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A SURVEY OF THE SCHOOL MUSIC EXPERIENCES  
OF A GROUP OF ADULTS PARTICIPATING  
IN COMMUNITY ORCHESTRAS

by

DAVID H. LINDLEY

B.M. University of Oregon, 1958

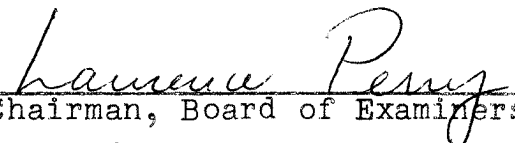
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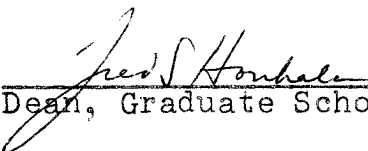
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1966

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## CHAPTER I

### THE PROBLEM, SOURCE OF DATA AND REVIEW OF RELATED LITERATURE

Music educators have long been concerned with those students who were not continuing to use their musical talents after the completion of high school. Indeed, a large percentage drop out of the music program before they have even completed their secondary schooling.<sup>1</sup> It is the writer's opinion that too many students put their instruments aside without realizing the satisfaction and enrichment which could be obtained by continuing to play in an ensemble or with a civic or community group.

#### I. THE PROBLEM

Statement of the problem. The problem of this study was to survey the school music experiences of a group of adult performers who were participating in community orchestras.

Importance of the study. One of the greatest values of the school music program can be realized only if it is able to foster a deep interest in appreciation and performance, as well as a basic understanding of music

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<sup>1</sup>William S. Larson, "Studies in Music Education," Music Educator's Journal, XXXVII (February, 1950), p. 48.



history and theory. People who have gained such an interest are active in music in the community; and, in general, become vital backers of their school music program and tend to stimulate their children to become better students, musicians, and citizens.

Music is an important essential in life, and offers a tremendous opportunity for a fuller life.<sup>2</sup> It has been stated that after food, clothing, and shelter, music is the fourth need of man.<sup>3</sup> "Music instruction should contribute to the character of the individual, and to society, an additional measure of idealism."<sup>4</sup>

Present status of the problem. A number of studies have been made which survey post-high school music activities; and some have attempted to discover the various reasons for discontinuing music activities.

Very little research appears to have been done to determine what experiences or areas of the public school music program may have contributed to fostering an interest in adult music participation. A review of literature in the University of Montana Library uncovered only one graduate study, which by its title could be construed to

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<sup>2</sup>James L. Mursell, Psychology of School Music Teaching (New York: Silver Burdett and Company, 1931), p. 365.

<sup>3</sup>Shelby M. Jackson, "We Want Music in Our Schools," The School Musician, XXIII (January, 1952), p. 10.

<sup>4</sup>Ernest G. Hesser, "Character Through Music," Educational Music Magazine, XXV (November, 1945), p. 47.

deal with any phase of this problem.

## II. SOURCE OF DATA

The questionnaire. Data for this paper were taken from a survey, by questionnaire of the personnel in three orchestras: the Missoula Symphony Orchestra, Missoula, Montana; the University of Puget Sound-Tacoma Symphony, Tacoma, Washington; and the Symphonic Strings of Olympia, Washington. These groups were used because they represented two widely separated regions of the Pacific Northwest, and three communities of extreme difference in size.

Both the Missoula and Tacoma groups are large organizations which numbered above eighty members at the time of the survey. Both are combined civic-college orchestras; however, the Missoula group used a larger number of high school students than did the one in Tacoma. The Olympia Symphonic Strings numbered twenty-eight members at the time of the survey, and were augmented by the Olympia High School String Orchestra at performances.

The directors of both the Olympia and Missoula orchestras passed out questionnaires to the adult members. A mailing list of the University of Puget Sound-Tacoma Orchestra members was obtained and questionnaires were then mailed to participating personnel. The term "adult" in this paper refers to any respondent not enrolled in high school at the time of survey.

In designing the questionnaire, the writer tried to include as many areas and experiences as possible. The questionnaire was divided into three main sections. The first section asked for a background sketch of the respondent, which included such information as occupation, age, sex, college experience, and instruments played. The second section included an educational history and a listing of music classes and activities, by grade. Section three provided space for the respondent to rate the facilities, music, performance, and directors of his school music experience.

No attempt was made to use a control group or to record the names of those people who did or did not respond, except for providing a blank for the names and addresses of those persons requesting a summary of the results of the study. In addition, no attempt was made to record the effect, if any, caused by the mailing of questionnaires to the players in one orchestra as opposed to their being handed out in the others.

Delimitations. School music activities included in the survey were restricted to those in grades four through twelve. Grade four was chosen because most instrumental instruction begins at this level.

The number of respondents used in the survey was limited to the personnel of three orchestras.

## III. REVIEW OF RELATED LITERATURE

Falkner<sup>5</sup> personally interviewed 431 adults from two communities of similar size, wealth and socio-economic status but with different musical aspects. While one community provided music from its own resources, the other relied on professional talent from outside sources.

A comparison of the adults from the two communities established certain facts and indicated particular trends. Adult interest and activity in music were found to be the result of background experiences and present environment.

Falkner concluded that the extent and depth of music in the home, school and community are directly responsible for developing the music interest and potential of the adult. Music in the home appeared to be the most important motivating factor in the child. This, coupled with a musical environment in school and adult life, led to an increased interest and participation.

Mc Crea<sup>6</sup> felt that the music educator should be

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<sup>5</sup>Kenneth Warren Falkner, "The Influence of Music Education and Private Study on Adult Interest in Music in Two Selected Communities" (unpublished Doctoral dissertation, The State University of Iowa, Iowa City, 1957).

<sup>6</sup>Paul M. Mc Crea, "A Study of the Attitudes of a Group of Former High School Band Members and a Group of School Band Directors Toward the 'Carry Over' of Instrumental Music" (unpublished Master's thesis, Ball State Teachers College, Muncie, Indiana, 1956).

more concerned with the "carry over" of interest in music after graduation. He conducted a survey of band directors and former members of five high school bands. As a result of his findings, he recommended that more emphasis be placed on high school ensemble work, and the community assume more responsibility in providing more performing groups for graduates to participate in.

Frieswyk<sup>7</sup> reported that the results of a questionnaire sent to the presidents of State Recreation Societies and MENC state units indicated that they felt a child exposed to good music will use it in later life--either as a performer or listener. They advocated exposing the child to the entire field of music, emphasizing the general music program and increased opportunities to play a variety of instruments in the general music class. They also requested better coordination between school music teachers and recreation leaders in planning opportunities for adult music participation.

Weidensee<sup>8</sup> feels that there has been too much emphasis on the social and performance aspects of music education. He states that music teachers and administrators

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<sup>7</sup>Siebolt S. Frieswyk, "Community Recreation and Music Education," Music Educator's Journal, XLIX (April, 1963), pp. 121-122.

<sup>8</sup>Victor Weidensee, "Some Thoughts on Improving Secondary School Music," Music Educator's Journal, XLIX (September, 1962), p. 70.

should, "place the primary emphasis on learning music for its own sake," and place secondary emphasis on its socializing values. He asks that theory and history be incorporated more carefully into the music curriculum.

## CHAPTER II

### PRESENTATION OF QUESTIONNAIRE DATA

As shown in TABLE I, one hundred sixty questionnaires were distributed. Of that number, ninety-one, or 56.9 per cent, were not returned. In addition, seven were not used as they were received from high school students. It was thought that due to the nature of, and the reasons for the study, the results would be more valid if only those from high school graduates were utilized. The total number of usable returns then were sixty-two, or 38.8 per cent, of the one hundred sixty originally mailed.

