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The Superintendent's Point of View Concerning the High School Music Program in the Public Schools of Washington State

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THE SUPERINTENDENT'S POINT OF VIEW CONCERNING
THE HIGH SCHOOL MUSIC PROGRAM IN THE
PUBLIC SCHOOLS OF WASHINGTON STATE

A Thesis
Presented to
the Graduate Faculty
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
J. Russell Uusitalo

June, 1958

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by
M. Russell
1968

APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

INTRODUCTION

Music educators and their administrators must share a basic philosophy concerning the music program if the most educationally desirable procedures, aims and objectives are to be realized. Once this mutual understanding is established, music educators, with the aid of their administrators, may work toward integrating the music program with the total school curriculum and the community. As Catherine McHugh has reported, "A program that is operating effectively is closely woven with the life of the individual, the school, the administration, staff, and community."¹

THE PROBLEM

If it is assumed that this mutual understanding between administrators and music educators is the first step in obtaining a successful music program, it may also be assumed that the lack of this understanding could cause conflicts detrimental to the program.

IMPORTANCE OF THE STUDY

In the interest of better music programs and to further the communication between school music educators and their

¹Catherine McHugh, "Evaluating a Music Program," Music Educators Journal, February, 1956, p. 64.

administrators, it will be the purpose of this study to discuss and investigate the high school music program from the superintendent's point of view. The philosophies and convictions of 200 superintendents in the State of Washington will be utilized in this study.

LIMITATIONS OF THE STUDY

This study was limited to 220 superintendents of high school districts in the State of Washington.

When first considered, it was hoped that the study could include a survey of the principals and music directors of the respective school districts. The expense of such a survey was considered prohibitive however, and the survey was therefore limited to the superintendents.

A further limitation is acknowledged in the status of the investigator as a music educator. Although every effort has been made toward objectivity, interpretation and handling of the data may have been affected by the writer's training and experience in a specialized field.

DEFINITION OF TERMS USED

Administrator.

The superintendent or the principal.

Superintendent.

The chief executive of a school district, subordinate only

to the Board of Education.

Principal.

The administrator whose duties are confined to the high school.

Music Teacher, Director, Instructor, or Supervisor.

These terms will be used synonymously and relate to those music educators directly concerned with the high school music program.

Balanced Program.

The total integrated high school curriculum.

Music Program.

The high school music curriculum.

SUMMARY

In the preceding pages, an attempt has been made to point out some of the reasons for, and limitations of, the present study. It is hoped that the remaining chapters will disclose information which will help to further the relations of music educators and their administrators.

CHAPTER II

REVIEW OF THE LITERATURE

In order to fully appreciate the superintendent's point of view concerning the high school music program, it seems appropriate here to review certain factors which may serve to influence his philosophy of music education. Particularly significant in this regard would seem to be his views on the total educational program, general education, music as a part of the balanced program, and the superintendent's specific responsibility to the high school music program. The remainder of this chapter will be devoted to a review of pertinent literature.

THE ROLE OF THE SUPERINTENDENT IN THE TOTAL EDUCATIONAL PROGRAM

Elwood P. Cubberley, in his book Public School Administration, describes the role of the superintendent in this way:

His is the central office in the school system, up to which and down from which authority, direction, and inspiration flow. He is the organizer and director of work of the schools in all their different phases, and the representative of the schools and all for which the schools stand before the people of the community. He is the executive officer of the school board, and also its eyes, and ears, and brains. He is the supervisor of instruction in the schools, and also the leader, adviser, inspirer, and friend of the teachers, and between them and the board of education he must at times, interpose as an arbiter. Amid all his various duties, however, the interests of the children in the schools must be his chief care, and

the larger educational interests of the community as a whole he must keep constantly in mind.¹

Although this description dates back thirty years, it still seems to aptly describe the "role" of most superintendents of schools today.

The superintendent's concern for the children in his respective situation naturally leads to what is considered his major responsibility--the curriculum.

The curriculum, comprising the ordered content of what is taught, the experiences which children have under school auspices, and instructional services, is the end of all administration.²

"It is incumbent on the chief administrator of a school system to make curriculum development one of his major concerns . . . the curriculum is a reflection of the basic philosophy of a school system."³

An attempt has been made to create a realization of the concepts that encompass the superintendent's general educational philosophy. What is general education?

