_____	_____	_____	_____
Beginning orchestra	_____	_____	_____	_____	_____
Intermediate Orchestra	_____	_____	_____	_____	_____
Advanced orchestra	_____	_____	_____	_____	_____
Sectional rehearsals	_____	_____	_____	_____	_____
Brass Classes	_____	_____	_____	_____	_____

Woodwind classes	_____	_____	_____	_____
Percussion classes	_____	_____	_____	_____
Beginning band	_____	_____	_____	_____
Intermediate band	_____	_____	_____	_____
Advanced band	_____	_____	_____	_____
Sectional rehearsals	_____	_____	_____	_____
Dance bands	_____	_____	_____	_____
Band pageantry classes	_____	_____	_____	_____
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Small ensembles:	_____	_____	_____	_____
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Beginning piano class	_____	_____	_____	_____
Inter. piano class	_____	_____	_____	_____
Advanced piano class	_____	_____	_____	_____
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3. Elective Course Offerings

Music theory	_____	_____	_____	_____
Music history	_____	_____	_____	_____
Music appreciation	_____	_____	_____	_____
General music	_____	_____	_____	_____
Others: _____	_____	_____	_____	_____
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4. Does your music school program include:

	<u>Yes</u>	<u>No</u>	<u>How Many</u>	<u>Which Groups</u>
a. Assembly programs by school music groups	_____	_____	_____	_____
b. School concerts for community	_____	_____	_____	_____
c. Music programs for business groups	_____	_____	_____	_____
d. Music groups at athletic games	_____	_____	_____	_____
e. Operettas	_____	_____	_____	_____
f. Cantatas	_____	_____	_____	_____
g. Stage shows	_____	_____	_____	_____
h. Student recitals	_____	_____	_____	<u>No. of Students</u>
i. School music clubs	_____	_____	_____	<u>No. of Students</u>
j. School assembly series	_____	_____	_____	<u>No. of Music Ones</u>
k. Others: _____	_____	_____	_____	_____

5. Do your music groups participate in:

	<u>Yes</u>	<u>No</u>	<u>How Many</u>	<u>Which Groups and Ratings</u>
a. District festivals	_____	_____	_____	_____
b. Regional	_____	_____	_____	_____
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- c. State \_\_\_\_\_
- d. Music clinics \_\_\_\_\_ No. of Students \_\_\_\_\_
- e. Others: \_\_\_\_\_

Does your administrator cooperate in making your participation possible? \_\_\_\_\_; comment \_\_\_\_\_

6. Is applied music credit given for private lessons? \_\_\_\_\_; how many students involved? \_\_\_\_\_; average cost of a half-hour lesson \_\_\_\_\_; do you give private lessons? \_\_\_\_\_; do you teach summer music classes? \_\_\_\_\_ what? \_\_\_\_\_

7. Do you use a testing program to determine musical ability? \_\_\_\_\_; which groups involved? \_\_\_\_\_; which tests are used? \_\_\_\_\_; when given? \_\_\_\_\_; by whom? \_\_\_\_\_

If tests are not used what method of selection of music students is used for:

- a. Mixed chorus \_\_\_\_\_  
A cappella \_\_\_\_\_
- b. Beginning instrumental \_\_\_\_\_  
Intermediate instrumental \_\_\_\_\_  
Advanced instrumental \_\_\_\_\_
- c. Begin. class piano students \_\_\_\_\_  
Inter. class piano students \_\_\_\_\_  
Adv. piano class students \_\_\_\_\_

8. Do you have any scheduling problems because of bus students? \_\_\_\_\_; are special provisions made for bus students? \_\_\_\_\_; if so, what? \_\_\_\_\_

Do you use any system of scheduling in which music classes are:

- a. "Rotated" with other classes (such as gym)? \_\_\_\_\_; describe \_\_\_\_\_
- b. Fitted in after other classes have been scheduled? \_\_\_\_\_; describe \_\_\_\_\_
- c. "Spotted" then other classes worked around them? \_\_\_\_\_; describe \_\_\_\_\_
- d. Other systems \_\_\_\_\_; describe \_\_\_\_\_

Please list any other scheduling problems and solutions used \_\_\_\_\_

9. Are the school music organizations or clubs run by a student democratic government? \_\_\_\_\_; comment \_\_\_\_\_

Is there a parents' club in conjunction with any student music class or organization? \_\_\_\_\_; which ones? \_\_\_\_\_; remarks \_\_\_\_\_

10. Do you consider that you have been able to develop a program which is educationally sound and assures the year-by-year musical growth of the students? \_\_\_\_\_; comment \_\_\_\_\_; future plans \_\_\_\_\_

III. MATERIALS AND EQUIPMENT

1. Instruments. (Please list the number of school-owned.)

	<u>No.</u>		<u>No.</u>		<u>No.</u>
Violin	___	Sax E <sup>b</sup> bari.	___	Xylophone	___
Viola	___	French horn	___	Cymbals	___
Violoncello	___	Mellophone	___		
Double-bass	___	Trumpet B <sup>b</sup>	___	Radio	___
Harp	___	Cornet B <sup>b</sup>	___	Phonograph	___
Piccolo	___	Baritone	___	Recording mach.	___
Flute	___	Trombone	___	Public address	___
Oboe	___	Tuba	___	Movie projector	___
Bassoon	___	Snare drum	___	Records	___
Clarinet B <sup>b</sup>	___	Bass drum	___	Music mags.	___
Bass Cl. B <sup>b</sup>	___	Kettle drums	___	Music books in lib.	___
Saxophone E <sup>b</sup>	___	Chimes-tubular	___	Others: _____	___
Sax B <sup>b</sup> tenor	___	Bells-plate	___	_____	___

2. What is the annual music budget from the school board? \_\_\_\_\_; amount of income from outside sources \_\_\_\_\_; are the students charged rental for the use of school instruments? \_\_\_\_\_; average charge \_\_\_\_\_; are the students charged for any other music expense? \_\_\_\_\_; if so, what? \_\_\_\_\_; do you feel that you receive adequate income to build your music program sufficiently to meet the students' needs? \_\_\_\_\_; comment \_\_\_\_\_

3. Are your present teaching conditions (proper space, etc.) good? \_\_\_\_\_; comment \_\_\_\_\_; are there plans for a new high school building? \_\_\_\_\_; are the plans for the music department adequate? \_\_\_\_\_; were you consulted? \_\_\_\_\_; comment \_\_\_\_\_

4. Name of school \_\_\_\_\_; enrollment in high school \_\_\_\_\_; total enrollment in music (no duplication) \_\_\_\_\_; population of city \_\_\_\_\_.

Signature \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Please use this space for any further comment. If you would like to have the final results of this survey please indicate yes\_\_\_\_\_ or no\_\_\_\_\_. Thank you again for your kind and considerate cooperation.