TABLE I  
NUMBER AND PER CENT OF QUESTIONNAIRES  
RETURNED AND USED

Questionnaires	Number	Per cent
Usable returns	62	38.8
Unusable returns	7	4.4
Not returned	91	56.9
Total	160	100.1

#### I. GENERAL INFORMATION

Number and per cent of male and female respondents.

TABLE II discloses that twenty-two, or 35.5 per cent, of

the respondents were from twenty to twenty-nine years of age.

TABLE II  
NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
FEMALE RESPONDENTS BY AGE GROUPS

AGE GROUP	M A L E		F E M A L E		T O T A L S	
	Number	Per cent	Number	Per cent	Number	Per cent
Under 20	1	1.6	4	6.5	5	8.1
20-29	8	12.9	14	22.6	22	35.5
30-39	8	12.9	11	17.7	19	30.6
40-49	6	9.7	5	8.1	11	17.8
50-59	3	4.8			3	4.8
60-69						
70-79	1	1.6			1	1.6
No answer			1	1.6	1	1.6
Totals	27	43.5	35	56.5	62	100.0

The next largest group contains those from thirty to thirty-nine years of age, with nineteen, or 30.6 per cent, of the respondents. Eleven respondents are found in the forty to forty-nine age group, five were under twenty, and three were in the fifty to fifty-nine year group. One respondent was over seventy, and one respondent did not answer the question.



Of the sixty-two respondents used in the study, twenty-seven, or 43.5 per cent, were males and thirty-five, or 56.5 per cent, were females.

Present occupations. Of necessity, the occupations listed by the respondents were grouped by the investigator. They are shown arranged by order of frequency in TABLE III.

Public school music teachers head the list of occupations with a total of fourteen, or 22.6 per cent. Second are thirteen housewives, or 21 per cent.

With the exception of the areas of public school music, dentistry, medicine, and engineering, women lead in most of the occupations. One respondent omitted this answer.

Respondents with Bachelor's Degrees. As in the occupational area, music education dominated the number of respondents with a Baccalaureate Degree. In TABLE IV on page twelve, twenty-five, or 40.3 per cent, of the respondents had a Bachelor's Degree in music education, and four, or 6.5 per cent, in other fields of music.

TABLE III

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS BY PRESENT OCCUPATION  
RANKED BY FREQUENCY

PRESENT OCCUPATION	MALE		FEMALE		TOTALS	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Music Teacher (Public School)	12	19.4	2	3.2	14	22.6
Housewife			13	21.0	13	21.0
College Student	2	3.2	5	8.1	7	11.3
Teacher	1	1.6	4	6.5	5	8.1
Housewife and Pri- vate Music Teacher			4	6.5	4	6.5
Business	1	1.6	2	3.2	3	4.8
Dentist and Physician	3	4.8			3	4.8
Music Teacher (College)	2	3.2	1	1.6	3	4.8
Engineer and Mathematician	2	3.2			2	3.2
Professional Musician	2	3.2			2	3.2
Secretary			2	3.2	2	3.2
Clergyman	1	1.6			1	1.6
Gardener	1	1.6			1	1.6
Medical Technician			1	1.6	1	1.6
No Answer			1	1.6	1	1.6
Totals	27	43.4	35	56.5	62	99.9

Of the forty-one, or 66 per cent, of the sixty-two respondents holding a Bachelor's Degree, nineteen, or 30.6 per cent, were male and twenty-two, or 35.3 per cent, were female.

TABLE IV

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE RESPONDENTS WITH BACHELOR'S DEGREES BY COLLEGE MAJORS, RANKED BY FREQUENCY

MAJOR	MALE		FEMALE		TOTALS	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Music Education	14	22.6	11	17.7	25	40.3
Music (other)	1	1.6	3	4.8	4	6.5
Chemistry and Biology	1	1.6	2	3.2	3	4.8
Education			2	3.2	2	3.2
Engineering and Mathematics	2	3.2			2	3.2
Nursing			2	3.2	2	3.2
Accounting	1	1.6			1	1.6
Business			1	1.6	1	1.6
Interior Design			1	1.6	1	1.6
Totals	19	30.6	22	35.3	41	66.0

TABLE V shows that fifteen respondents in the twenty to twenty-nine year age group had held Bachelor's Degrees for from one to six years. Those respondents whose ages ranged from thirty to thirty-nine numbered seventeen

TABLE V  
 NUMBER OF YEARS SINCE RECEIVING BACHELOR'S  
 DEGREE, BY AGE GROUPS

NUMBER OF YEARS	20-29	30-39	40-49	50-59	60-69	70-79
34				1		
24				1		
23			1			
20			1			
19			1			
17		1				
16		2	1			
15		3				
14		2				
13		1				
12		1	1			
11		2				
9		2				
8		1				
7		1				
6	2					
4	4					
3	4					
2	3					
1	2					
No answer		1	1		1	

and had held the degree from seven to seventeen years. Six respondents holding the degree were between the ages of forty and forty-nine and the length of time since receiving it ranged from twelve to twenty-three years. Two respondents were between the ages of fifty and fifty-nine. The elapsed time since receiving their Bachelor's Degrees was twenty-four and thirty-four years. Three respondents did not list the number of years since receiving the degree.

Respondents with Master's Degrees. TABLE VI indicates that ten men or 16.1 per cent, of the respondents had a Master's Degree, while four women, or 6.4 per cent, held such a degree. Music degrees again account for the greatest number.

TABLE VI  
NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS WITH MASTER'S DEGREES BY  
COLLEGE MAJORS, RANKED BY FREQUENCY

MAJOR	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Music Education	5	8.1			5	8.1
Music (other)	2	3.2	3	4.3	5	8.1
Education	2	3.2	1	1.6	3	4.8
Mathematics	1	1.6			1	1.6
Totals	10	16.1	4	6.4	14	22.5

TABLE VII discloses that four of the respondents with Master's Degrees were between the ages of twenty and twenty-nine and had held the degree for a maximum of two years. Four respondents were between the ages of thirty and thirty-nine and had held the degree for three, eight and eleven years. Four respondents in the forty to forty-nine year age group had held a Master's Degree ten to twenty-one years. Three respondents between the ages of fifty and fifty-nine had held the degree from fourteen to twenty-nine years.

TABLE VII  
NUMBER OF YEARS SINCE RECEIVING  
MASTER'S DEGREE, BY AGE GROUPS

NUMBER OF YEARS	20-29	30-39	40-49	50-59	60-69	70-79
29				1		
21			1			
19			1			
18			1			
15				1		
14				1		
11		2				
10			1			
8		1				
3		1				
2	2					
1	2					

Respondents with Doctorates. Only one female and six male respondents hold Doctoral Degrees for a total of seven, or 11.2 per cent as tabulated in TABLE VIII. Dentistry and Medicine, and Music each accounted for three, or 4.8 per cent, of the sixty-two respondents.

TABLE VIII  
NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS WITH DOCTORATES BY COLLEGE  
MAJORS, RANKED BY FREQUENCY

MAJOR	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Dentistry and Medicine	3	4.8			3	4.8
Music	2	3.2	1	1.6	3	4.8
Education	1	1.6			1	1.6
Totals	6	9.6	1	1.6	7	11.2

TABLE IX shows that two respondents in the thirty to thirty-nine year age group had held Doctoral Degrees for four and five years. Three respondents between the ages of forty and forty-nine had held the degree ranging from one to eleven years. One respondent in this age group failed to answer the question. One respondent was between the ages of fifty and fifty-nine and had received the degree three years previous to the survey.

TABLE IX  
 NUMBER OF YEARS SINCE RECEIVING  
 DOCTORAL DEGREE, BY AGE GROUPS

NUMBER OF YEARS	20-29	30-39	40-49	50-59	60-69	70-79
11			1			
5		1	1			
4		1				
3				1		
1			1			
No answer			1			

Respondents below the Baccalaureate level. As shown in TABLE X, eight, or 12.9 per cent, of the respondents had at least two years of college education; six, or 9.7 per cent, had one year; and two, or 3.2 per cent, had three years. One respondent had five years of college education with no degree, and one had no college education. A total of eighteen, or 29 per cent, of the sixty-two respondents were below the Baccalaureate level; of these thirteen, or 21 per cent, were women and five, or 8 per cent, were men.