¹Elwood P. Cubberley, Public School Administration. Boston: Houghton-Mifflin Co., 1929, p. 222.

²C. Grieder and W. E. Rosenstengel, Public School Administration. New York: The Ronald Press Company, 1954, p. 159.

³Ibid., p. 167.

GENERAL EDUCATION

McMurray has described general education in this way:

The aim of general education is to use our accumulated knowledge, values, and skills to acquaint everyone with those more subtle forces in his world which influence his life, with the hope that, if he learns of their existence and their force, he can control his relations with environment to gain more of good and less of preventable bad outcomes.⁴

Another definition of general education is offered by

Koontz:

General education must inculcate an appreciation for and an understanding of the elements of our heritage of Western culture in order that our youth might better interpret the world in which we now live. One of the expressed objectives of general education is to develop an understanding and enjoyment of literature, and arts, and other cultural activities as the expression of personal and social experience. Literature and the arts have been called the keys which often serve to open doors to all understanding of people in other lands and times. It is through the study of great literature and art that one may participate vicariously in a wide range of human thought and experience far beyond the compass of one's own life.⁵

Having seriously considered the foregoing descriptions of general education, it might be concluded that the function of general education is to provide a balance of experiences which contribute to the individual's success in society.

⁴Foster McMurray, "Pragmatism in Music Education," Basic Concepts in Music Education. Chicago: The University of Chicago Press, The National Society for the Study of Education, 1958, p. 41.

⁵James E. Koontz, "Music and General Education," Music Educator's Journal, Vol. 42, No. 3, January, 1956, p. 20.

MUSIC AND THE BALANCED PROGRAM

Music, being recognized as one of the arts, is assumed to be a part of general education. More specifically it is regarded as being a part of a balanced program of education. The following has been reported by the American Association of School Administrators:

In music, developments point toward a greater realization that music cannot or at least should not stand alone and apart from the other areas of learning in the school curriculum. While those in charge of the music education program have specific outcomes which they expect to attain at each level, much of what children do grows out of demands from various sources. The music teacher must, in such a program, evaluate the demands made upon the music program, in terms of their inherent worth, their value to pupil growth, and the time available.⁶

Another view, relating to music in a balanced total program of education, is expressed by Thurber H. Madison, Associate Professor of Music Education, Indiana University. Mr. Madison suggests the following:

Just as music should be related to the child's total growth and personality, so should the music program taken as a whole, stand in harmonious and consistent relationship to the total school program.⁷

⁶Frank W. Hubbard, ed., American School Curriculum, 31st Yearbook of the American Association of School Administrators, Washington, D. C.: A Department of the National Education Association, 1953, pp. 179-80.

⁷Thurber H. Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education, 57th Yearbook of the National Society for the Study of Education. Chicago: The University of Chicago Press, 1958, p. 21.

While music has come to be regarded as part of a balanced program, it has also been referred to as an essential part of the total educational program. This concept will be discussed in the following paragraphs.

Hobart H. Sommers, Assistant Superintendent of Schools, Chicago, Illinois, believes that music is an indispensable part of total education.

Of all the cultural subjects, music offers the most universal and most rewarding opportunities. It contributes to all seven of the basic functions of education:

1. It aids the child's physical and mental health
2. It develops coordination, relieves tension, and stimulates precise thinking
3. It helps to prepare children for a vocation
4. It contributes to a harmonious home life
5. It provides a wholesome use of leisure time
6. It teaches cooperation and good citizenship
7. It fosters punctuality, industry, integrity, and tolerance.⁸

Again concerning music as an essential, the following is offered by Alexander J. Stoddard, former president of the American association of School Administrators:

Music. . . is now one of the fundamentals in the program of the schools. . . We need the help of music more than ever before, all over the world--and we need it especially in our own country. . . this is the time to step up our emphasis on music education; let our music in the schools and colleges and churches, and in our community organizations of all kinds become more active than ever before. . . We need the help of all

⁸Hobart H. Sommers, "Music In a Modern School Program," The School Executive, May, 1951, p. 46.

possible musical resources in order to keep our balance in these troublesome times when the whole world seems somewhat out of joint.⁹

Having suggested some points which are basic to the superintendent's philosophy, it is necessary to clarify his responsibilities as they directly relate to the music program in the high school.

THE SUPERINTENDENT'S RESPONSIBILITY TO THE HIGH SCHOOL MUSIC PROGRAM

"The titular head of a school system. . . is concerned with the development of the music program in an administrative capacity. That is, he is ultimately responsible for the direction of organized curriculum development and for the provision of educational facilities which this will entail."¹⁰

Functional Values.

Pertaining to curriculum development at the high school level (or any level for that matter), it can be stated that the superintendent must be fully aware of the functional values that music has to offer. As Benjamin C. Willis, General Superintendent of Schools,

⁹Alexander J. Stoddard, "Music Becomes a Fundamental," Music Educators Journal, Vol. 34, No. 5, April-May, 1948, p. 24.

¹⁰Robert House, "Curriculum Construction in Music Education," Basic Concepts In Music Education, 57th Yearbook of the National Society for the Study of Education. Chicago: The University of Chicago Press, 1958, p. 256.

Chicago, Illinois, has said:

Any subject has a functional value when it contributes to the general well-being of the individual and when it helps him to participate fully and more effectively in the life of the society in which he lives and works. Certainly music has a functional value, and this is related to the important responsibility it has in education for citizenship.¹¹

Significant values to be derived from participation in music are as follows:

1. Music offers an opportunity for self-expression through a group activity. . . self-assurance, self-realization, personal security, and respect for the achievements of others
2. Music offers an opportunity to develop moral and spiritual values and to satisfy aesthetic needs. . . expressing, creating, or enjoying beauty when singing a song, playing a tune, or just listening
3. Music provides a medium through which boys and girls can make direct contributions to their community during their school days and thus acquire a consciousness of the responsibility of the individual to the community
4. Music offers a medium for understanding other people, their culture, and their problems. . . it is a universal tool of communication; it transcends the boundaries of nations; it promotes the brotherhood of man
5. Through music the student is led to a realization that the arts, of which music is one, have been of indisputable importance throughout history.¹²

Guiding Principles.

Having pointed out some of the "values" that can be derived

¹¹Benjamin C. Willis, from an address given at the Music Educators National Conference Biennial Convention. Chicago: 1954. "Music in American Education," Source Book Number Two, Ed. by H. N. Morgan, 1955, p. 2.

¹²Ibid., p. 3.

from music participation, it is necessary to understand that there must be certain "guiding principles" which govern the organization of the high school music program. This is necessary from the administrator's point of view if the purposes and objectives of music education are to be achieved. Ralph E. Rush, Chairman of the Department of Music Education, University of Southern California, suggests the following "Eight Basic Principles:"

1. The music program should be so organized that it is a basic and accepted part of the total educational program of the schools
2. The total music program should be organized to serve a maximum number of students
3. The music program should be so organized that it conforms to best accepted practices of all school departments
4. The music program should be so organized that it not only reaches every child but also helps each individual to learn to think, feel, and act in a creative manner
5. The music program should be so organized that all the controls of the program remain within the schools
6. The music program should be so organized that there is a fine balance between all aspects such as orchestra, choir, band, appreciation, and any other offerings
7. The music program should be so administered that it reaches into and vitalizes not only the program of the fine arts in school, but also correlates with all school subjects
8. The music program should be so organized to serve the whole child, including social, physical, and emotional development.¹³

Up to this point the description of the superintendent's responsibility to the high school music program has been general,

¹³Ralph E. Rush, "Basic Purposes and Objectives of Music Education," Music Educator's Journal, January, 1952, p. 43.

such as the values of music participation and guiding principles of organization. Some specific, and perhaps more tangible, aspects concerning his responsibility will be related in the following pages. Scheduling, finance, and music activities are the points to be considered.

THE PROGRAM

Scheduling.

Just as the superintendent is the chief executive of the entire school system, the high school principal is the chief executive of his building.