TABLE X

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS BELOW THE BACCALAUREATE LEVEL,  
BY COLLEGE EDUCATION, RANKED BY FREQUENCY

NUMBER OF YEARS COLLEGE EDUCATION	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
5	1	1.6			1	1.6
4						
3	1	1.6	1	1.6	2	3.2
2	1	1.6	7	11.3	8	12.9
1	2	3.2	4	6.5	6	9.7
0			1	1.6	1	1.6
Totals	5	8.0	13	21.0	18	29.0

Major instruments played by respondents. It will be found in TABLE XI that with the exception of the viola, the string instruments outnumbered the winds in the major instruments. Twenty-five, or 40.3 per cent, of the respondents were violinists; nine, or 14.5 per cent, were cellists; and four, or 6.5 per cent, played french horns. Smaller numbers played the less common instruments.

Women were predominate in the strings, while more men reported wind instruments. Four women listed the piano as their major instrument. Three of the sixty-two respondents indicated two major instruments.

TABLE XI  
 NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
 RESPONDENTS BY MAJOR INSTRUMENT,  
 RANKED BY FREQUENCY

MAJOR INSTRUMENT	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Violin	9	14.5	16	25.8	25	40.3
Cello	2	3.2	7	11.3	9	14.5
French Horn	4	6.5			4	6.5
Oboe	3	4.8	1	1.6	4	6.5
Piano			4	6.5	4	6.5
Bass Viol	1	1.6	2	3.2	3	4.8
Clarinet	2	3.2	1	1.6	3	4.8
Flute	1	1.6	2	3.2	3	4.8
Bassoon	2	3.2			2	3.2
Trumpet	2	3.2			2	3.2
Viola			2	3.2	2	3.2
English Horn	1	1.6			1	1.6
Harp			1	1.6	1	1.6
Saxophone	1	1.6			1	1.6
Trombone	1	1.6			1	1.6
Totals	29	46.6	36	58.0	65*	104.7*

\*Three of the sixty-two respondents indicated two major instruments.

TABLE XII shows that the number of years experience on the major instrument increased steadily in each older age group. The total average number of years experience for both male and female respondents ranged

from 9.4 years for the age group under twenty, to 52 years for the seventy to seventy-nine age group.

Two respondents did not report the number of years experience on their major instruments.

TABLE XII  
AVERAGE NUMBER OF YEARS EXPERIENCE ON  
MAJOR INSTRUMENTS, BY AGE GROUPS

AGE GROUP	M A L E		F E M A L E		T O T A L S	
	Num- ber	Average years	Num- ber	Average years	Num- ber	Average years
Under 20	1	7.0	4	10.0	5	9.4
20-29	8	14.5	14	14.9	22	14.9
30-39	8*	21.3	11	26.4	18	24.4
40-49	6*	30.6	5	31.0	10	30.8
50-59	3	41.0			3	41.0
60-69						
70-79	1	52.0			1	52.0

\*One respondent in each of these age groups did not list the number of years on the major instrument. The averages were computed using the actual number of respondents reporting the number of years on their major instrument. One female respondent, who did not list her age, did not give the number of years experience on her major instrument.

Minor instruments played by respondents. As indicated in TABLE XIII, nineteen, or 30.6 per cent, did not report a minor instrument, twenty-six, or 42 per cent,

played one minor instrument, fourteen, or 22.6 per cent, played two, and two, or 3.2 per cent, played three. One male respondent reported being able to play all the brass instruments.

TABLE XIII

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE RESPONDENTS BY NUMBER OF MINOR INSTRUMENTS PLAYED, RANKED BY FREQUENCY

NUMBER OF MINOR INSTRUMENTS PLAYED	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
0	7	11.3	12	19.4	19	30.6
1	10	16.1	16	25.8	26	42.0
2	7	11.3	7	11.3	14	22.6
3	2	3.2			2	3.2
Over 3	1	1.6			1	1.6
Totals	27	43.5	35	56.5	62	100.0

As indicated in TABLE XIV, nineteen, or 30.6 per cent, of the respondents listed the piano as one of their minor instruments. Eight, or 12.9 per cent, listed the clarinet; seven, or 11.3 per cent, the viola; and four, or 6.5 per cent, listed the cello as a minor instrument.

TABLE XIV

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS BY MINOR INSTRUMENTS,  
RANKED BY FREQUENCY

MINOR INSTRUMENT	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Piano	7	11.3	12	19.4	19	30.6
Clarinet	6	9.7	2	3.2	8	12.9
Viola	3	4.8	4	6.5	7	11.3
Cello	1	1.6	3	4.8	4	6.5
Bassoon	2	3.2	1	1.6	3	4.8
Bass Viol			3	4.8	3	4.8
Flute	1	1.6	2	3.2	3	4.8
Violin	2	3.2	1	1.6	3	4.8
Oboe	2	3.2			2	3.2
Saxophone	2	3.2			2	3.2
All Brass	1	1.6			1	1.6
Cornet	1	1.6			1	1.6
English Horn	1	1.6			1	1.6
French Horn			1	1.6	1	1.6
Organ			1	1.6	1	1.6
Percussion			1	1.6	1	1.6
Violo da Gamba	1	1.6			1	1.6
None Listed	7	11.3	12	19.4	19	30.6
Totals	37	61.1	42	67.6	79*	128.7*

\*Exceeded number of respondents because some  
named more than one instrument. See TABLE XIII.

TABLE XV shows that again, by age groups, there is a gradual increase in the average number of years experience which correlates with the increase in ages. The range lies between 11.7 and 36 years. Two respondents did not give the length of time on the minor instrument. The averages were treated as explained previously.

TABLE XV  
NUMBER OF MINOR INSTRUMENTS PLAYED, AND AVERAGE  
NUMBER OF YEARS PLAYED, BY AGE GROUPS

AGE GROUP	M A L E		F E M A L E		T O T A L S	
	Num- ber	Average years	Num- ber	Average years	Num- ber	Average years
Under 20	1	15.0	2	10.0	3	11.7
20-29	12	12.1	11	13.0	23	12.5
30-39	6*	18.2	11	21.4	17	20.4
40-49	6*	28.2	3	34.7	9	30.6
50-59	4	36.0			4	36.0
60-69						
70-79						

\*One respondent in each of these age groups did not list the number of years experience on the minor instrument. Averages were computed using the actual number of respondents indicating the number of years experience.

Percentage of respondents owning and/or renting instruments. As shown in TABLE XVI, thirty-two, or 51.6 per cent, of the respondents owned an instrument, twelve,

or 19.4 per cent, at some time rented, and eighteen, or 29 per cent, reported both owning and renting an instrument at some time during their school experience.

TABLE XVI  
NUMBER AND PER CENT OF SIXTY-TWO RESPONDENTS  
OWNING AND/OR RENTING INSTRUMENTS

	Number	Per cent
Owned	32	51.6
Rented	12	19.4
Owned and rented	18	29.0
Total	62	100.0

Evaluation of rented instruments. TABLE XVII indicates that twenty-seven, or 43.6 per cent, of the respondents reported that rented instruments in the school they attended were in good repair, ten, or 16.1 per cent, reported the instruments were not in good repair, and twenty-five, or 40.3 per cent, did not answer the question.

TABLE XVII  
NUMBER AND PER CENT OF JUDGMENTS OF SIXTY-TWO  
RESPONDENTS EVALUATING THE CONDITION  
OF RENTED INSTRUMENTS

Condition	Number	Per cent
In good repair	27	43.6
Not in good repair	10	16.1
No answer	25	40.3
Total	62	100.0

Method of theory instruction. TABLE XVIII illustrates that eighteen, or 29 per cent, reported theory taught as a part of rehearsal and five, or 8.1 per cent, reported that it was not. Thirty-nine, or 63 per cent, did not answer. Eighteen, or 29 per cent, of the sixty-two respondents also indicated that theory was taught in a special class, eleven, or 17.7 per cent, that it was not.