Pertaining to scheduling--the superintendent being responsible for the total needs of the schools--is at least indirectly concerned. The main responsibility, however, is in the hands of the principal. Scheduling the high school music program is usually done through the cooperative efforts of the principal and the members of the music staff. This function, and some problems relating to scheduling music, have been described in the following way:

Scheduling the total music program (high school) is one of the important problems of both 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. . . 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. . . 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 so far as possible, this time should be in the regular school time schedule.¹⁴

It can be concluded from the preceding statement, that one of the problems of scheduling the high school music program is that of providing sufficient, or adequate time. If this is a problem, and it certainly seems to be, there must be (if the high school music program is to contribute to the total educational scheme) some agreement between music educators and administrators as to what constitutes at least a minimum program of music education.

A minimum program as outlined by the Committee on Music in the Junior and Senior High School Curriculum (members representing the Music Educators National Conference and the National Association of Secondary-School Principals), is suggested as follows:

SENIOR HIGH SCHOOL

Required:

a. General Music. Minimum of 90 minutes per week or sufficient time for at least 1/2 credit. Recommended for requirement one year only, if possible in tenth year, for pupils not in music electives.

¹⁴Vanett Lawler, ed., "The Function of Music in the Secondary-School Curriculum," Reprint edition of The Bulletin, November, 1952, National Association of Secondary-School Principals, Chicago: Music Educators National Conference, 1952, pp. 17-18.

Elective:

- a. Glee Clubs, Choruses, Choir. Minimum of 90 minutes per week or sufficient time for at least 1/2 credit.
- b. Orchestra. Minimum of 90 minutes per week. Sectional rehearsals or class instruction of 45 minutes per week in two periods. 1/2 credit.
- c. Band. Minimum of 90 minutes per week. Sectional rehearsals or class instruction of 45 minutes per week in two periods. 1/2 credit.
- d. Music Appreciation. Minimum of 90 minutes per week or sufficient time for at least 1/2 credit, in one or two periods.
- e. Theory. Minimum of 90 minutes per week or sufficient time for at least 1/2 credit in one or two periods.
- f. Opportunity for class or individual study in school or from private teachers, i. e., applied music (voice or instruments) or theory. ¹⁵

In summary, the scheduling of the high school music program is contingent upon the "locale, the number of pupils, the number of teachers, the availability of space for classes, and the amount of equipment and materials which a school is able and willing to obtain."¹⁶

An over-all music education program should be a balanced program which aims to give all the pupils an opportunity for the musical experience for which they have an aptitude and interest. The program which is functional for one school is not necessarily the same program which develops well in all other schools. . . . Scheduling is often difficult in a crowded curriculum. . . . a successful music education program should carry credit comparable to other subjects in the curriculum. ¹⁷

¹⁵Ibid., pp. 10 and 13.

¹⁶Ibid., p. 13.

¹⁷Ibid.

Finance.

According to the preceding information, the high school music schedule--and in a larger sense the balanced music program--is greatly influenced by the equipment and materials that are available. The responsibility of financing the music program, at this point, shifts from the principal to the superintendent. The budget is another vital administrative duty of the chief executive and therefore deserves some consideration.

Whereas the superintendent is directly responsible to the board of education for all school district expenditures, the matter of what specifically is to be included in the music budget is the responsibility of the music director--subject to the approval of the chief executive and the board of education.

One of the problems related to financing the high school music program is that music teachers often fail to inform "their superiors of the needs and demands of their particular department."¹⁸ This stresses the importance of "long-range planning. A good music education department may be started with comparatively little--but it cannot continue to grow and sustain interest without proportionate growth in the amount of both equipment and material."¹⁹

¹⁸Vanett Lawler, "Problems of Music Education in the Secondary Schools, The Bulletin, National Association of Secondary-School Principals, November, 1952, p. 35.

¹⁹Ibid., p. 36.

It follows that if the music director is to utilize long-range planning certain steps or procedures must be put into effect. The following are regarded as criteria for determining long-range programs.

Be realistic in setting down your program. Don't cry for the moon. Arrange your program with a time schedule. List the most urgent needs for this year--specify others to be achieved later. Procure price lists and illustrations of the equipment and list the probable cost opposite each entry. Under each heading state briefly what the acquisition will enable you to accomplish. Typewrite or mimeograph duplicate copies complete with illustrations from catalogs--one for each member of the administrative staff or school board. Bind all together in a neat cover or binder. Implement your presentation with physical exhibits--clippings, photographs, even actual samples of the instruments if it is possible to do so.²⁰

The preceding emphasizes the importance of an organized budget presentation--one that is based on immediate and future needs of the music department and one that is in direct proportion to the needs of the children involved in the program.