TABLE XVIII  
NUMBER AND PER CENT OF SIXTY-TWO RESPONDENTS  
REPORTING ON THE METHOD  
OF THEORY INSTRUCTION

Was theory taught as part of rehearsal?	Number	Per cent
Yes	18	29.0
No	5	8.1
No answer	39	63.0
Total	62	100.1

Was theory taught in a special class?*	Number	Per cent
Yes	18	29.0
No	11	17.7
No answer	33	53.2
Total	62	99.9

\*There was no provision made in the questionnaire for the respondents to indicate whether or not they took theory instruction in a special class.



Reasons for participating in school music activities. Respondents were asked to list, in order of importance, three reasons for participating in the school music program. These reasons were reviewed by the investigator and grouped into seven principle motives.

TABLE XIX shows that the largest percentage of the sixty-two respondents chose as their first reasons for participation in school music personal interest and enjoyment with thirty-seven, or 59.7 per cent, and parental influence with eleven, or 17.7 per cent. Second reasons were group participation with twelve, or 19.4 per cent, and challenge and intellectual satisfaction with ten, or 16.1 per cent. These same two categories were also chosen for the third reason by seven, or 11.3 per cent, of the respondents.

Reasons for participation in post-high school music activities. The ten reasons for post-high school music participation were compiled in TABLE XX in the same manner as discussed above.

As shown in TABLE XX, thirty-seven, or 59.6 per cent, of the sixty-two respondents reported personal interest, enjoyment and recreation as the first reason for participation in post-high school music activities. Ten respondents, or 16.1 per cent, indicated challenge and intellectual satisfaction as the second reason, and fourteen, or 22.6 per cent, listed group participation and social contact as the third reason.

TABLE XIX

FIRST, SECOND AND THIRD REASONS FOR  
PARTICIPATING IN SCHOOL MUSIC .  
ACTIVITIES AS REPORTED BY  
SIXTY-TWO RESPONDENTS

GROUPED RESPONSES	FIRST REASON		SECOND REASON		THIRD REASON	
	Num-ber	Per-cent	Num-ber	Per-cent	Num-ber	Per-cent
Personal interest and enjoyment	37	59.7	7	11.3	5	8.1
Parental influence	11	17.7	4	6.5	3	4.8
Group participation and social contact	6	9.7	12	19.4	7	11.3
Challenge and intellectual satisfaction	4	6.5	10	16.1	7	11.3
Director's influence			7	11.3	5	8.1
Musical ability	4	6.5	5	8.1	2	3.2
Future career			5	8.1	2	3.2

TABLE XX

FIRST, SECOND AND THIRD REASONS FOR  
CONTINUING IN POST-HIGH SCHOOL  
MUSIC ACTIVITIES AS REPORTED  
BY SIXTY-TWO RESPONDENTS

GROUPED RESPONSES	FIRST REASON		SECOND REASON		THIRD REASON	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Personal interest, enjoyment and recreation	37	59.6	5	8.1	5	8.1
Scholarship re- ceived and college major	7	11.3				
Profession and part- time vocation	6	9.7	13	21.0	7	11.3
Group participation and social contact	4	6.5	9	14.5	14	22.6
Challenge and intel- lectual satisfac- tion	3	4.8	10	16.1	5	8.1
Need to retain skill			4	6.5	2	3.2
Personal recogni- tion and import- ance	2	3.2	3	4.8	1	1.6
Musical ability	2	3.2	1	1.6	1	1.6
Parental and family influence	1	1.6	1	1.6	3	4.8
Director's influence					2	3.2

Number of respondents involved in post-high school music activities. TABLE XXI lists the post-high school music activities reported by the sixty-two respondents in order of frequency, beginning with orchestra with a total of fifty-two, or 83.9 per cent, and followed by solo and ensemble, chorus, director and/or teacher, band and ending with professional and military with nine, or 14.5 per cent. The question was not answered by ten, or 16.2 per cent, of the respondents. Women dominated most of the activities with the exception of band and professional and military.

TABLE XXI

POST-HIGH SCHOOL MUSIC ACTIVITIES REPORTED  
BY SIXTY-TWO MALE AND FEMALE  
RESPONDENTS, RANKED BY  
FREQUENCY

ACTIVITIES	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Orchestra	22	35.5	33	48.4	52	83.9
Solo and ensemble	8	12.9	11	17.7	19	30.6
Chorus	5	8.1	8	12.9	13	21.0
Director and/ or teacher	5	8.1	7	11.4	12	19.4
Band	7	11.3	3	4.8	10	16.1
Professional and military	8	12.9	1	1.6	9	14.5
No answer	6	9.7	4	6.5	10	16.2

Average number of years experience in post-high school activities. The age groupings in TABLE XXII were arranged differently than in the previous tables utilizing ages. In order to divide the respondents into more even groupings for figuring averages, they were divided into three groups. Twenty-seven were under thirty, nineteen fell in the thirty to thirty-nine age group, and the third group consisted of sixteen respondents who were forty years of age and over. The average number of years participation is given for males and females under each activity.

TABLE XXII

AVERAGE NUMBER OF YEARS EXPERIENCE IN POST-HIGH SCHOOL MUSIC ACTIVITIES REPORTED BY FIFTY-TWO MALE AND FEMALE RESPONDENTS BY AGE GROUPS\*

AGE GROUPS	BAND		ORCHESTRA		CHORUS	
	Male	Female	Male	Female	Male	Female
Under 30	8.5	2.0	8.3	6.8	11.0	3.5
30-39	9.3	2.5	7.4	9.9	4.5	6.8
40 and over	12.5		18.7	15.7	4.0	
	SOLO AND ENSEMBLE		PROFESSIONAL AND MILITARY		DIRECTOR AND TEACHER	
	Male	Female	Male	Female	Male	Female
Under 30	4.0	5.4	8.0		1.6	3.5
30-39	2.0	5.6	9.0	6.0	11.5	10.0
40 and over	19.0		23.0		26.0	

\*Ten respondents did not report any post-high school experience.

## II. EDUCATIONAL HISTORIES

States listed in educational histories of respondents. The states in which respondents reported receiving their education will be found listed in TABLE XXIII.

Twenty states were reported, with Washington being named thirty-one times and Montana nine times. In addition, one respondent reported attending school on a military installation in Newfoundland.

TABLE XXIII

STATES LISTED IN EDUCATIONAL HISTORIES  
OF SIXTY-TWO RESPONDENTS, RANKED  
BY NUMBER OF TIMES NAMED

STATE	NUMBER	STATE	NUMBER
Washington	31	Iowa	1
Montana	9	Missouri	1
Oregon	4	New Jersey	1
Indiana	3	North Dakota	1
California	2	Rhode Island	1
Illinois	2	South Dakota	1
Massachusetts	2	Tennessee	1
Michigan	2	Texas	1
Minnesota	2	Utah	1
New York	2	Newfoundland*	1
Arizona	1		

\*Military installation

Types of schools attended. It will be noted in TABLE XXIV that beginning with the fourth grade, fifty-eight, or 93.6 per cent of the sixty-two respondents attended public schools; this number increases to sixty-one, or 98.4 per cent, during the high school years.

TABLE XXIV  
NUMBER AND PER CENT OF SIXTY-TWO RESPONDENTS  
REPORTING TYPES OF SCHOOLS ATTENDED,  
BY GRADE

GRADE	PUBLIC SCHOOL		OTHER	
	Number	Per cent	Number	Per cent
4	58	93.6	4	6.5
5	57	92.0	5	8.1
6	59	95.1	3	4.8
7	60	96.8	2	3.2
8	60	96.8	2	3.2
9	61	98.4	1	1.6
10	61	98.4	1	1.6
11	61	98.4	1	1.6
12	61	98.4	1	1.6

In TABLE XXV twenty-seven, or 43.5 per cent attended junior high schools in the eighth and ninth grades, and twenty-four, or 38.7 per cent, attended in the seventh grade. One respondent, or 1.6 per cent, in the sixth and tenth grades.

TABLE XXV  
 NUMBER AND PER CENT OF SIXTY-TWO RESPONDENTS  
 REPORTING ATTENDANCE IN JUNIOR HIGH SCHOOL

GRADE	NUMBER	PER CENT
6	1	1.6
7	24	38.7
8	27	43.5
9	27	43.5
10	1	1.6

### III. SCHOOL MUSIC EXPERIENCE

Band and orchestra experience. As shown in TABLE XXVI, twenty men, or 32.3 per cent, of the sixty-two respondents reported at least a year's experience in school bands. Only eight women, or 12.9 per cent, of the respondents reported such experience. A total of twenty-eight respondents, or 45.2 per cent, indicated such experience.

TABLE XXVI  
 NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
 RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
 EXPERIENCE IN BAND

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
20	32.3	8	12.9	28	45.2

By grade, TABLE XXVII indicates a gradual increase in participation in band from a total of seven, or 11.3 per cent, in the fourth grade to ten, or 16.1 per cent, in the sixth. This is followed by a leap of 8.1 per cent in the seventh grade with fifteen, or 24.2 per cent, of the respondents who participated. The increase is more gradual to



twenty-six, or 41.9 per cent who participated in the twelfth grade.

TABLE XXVII  
NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
FEMALE RESPONDENTS REPORTING BAND  
EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4	4	6.5	3	4.8	7	11.3
5	6	9.7	2	3.2	8	12.9
6	8	12.9	2	3.2	10	16.1
7	11	17.7	4	6.5	15	24.2
8	14	22.6	4	6.5	18	29.1
9	16	25.8	7	11.3	23	37.1
10	16	25.8	8	12.9	24	38.7
11	17	27.4	8	12.9	25	40.3
12	17	27.4	9	14.5	26	41.9

TABLE XXVIII shows fifty-seven, or 92 per cent, of the respondents reported at least one year's orchestra experience. Of these, twenty-three, or 37.1 per cent, were male and thirty-four, or 54.9 per cent, were female. A greater number of the males reported participation in orchestra than in band, with 85.2 per cent of the twenty-seven used in the survey indicating at least one year's participation. Ninety-seven point two per cent of thirty-five women reported participation for one year.

TABLE XXVIII  
 NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
 RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
 EXPERIENCE IN ORCHESTRA

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
23	37.1	34	54.9	57	92.0

Fifteen, or 24.2 per cent, of the respondents reported playing in an orchestra in the fourth grade.

TABLE XXIX shows a leap of 11.3 per cent between grades five and six which precedes another rise of 20.8 per cent between grades six and seven, which raises the participation level to a total of thirty-seven, or 59.6 per cent. The rate of orchestra participation reaches a plateau during the high school years, with the exception of an increase of 9.7 per cent between grades ten and eleven. A total of fifty-three, or 85.5 per cent, of the sixty-two respondents reported orchestra participation in the twelfth grade.

Instrumental solo and ensemble experience.

TABLE XXX discloses that nineteen men, or 30.6 per cent, of the respondents and twenty-one women, or 33.9 per cent, reported at least one year of instrumental ensemble experience, for a total of forty, or 64.4 per cent.

TABLE XXIX

NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
FEMALE RESPONDENTS REPORTING ORCHESTRA  
EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4	4	6.5	11	17.7	15	24.2
5	5	8.1	12	19.4	17	27.5
6	5	8.1	19	30.7	24	38.8
7	10	16.1	27	43.5	37	59.6
8	15	24.2	28	45.2	43	69.4
9	16	25.8	29	46.8	45	72.6
10	17	27.4	29	46.8	46	74.2
11	22	35.5	30	48.4	52	83.9
12	21	33.9	32	51.6	53	85.5

TABLE XXX

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
EXPERIENCE AS AN INSTRUMENTAL SOLOIST

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
19	30.6	21	33.9	40	64.5

As shown in TABLE XXXI, the increase in solo work is relatively even from a total of six, or 9.6 per cent, who participated in the fourth grade to thirty-four, or 54.9 per cent, in the eleventh, where a sharp increase of

11.2 per cent is evident. There is a decline of 1.7 per cent the following year.

TABLE XXXI

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING INSTRUMENTAL  
SOLO EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4	3	4.8	3	4.8	6	9.6
5	3	4.8	4	6.5	7	11.3
6	7	11.3	6	9.7	13	21.0
7	8	12.9	7	11.3	15	24.2
8	9	14.5	8	12.9	17	27.4
9	11	17.7	10	16.1	21	33.8
10	13	21.0	12	19.4	25	40.4
11	18	29.1	16	25.8	34	54.9
12	17	27.4	16	25.8	33	53.2

TABLE XXXII pictures fourteen men, or 22.8 per cent, of the respondents and twenty-one women, or 33.9 per cent, reporting instrumental ensemble experience of at least one year, giving a total of thirty-five, or 56.7 per cent.

In TABLE XXXIII, the increase in ensemble work is fairly even with a range of three, or 4.8 per cent, who participated in the fourth grade ranging upward to a total of thirty-three, or 53.2 per cent, in the twelfth. It remains stationary between grades seven and eight.

TABLE XXXII

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
EXPERIENCE IN AN INSTRUMENTAL ENSEMBLE

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
14	22.8	21	33.9	35	56.7

TABLE XXXIII

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING INSTRUMENTAL  
ENSEMBLE EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4	2	3.2	1	1.6	3	4.8
5	2	3.2	1	1.6	3	4.8
6	2	3.2	2	3.2	4	6.4
7	3	4.8	7	11.3	10	16.1
8	5	8.1	5	8.1	10	16.1
9	8	12.9	11	17.7	19	30.6
10	12	19.4	14	22.6	26	42.0
11	14	22.6	19	30.6	33	53.2
12	14	22.6	19	30.6	33	53.2

Chorus and glee club experience. The data in TABLE XXIV shows that of the twenty-nine, or 46.8 per cent, of the respondents who participated in a choral organization for at least one year, fourteen were male and fifteen were female. TABLE XXXV pictures a steady

TABLE XXXIV

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
EXPERIENCE IN CHORUS

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
14	22.6	15	24.2	29	46.8

TABLE XXXV

NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
FEMALE RESPONDENTS REPORTING CHORAL  
EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4	4	6.5	7	11.3	11	17.8
5	3	4.8	9	14.5	12	19.3
6	3	4.8	8	12.9	11	17.7
7	5	8.1	4	6.5	9	14.6
8	4	6.5	4	6.5	8	13.0
9	3	4.8	4	6.5	7	11.3
10	5	8.1	4	6.5	9	14.6
11	10	16.1	6	9.7	16	25.8
12	7	11.3	9	14.5	16	25.8

decrease in choral participation from a total of twelve, or 19.3 per cent, in the fifth grade to seven, or 11.3 per cent, in the ninth grade. This is followed by a slight rise in the tenth grade and an even greater rise to 25.8 per cent in the eleventh and twelfth grades. The range of participation in choral work lies between a total of eleven, or 17.8 per cent, who participated in the fourth grade and sixteen, or 25.8 per cent, in the eleventh and twelfth grades.

Four men, or 6.5 per cent, of the respondents and ten women, or 16.1 per cent, reported glee club experience, as depicted in TABLE XXXVI. The total is fourteen, or 22.6 per cent. Participation in glee clubs was practically nonexistent until the seventh grade, where, in TABLE XXXVII, a total of four, or 6.4 per cent, of the respondents reported experience. Participation reaches its highest in grades eight and nine with a total of eight, or 12.9 per cent, of the respondents participating. A total of seven, or 11.3 per cent, participated in glee clubs in grades eleven and twelve.