Because "no single phase of the administration of a school system is paid as much heed as the management of finance"²¹ it is vital that the superintendent and the music director work cooperatively in carrying out this responsibility, as it pertains to the music program.

²⁰Kenneth B. Butler, "How to Win Administrators and Influence School Boards," Educational Music Magazine, September-October, 1950, p. 8.

²¹Griender and Rosenstengel, op. cit., p. 400.

Public Appearances and Activities.

A further consideration of the superintendent pertaining to the high school music program is planning and analyzing, with the music director, the types of activities in which music groups will participate.

The activities to which music groups may contribute are limited only by pupil strength and time, available teacher time, good educational practices, available equipment, and good taste.²²

All performance groups should contribute to school assemblies. 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.²³

Public performance of all groups contributes to the well-being of a community if, in public performance, the emphasis is placed upon the truly artistic elements. These performances should be carefully planned on the basis of their educational value to the children and with real devotion to the best musical results.²⁴

Contests, to the administrator, have always been a major source of concern.

Secondary school principals generally favor the inclusion in the school program of a reasonable number of student contests that possess educational promise and

²²Lawler, Reprint edition, op. cit., p. 27.

²³Ibid., pp. 29-30.

²⁴Ibid., p. 31.

that are consistent with sound educational objectives, Wholesome and fair competition is stimulating to any school program.²⁵

The following have been suggested by the Indiana Activities Committee as some general objections to contests:

1. School time lost by teachers and pupils from classes for practice and contests
2. Interference with the regular school program by keeping the staff and school in a state of unrest due to contests or festivals
3. Hazards involved in transportation
4. Conflicts in schedules because of the number of contests occurring at the same time
5. Frequently too much emphasis upon one department or division of a school
6. The use of pupil or pupils for the personal aggrandizement of a teacher
7. Exploitation and commercialization in certain activities.²⁶

In disclosing another view, regarding music contests and festivals, the Committee on Music in the Junior and Senior High School Curriculum has offered the following:

Music contests, competitive festivals, and non-competitive festivals are great public events in the places of meeting. The public should be included in such events.

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, 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.

²⁵Paul E. Elicker, "Contests," The Bulletin, National Association of Secondary-School Principals, February, 1952, p. 188.

²⁶Ibid., p. 189.

The music teacher and the administrator must have the needs of the pupils uppermost in mind in working out a stimulating, balanced program.²⁷

The following is a list of "Guiding Principles for School Music Group Activities" adopted by the North Central Association of Colleges and Secondary Schools in Chicago, Illinois, April, 1957.²⁸

Administrators and music educators together must consider the following factors:

1. Size of group involved
2. The effect on school program
3. Frequency with which music education conferences (or other activities) are held
4. Frequency and likelihood of similar opportunities for the music group
5. Distance involved
6. Finance
7. Significance of contribution which group and conductor can make to improvement of instructional program in music
8. Instructional improvement benefits to be derived by group and conductor
9. Opportunities involved for gifted children
10. Broadening experiences to be acquired by students
11. Opportunities students in music group will have for similar experiences (in other groups to which they belong) during the school career.

If only one pertinent point could be concluded from the foregoing discussion of public appearances and activities, it would probably be that the administrator and the music director, together, judge music group participation on the basis of educational value.

²⁷Lawler, Reprint edition, op. cit., p. 32.

²⁸The Association, Music Educators Journal, April-May, 1957, p. 45.

The serious administrator interested in school music values will question his school's music calendar of appearances. Is the school exploiting the child and his musical interests--or is the school exploiting an excellent opportunity to serve the child?²⁹

THE IMPORTANCE OF A SHARED PHILOSOPHY

Much emphasis has been given to the importance of cooperation between the administrator and music director in planning, scheduling, and so forth. This most certainly stresses the need for a shared philosophy as it concerns the high school music program.