TABLE XXXVI  
NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
EXPERIENCE IN GLEE CLUB

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
4	6.5	10	16.1	14	22.6

TABLE XXXVII

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING GLEE CLUB  
EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4						
5			1	1.6	1	1.6
6						
7	1	1.6	3	4.8	4	6.4
8	3	4.8	5	8.1	8	12.9
9	4	6.5	4	6.5	8	12.9
10	4	6.5	2	3.2	6	9.7
11	3	4.8	4	6.5	7	11.3
12	3	4.8	4	6.5	7	11.3

Vocal solo and ensemble experience. TABLE XXXVIII shows eight, or 12.9 per cent, of the respondents indicated at least one year's experience in a vocal ensemble. Three, or 4.8 per cent, were male and five, or 8.1 per cent, were female. It will be noted in TABLE XXXIX that no solo work was reported until the eighth grade where one, or 1.6 per cent, of the respondents had experience. The number involved in solo work increases to the eleventh grade where a maximum of seven, or 11.3 per cent, is found. There is a slight decline in the twelfth grade.



TABLE XXXVIII

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
EXPERIENCE AS A VOCAL SOLOIST

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
3	4.8	5	8.1	8	12.9

TABLE XXXIX

NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
FEMALE RESPONDENTS REPORTING VOCAL  
SOLO EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4						
5						
6						
7						
8	1	1.6			1	1.6
9	2	3.2			2	3.2
10	2	3.2	2	3.2	4	6.4
11	3	4.8	4	6.5	7	11.3
12	4	6.5	2	3.2	6	9.7

A total of seven, or 11.3 per cent, indicated vocal ensemble experience as shown in TABLE XL. Of these, three, or 4.8 per cent, were men and four, or 6.5 per cent women. Only one respondent, or 1.6 per cent, reported

ensemble work in the fourth, fifth and sixth grades, as indicated in TABLE XLI. No experience was reported in the seventh grade. A total of two, or 3.2 per cent, who participated is found in the eighth grade ranging up to nine, or 14.6 per cent, in the twelfth.

TABLE XL

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE RESPONDENTS REPORTING AT LEAST ONE YEAR'S EXPERIENCE IN A VOCAL ENSEMBLE

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
3	4.8	4	6.5	7	11.3

TABLE XLI

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE RESPONDENTS REPORTING VOCAL ENSEMBLE EXPERIENCE, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num-ber	Per cent	Num-ber	Per cent	Num-ber	Per cent
4			1	1.6	1	1.6
5			1	1.6	1	1.6
6			1	1.6	1	1.6
7						
8	1	1.6	1	1.6	2	3.2
9	2	3.2			2	3.2
10	4	6.5	2	3.2	6	9.7
11	4	6.5	2	3.2	6	9.7
12	4	6.5	5	8.1	9	14.6

Private instrumental study. TABLE XLII depicts forty-six, or 74.2 per cent, of those surveyed received private instrumental instruction for at least one year. By grades, TABLE XLIII discloses a range of fifteen, or 24.2 per cent, who participated in the fourth grade to thirty-nine, or 62.4 per cent, in the eleventh. There is

TABLE XLII

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE YEAR'S  
PRIVATE INSTRUMENTAL STUDY

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
15	24.2	31	50.0	46	74.2

TABLE XLIII

NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
FEMALE RESPONDENTS REPORTING PRIVATE  
INSTRUMENTAL STUDY, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4	4	6.5	11	17.7	15	24.2
5	6	9.7	16	25.8	22	35.5
6	10	16.1	19	30.6	29	46.7
7	12	19.4	19	30.6	31	50.0
8	13	20.5	20	32.2	33	52.7
9	15	24.2	23	37.1	38	61.3
10	14	22.6	24	38.7	38	61.3
11	13	20.5	26	41.9	39	62.4
12	11	17.7	24	38.7	35	56.4

a sharp rise indicated during the early years which levels off at grades ten and eleven, with a slight decline in grade twelve.

Private voice and piano study. As shown in TABLE XLIV, two women, or 3.2 per cent, of the sixty-two respondents reported private vocal study. TABLE XLV shows

TABLE XLIV  
NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE  
YEAR'S PRIVATE VOCAL STUDY

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
		2	3.2	2	3.2

TABLE XLV  
NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
FEMALE RESPONDENTS REPORTING PRIVATE  
VOCAL STUDY, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
7			1	1.6	1	1.6
8			1	1.6	1	1.6
9						
10			1	1.6	1	1.6
11			2	3.2	2	3.2
12			1	1.6	1	1.6

that one woman reported receiving voice lessons in grades seven, eight and ten, with none reported in the ninth grade. Two women, or 3.2 per cent, reported voice lessons in the eleventh grade and one in the twelfth.

Respondents who reported receiving at least one year of private piano instruction are shown in TABLE XLVI. A total of twenty-six, or 41.9 per cent, of the respondents reported private piano lessons. Of these, eleven, or 17.7 per cent, were men and twenty-six, or 41.9 per cent, were women. TABLE XLVII illustrates that with the exception of the tenth grade, there is a marked decline in private piano instruction which ranges from a total of twenty-one, or 33.9 per cent, in the fourth grade to eleven, or 11.3 per cent, in the twelfth. This is in direct contrast to the increase in instrumental participation depicted by TABLE XXVII on page 34, TABLE XXIX on page 36, TABLE XXXI on page 37, TABLE XXXIII on page 38, and TABLE XLIII on page 44.

TABLE XLVI

NUMBER AND PER CENT OF SIXTY-TWO MALE AND FEMALE  
RESPONDENTS REPORTING AT LEAST ONE  
YEAR'S PRIVATE PIANO STUDY

M A L E		F E M A L E		T O T A L	
Number	Per cent	Number	Per cent	Number	Per cent
11	17.7	15	24.2	26	41.9

TABLE XLVII  
 NUMBER AND PER CENT OF SIXTY-TWO MALE AND  
 FEMALE RESPONDENTS REPORTING PRIVATE  
 PIANO STUDY, BY GRADE

GRADE	M A L E		F E M A L E		T O T A L S	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
4	7	11.3	14	22.6	21	33.9
5	6	9.7	15	24.2	21	33.9
6	5	8.1	12	19.4	17	27.5
7	4	6.5	9	14.5	13	21.0
8	3	4.8	8	12.9	11	17.7
9	2	3.2	7	11.6	9	14.8
10	3	4.8	7	11.6	10	16.4
11	3	4.8	5	8.1	8	12.9
12	3	4.8	4	6.5	7	11.3

#### IV. EVALUATION OF FACILITIES, MUSIC, PERFORMANCE, AND DIRECTORS

In an effort to simplify the presentation of data from this section of the questionnaire, the writer has taken the liberty of presenting only the total number of responses under each rating for each area evaluated. It was felt that the data presented by grade held little or no meaning, and that the total number of responses for each rating was the most valid. Since there were nine grade levels represented on the questionnaire, and sixty-two questionnaires, these two numbers multiplied together equal

558 possible responses evaluating each area. This number was used when computing all percentages for this section of the questionnaire.

Facilities. TABLE XLVIII illustrates that 182, or 32.6 per cent, of 558 possible responses rated the lighting and 175, or 31.4 per cent, rated the acoustics in the music facilities of the school they attended as average. The amount of room available was rated between above average and superior, with 118 responses, or 21.2 per cent, rating it above average and 126, or 22.6 per cent, rating it superior. Both the average and above average ratings received 116, or 20.8 per cent, of the responses under the heading of pleasant surroundings. Four respondents did not answer this question.

Music. In TABLE XLIX, 271, or 48.6 per cent, of the responses indicated that the music played in school was challenging, eight, or one tenth of one per cent, that it was too difficult and eighty-three, or 14.9 per cent, that it was too easy.

The data in TABLE L shows the variety of music played rated as above average by 112, or 20.1 per cent, of the responses, while 116, or 20.8 per cent, rated it as superior. Seven respondents did not answer this question.

TABLE XLVIII

NUMBER AND PER CENT OF FIVE HUNDRED FIFTY-EIGHT  
 POSSIBLE RESPONSES EVALUATING SCHOOL  
 MUSIC FACILITIES IN GRADES FOUR  
 THROUGH TWELVE\*

FACILITY	SUPERIOR		ABOVE AVERAGE		AVERAGE		BELOW AVERAGE		NO ANSWER	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Lighting	93	16.6	83	14.9	182	32.6	33	5.8	167	30.1
Acoustics	41	7.3	101	18.1	175	31.4	58	12.5	183	30.7
Enough room	126	22.6	118	21.2	86	15.4	56	10.0	172	30.8
Pleasant surroundings	94	16.8	116	20.8	116	20.8	42	7.5	368	65.9

\*Fifty-eight of the sixty-two respondents reported. This table gives the total number of responses for the nine grades under each rating.



TABLE XLIX

NUMBER AND PER CENT OF FIVE HUNDRED FIFTY-EIGHT  
POSSIBLE RESPONSES EVALUATING THE DEGREE  
OF DIFFICULTY OF MUSIC PLAYED IN  
GRADES FOUR THROUGH TWELVE\*

CHALLENGING		TOO DIFFICULT		TOO EASY		NO ANSWER	
Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
271	48.6	8	.1	83	14.9	196	36.4

\*Fifty-five of the sixty-two respondents reported.

TABLE L

NUMBER AND PER CENT OF FIVE HUNDRED FIFTY-EIGHT  
POSSIBLE RESPONSES EVALUATING THE VARIETY  
OF MUSIC PLAYED IN GRADES  
FOUR THROUGH TWELVE\*

SUPERIOR		ABOVE AVERAGE		AVERAGE		BELOW AVERAGE		NO ANSWER	
Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
116	20.8	112	20.1	84	15.1	26	4.7	220	39.3

\*Fifty-five of the sixty-two respondents reported.

Public performance. One-hundred-fifty-eight, or 28.3 per cent, of the responses indicated much performance during their school music experience, as shown in TABLE LI. One-hundred-ninety-nine, or 35.7 per cent, of the responses indicated that performance had much bearing on

TABLE LI  
NUMBER AND PER CENT OF FIVE HUNDRED FIFTY-EIGHT POSSIBLE  
RESPONSES EVALUATING PUBLIC PERFORMANCE  
IN GRADES FOUR THROUGH TWELVE\*

AREA OF EVALUATION	MUCH		SOME		LITTLE		NONE		NO ANSWER	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Amount of performance	158	28.3	116	20.8	79	14.2	21	3.8	184	32.9
Bearing on retaining interest	199	35.7	73	13.1	35	6.3	47	8.4	204	36.5

\*Fifty-five of the sixty-two respondents reported.

retaining interest in music participation, while seventy-three, or 13.1 per cent, indicated some bearing. A very small percentage indicated little or no bearing. Seven respondents did not answer this question.

Evaluation of directors. In TABLE LII, the evaluation of directors in six areas is depicted. Under knowledge of instruments the directors were rated superior by 180, or 32.3 per cent, of the possible responses; above average by 111, or 19.9 per cent; average by sixty-one, or 10.9 per cent; and below average by twenty-nine, or 5.2 per cent, of the 558 possible responses. One-hundred-seventy-seven, or 31.7 per cent, of the possible responses were left unanswered.

Under the heading of easy to understand, the directors were rated superior by 200, or 35.8 per cent, of the possible responses; above average by 117, or 21 per cent; average by sixty-two, or 11.1 per cent; and below average by four, or .8 per cent. The number of responses left unanswered was 175, or 31.3 per cent, of the total possible.

Under easy to follow, the respondents rated their directors superior by 191 responses, or 34.2 per cent, of the total possible; above average by 132, or 23.7 per cent; average by fifty-one, or 9.1 per cent; and below average by seven, or 1.4 per cent. The number of responses left unanswered was 177, or 31.7 per cent, of the total

TABLE LII

NUMBER AND PER CENT OF FIVE HUNDRED FIFTY-EIGHT POSSIBLE RESPONSES  
EVALUATING DIRECTORS IN GRADES FOUR THROUGH TWELVE\*

AREA OF EVALUATION	SUPERIOR		ABOVE AVERAGE		AVERAGE		BELOW AVERAGE		NO ANSWER	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Knowledge of instruments	180	32.3	111	19.9	61	10.9	29	5.2	177	31.7
Easy to under- stand	200	35.8	117	21.0	62	11.1	4	.8	175	31.3
Easy to follow	191	34.2	132	23.7	51	9.1	7	1.4	177	31.7
Interpretation	145	26.0	109	19.5	99	17.8	25	4.5	180	32.3
Personality rating	198	35.3	132	23.7	48	8.6	19	3.7	161	28.7
General rating	173	31.0	142	25.4	62	11.1	14	2.6	167	29.9

\*Fifty-seven of the sixty-two respondents reported.

possible.

In the area of interpretation, the directors were rated superior by 145 responses, or 26 per cent, of the total number of responses possible; above average by 109, or 19.5 per cent; average by ninety-nine, or 17.8 per cent; and below average by twenty-five, or 4.5 per cent. The number of responses left unanswered was 180, or 32.3 per cent, of 558 possible responses.

The directors' personalities were rated superior by 198 responses, or 35.3 per cent, of the total possible; above average by 132, or 23.7 per cent; average by forty-eight, or 8.6 per cent; and below average by nineteen, or 3.7 per cent. The responses left unanswered numbered 161, or 28.7 per cent, of the total number possible.

Under general rating, the directors were rated superior by 173, or 31 per cent, of the total possible; above average by 142, or 25.4 per cent; average by sixty-two, or 11.1 per cent, and below average by fourteen, or 2.6 per cent. The number of responses left unanswered was 167, or 29.9 per cent, of 558 possible responses.

## CHAPTER III

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The problem of this study was to survey the school music experiences of a group of adult performers who were participating in community orchestras.

Data for the study were obtained by questionnaire from the personnel of three community orchestras. These orchestras were the Missoula Symphony Orchestra, Missoula, Montana; the University of Puget Sound-Tacoma Symphony, Tacoma, Washington; and the Symphonic Strings, Olympia, Washington.

#### I. SUMMARY

Of the one hundred sixty questionnaires sent out, sixty-two were used in this study. Of this number, slightly more than half were received from women. The ages of the largest percentage of respondents ranged between the ages of twenty and thirty-nine years.

The three occupations most often listed by respondents were Public School Music Teacher, Housewife, and College Student, in that order. In the area of higher education, 66 per cent of the sixty-two respondents had

received Bachelor's Degrees, 23 per cent Master's Degrees and 11 per cent had received Doctoral Degrees.

Of the major instruments listed by respondents, the violin was ranked first, followed by the cello. Of the minor instruments reported, the piano was first, followed by the clarinet. Over 69 per cent of the sixty-two respondents reported playing a minor instrument. Forty-two per cent reported one minor instrument and 23 per cent reported two.

More than half of the respondents reported that while in school they owned their instruments, 19 per cent reported that they rented, and 29 per cent reported that they both owned and rented instruments. Rented instruments were reported to be in good repair by 44 per cent of the respondents.

Theory was reported taught in rehearsal by 29 per cent of the respondents. The same percentage reported theory taught in a special class.

The first two reasons for participating in the school music program, in order of importance, were Personal Interest and Enjoyment, and Parental Influence. The major reasons given for post-high school music activity were Personal Interest, Enjoyment and Recreation; and Group Participation and Social Contact.