The coordinator (music supervisor, teacher, director, etc.) and school administrator should be in agreement on their philosophy of general education. Such a philosophy will allow for the growth and development of music within the school and community; for children to learn through musical experiences in singing, playing, creative music, listening experiences, and in learning facts about music; that each child be encouraged to develop his musical interests, abilities, and skills as far as his own desires and capabilities allow; that the music program should provide for all of the children but also for the gifted child.³⁰

William S. Larson emphasizes the importance of a "shared philosophy" in this way:

Opportunities for school children to gain an appreciation of good music, either through performance or listening should be generously provided, for such experience represents for them an investment in fine emotional

²⁹Gerald R. Prescott, "School Music Values and the Administrator," Nation's Schools, November, 1952, p. 65.

³⁰Frederic Fay Swift, Music Educators National Conference, Music Education Source Book Two, op. cit., p. 19.

responses for a lifetime. . . To this end it is important that the school administrator and the music supervisor (teacher, director, etc.) give their best efforts, despite problems found in an increasingly complex curriculum, to the planning of music programs in a way that will provide a rich offering of worthwhile music subjects. If this is wisely done, school children will have the highly desirable opportunity to develop those talents for fine emotional expression with which they are endowed.³¹

On the strength of the two preceding descriptions, it may be concluded that the effectiveness and success of the music program is commensurate with a basic "shared" philosophy. This philosophy must prevail in the relations of the music director and superintendent.

The Music Teacher and Administrative and Faculty Relations.

It is unrealistic to isolate a discussion of "music teacher, administrative, and faculty relations" from any part of the issues presented thus far. Although no specific treatment of the subject of desirable relationships has occurred, it has obviously been implied. The possibility that the educative process, and all that it includes, could function effectively without desirable human relations is very unlikely. It follows, that those people involved in a program of music education should adhere to desirable principles of human relations.

What might be considered the "key" to desirable relations as it pertains to the music program has been reported by James L. Mursell:

³¹William S. Larson, "Mutual Administrative Problems of the Principal and Music Supervisor," Educational Music Magazine, March-April, 1948, p. 45.

General administrators, curriculum and guidance workers, and general teachers should certainly be drawn into the process of basic thinking about the possibilities of music as a means of achieving human goods. Sometimes a music staff tends to take the position that it must propagandize for its own ideas, and try to persuade the general educators to accept them. Sometimes, and usually with reluctance, it feels that it must accept the ideas of general educators without much question or discussion, and conform to them as well as may be. Both attitudes are wrong, for both sides have much to learn and much to contribute. What is needed is a process of mutual education, a back-and-forth relationship, out of which clearer thinking, better ideas, more adequate formulations continually emerge.³²

SUMMARY

In the foregoing pages, an attempt has been made to develop an insight into some of the concepts which serve, or at least should serve, to direct the superintendent's philosophy of the high school music program. Also discussed, were some of the superintendent's and principal's responsibilities to the high school music program. Because of his administrative office, and of his direct concern with the music program, consideration of the high school principal's duties was necessary.

In summarizing the superintendent's (or administrator's) philosophy and responsibility to the high school and the total music program, the following is offered:

³²James L. Mursell, Music Education, Principles, and Programs. New York: Silver Burdett Company, 1956, pp. 31-32.

Most assuredly the administrator is a realist; but, above all, if he is a true educator he is a philosopher. He clears his thinking. He knows where he wishes to take his people. It is of utmost importance that the administrator establish his philosophy of music offerings, set forth the aims of his local school program, and devise a public relations program that will make headway in realizing these aims within his school.³³

³³Gerald R. Prescott, op. cit., p. 66.

CHAPTER III

DESCRIPTION OF RESEARCH

Since no study was available to adequately assess administrator-music educator relations in the State of Washington, it was necessary to conduct some primary research. Certain planning was preliminary to the actual undertaking of the research.

Preliminary Planning.

The course, Introduction to Graduate Study (Education 507), was extremely helpful in developing an insight into the possible methods and techniques utilized in research. The text¹ used in conjunction with this course offered concise and pertinent descriptions of research methods and procedures, and was of great assistance in determining the type of research to be utilized in the present study. Another recommended book, Form and Style in Thesis Writing, was found to be an excellent source for guidance in the written presentation of research findings, and has been the authoritative reference for this phase of the study.²

¹Tyrus Hillway, Introduction to Research. Boston: Houghton Mifflin Company, 1956.