The orchestra was listed by 84 per cent of the respondents as their major post-high school music

activity, while 31 per cent reported solo and ensemble experience.

Respondents in this survey attended school in twenty states and the Province of Newfoundland. Over 98 per cent reported attending public schools, and more than 43 per cent of these had attended junior high schools.

School orchestra experience in the twelfth grade was indicated by 86 per cent of the respondents. Experience in a school band in grade twelve was reported by 42 per cent. Vocal experience was substantially less. Those enrolled in private instrumental study ranged upward from 24 per cent in grade four to 56 per cent in grade twelve.

Respondents rated the lighting in the music facilities they encountered in their school music experience as average. Acoustics and surroundings were rated as average and above average, and spaciousness as above average and superior.

The majority of respondents answering the question rated the music they played while in school as superior and above average.

Twenty-eight per cent of the respondents experienced much public performance while in the school program; in addition, 36 per cent felt that public performance had much bearing on the retention of their interest in music.



The directors under which the respondents worked were rated above average and superior in the Knowledge of Instruments, Clarity of Explanation, Clarity in Conducting, Interpretation, Personality, and in a General Rating.

## II. CONCLUSIONS

The following conclusions are based on the data gathered in this survey:

1. All the respondents but one had some college education. This could be accounted for by the fact that the orchestras surveyed were situated in or near college communities with populations "loaded" with college personnel. Since the investigator made no provision for checking on the questionnaires not returned, there was no way of learning the educational backgrounds of those who did not answer. The writer feels that college educated people tend to have stronger interest in furthering the education and welfare of others, and thus would be more inclined to find time to complete a questionnaire of this type.

2. The validity of some data is doubtful because, in the investigator's opinion, many respondents, as instructed in the questionnaire, declined to answer because they could not remember the situations or people clearly enough to give a valid rating. In addition, respondents were asked to evaluate areas which they, as

students, would not have had the maturity or background to understand.

3. The majority of the respondents owned their instruments while in school.

4. The respondents rated the music played in school as above average.

5. The respondents indicated that public performance was an important factor in interest retention.

6. The music teachers encountered by the respondents while in school were above average.

### III. RECOMMENDATIONS

The writer feels there are three areas in which further study is indicated.

1. One of the ingredients necessary to create and maintain a high level of student interest is a well balanced and varied repertoire for school groups. Research designed to determine which composers, types of music, or historical periods seem to excite and hold student interest would be of value. The music educator would then be better able to plan a widely varied program and still incorporate music which would keep student interest at an optimum level.

2. A study aimed at determining the length, number and type of performances to be scheduled in each school year is recommended. The writer has long felt that

public performance should be an integral part of the music curriculum, and as an interest builder it should be a regularly scheduled goal toward which to work. However, his observations have led him to believe that many administrators and music educators feel that performance should not be an important part of the program.

3. A study of the techniques and methods of a number of successful directors regarding rehearsal, discipline and the teaching of music fundamentals would be of importance. A good director can help his students gain enjoyment and interest in their music regardless of inadequacies in the physical aspects of the music department.

The purpose of this paper has been to discover the school music experiences of a group of adults who were still active in performance. The writer feels that the reasons for their interest in playing can be found in their past experiences. These experiences could bring the same response in others if they could be discovered and developed. Such data could then be used by music educators to help promote a lasting interest in an ever increasing number of students.

In our ever-changing, complex society more and more of the citizenry will be searching for wholesome ways of releasing growing tensions and spending increasing leisure time. It is felt that music possesses a quality capable of enriching home and civic life and that a nation

with a love of music and an appreciative understanding of it probable possesses the greatest single resource for happy and wholesome living.<sup>9</sup>

It is the hope of this writer that other graduate students will deem the recommended studies to be important enough to undertake further investigation to prove their benefit to the music program. Such benefit would come not only by interesting more students in music while in school, but by retaining that interest throughout the years following.

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<sup>9</sup>Peter W. Dykema and Hannah M. Cundill, School Music Handbook (Boston: Buchard and Company, 1955), p. 2.

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## APPENDIX



1829 North Central  
Olympia, Washington

Dear Fellow Musician:

Because you are an active member of a musical organization, you have been chosen as a participant in a study from which it is hoped a correlation may be found between adults who are actively engaged in music activities and certain of their elementary and high school music experiences.

The enclosed questionnaire is designed to provide information helpful in determining which music experiences of the student are of most value in creating a lasting interest in music beyond the completion of high school. Students with such interest continue to use their musical skills and knowledge long after leaving high school, thus gaining much personal pleasure and satisfaction, as well as often serving their church and community through music.

In an effort to save time, the questionnaire has been made as objective as possible with most of the questions requiring a simple check mark under each heading for each school year. Only those questions on pages one and two requiring written information need more than the check mark. Leave blank those areas which you do not remember or which are not applicable.

The information gained from this study will be compiled and presented in a thesis for a Master of Music Education Degree at Montana State University. If you are interested in the results of the study, a summary will be gladly forwarded to you if you will write your name and address in the space provided on page one.

I am sure that as a musician, you are interested in promoting an increased and lasting interest in music among our school music students and will want to take the few minutes time necessary to complete the form enclosed. A stamped, addressed envelope is enclosed for its return.

Thank you very much for your time and cooperation.

Sincerely yours,

David H. Lindley

A QUESTIONNAIRE EVALUATING SCHOOL MUSIC  
EXPERIENCES AND SURVEYING POST HIGH  
SCHOOL MUSIC ACTIVITIES

I GENERAL INFORMATION

Occupation \_\_\_\_\_ Age \_\_\_\_\_ Male \_\_\_\_\_ Female \_\_\_\_\_  
 Year Completed Twelfth Grade \_\_\_\_\_  
 College Work: 1 yr. \_\_\_\_\_ 2 yrs. \_\_\_\_\_ 3 yrs. \_\_\_\_\_  
 Bachelor's Degree? Year \_\_\_\_\_ Major \_\_\_\_\_  
 Master's Degree? Year \_\_\_\_\_ Major \_\_\_\_\_  
 Doctorate? Year \_\_\_\_\_ Major \_\_\_\_\_

Major Instrument \_\_\_\_\_ Year Began \_\_\_\_\_  
 Minor Instrument(s) \_\_\_\_\_ Year Began \_\_\_\_\_  
 Did you own your own instrument? Yes \_\_\_\_\_ No \_\_\_\_\_  
 Comments:

Did you rent a school instrument? Yes \_\_\_\_\_ No \_\_\_\_\_  
 Comments:

Were rented instruments generally in good repair?  
 Yes \_\_\_\_\_ No \_\_\_\_\_

Was some theory taught as a regular part of group rehearsals?  
 Yes \_\_\_\_\_ No \_\_\_\_\_ As a special class? Yes \_\_\_\_\_ No \_\_\_\_\_

List in order of importance three reasons why you participated in music in school.

- 1.
- 2.
- 3.

List in order of importance three reasons why you have continued in music after high school.

- 1.
- 2.
- 3.

List music activities since high school. Give number of years of participation in each.

Complete if you wish summary forwarded to you.

Name \_\_\_\_\_ Address \_\_\_\_\_





VII EVALUATION OF DIRECTORS

CHECK ( ) A RATING IN EACH AREA FOR EACH GRADE. USE THE FOLLOWING SCALE: A - SUPERIOR, B - ABOVE AVERAGE, C - AVERAGE, D - BELOW AVERAGE.

GRADE	KNOWLEDGE OF INSTRUMENTS				EASY TO UNDERSTAND				EASY TO FOLLOW				INTER- PRETATION				PERSONALITY RATING				GENERAL RATING			
	A	B	C	D	A	B	C	D	A	B	C	D	A	B	C	D	A	B	C	D	A	B	C	D
4																								
5																								
6																								
7																								
8																								
9																								
10																								
11																								
12																								