²William Giles Campbell, Form and Style in Thesis Writing. Boston: Houghton Mifflin Company, 1954.

Research Method.

It was decided that the research necessary to validate this study could be adequately accomplished through the questionnaire-survey method. It was necessary, then, to devise an efficient investigative instrument. A questionnaire was constructed that would yield the following information: (1) general information about each school system, such as district classification, grade plan, number of high schools, high school enrollment, class and activity period length, and number of periods per day; (2) information about the curriculum, i. e., areas of student concentration, extent of music concentration, music course offerings, guidance in selection of subjects, values of high school music, influences toward maintaining a successful program, and the effect of science emphasis on the music program; (3) information about music teacher-administrator relations; and (4) information concerning music activities.

The questionnaire was submitted to 220 superintendents of high school districts in the State of Washington. Of the 220 contacted, 200 (90.9 per cent) responded in time for tabulation. Two questionnaires were received too late to be included.

Each superintendent received a five-page questionnaire and an explanatory letter. All superintendents who had not responded at the end of a two-week period were sent a follow-up letter.³ A list

³See Appendix A for samples of the questionnaire, letter of introduction, and follow-up letter.

of respondent school districts may be found in Appendix B.

For convenience of tabulation and comparison, the respondent districts were grouped according to district classification and the high school enrollments within each school system. A further description of this grouping may be found in Appendix B.

RESUME OF THE QUESTIONNAIRE FINDINGS

Ratings by Superintendents.

Section I, number 17, of the questionnaire pertained to the values derived from participation in high school music classes. The values to be rated by the superintendents were to serve in the development of human values, to aid in public relations, to prepare for careers in music, to provide a means of self-expression, to enrich the lives of children and develop an appreciation of music, to develop an insight into group and democratic processes, to serve a recreational need and take up leisure time, and to expose children to a highly organized activity.⁴ A detailed analysis of the responses is found in Table I.

⁴Description of rating scale:

- (4) Very important
- (3) Important--but not vital
- (2) Moderately important
- (1) Of little importance
- (0) Definitely unimportant.

TABLE I

DISTRIBUTION OF RATINGS CONCERNING VALUES OF HIGH SCHOOL MUSIC

| Item to be rated | Total responses | | Per cent and number responding to each item* | | | | | | | | | |
|---|-----------------|----------|--|----------|--------|----------|--------|----------|--------|----------|--------|----------|
| | Number | ** | FOUR*** | | THREE | | TWO | | ONE | | ZERO | |
| | | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent |
| a. To serve in the development of human values (i.e. responsibility, initiative, honesty, etc.) | 186 | 93.0 | 48 | 25.8 | 67 | 36.0 | 60 | 32.2 | 10 | 5.4 | 1 | .5 |
| b. To aid in public relations | 191 | 95.5 | 72 | 37.8 | 76 | 39.8 | 37 | 19.4 | 5 | 2.6 | 1 | .5 |
| c. To prepare for careers in music | 186 | 93.0 | 57 | 30.6 | 53 | 27.0 | 47 | 25.2 | 26 | 14.0 | 3 | 1.6 |
| d. To provide a means of self-expression | 188 | 94.0 | 82 | 43.6 | 70 | 37.2 | 35 | 18.6 | 1 | .5 | 0 | .0 |
| e. To enrich the lives of children and develop an appreciation of music | 194 | 97.0 | 106 | 54.6 | 60 | 31.0 | 25 | 12.9 | 3 | 1.5 | 0 | .0 |
| f. To develop an insight into group processes | 182 | 91.0 | 20 | 11.0 | 44 | 24.2 | 83 | 45.6 | 31 | 17.0 | 4 | 2.2 |
| g. To serve a recreational need and take up leisure time | 192 | 96.0 | 43 | 22.4 | 71 | 37.0 | 59 | 30.7 | 13 | 6.8 | 6 | 3.1 |
| h. To expose children to a highly organized activity | 178 | 89.0 | 23 | 12.9 | 37 | 20.8 | 58 | 32.6 | 45 | 25.3 | 15 | 8.4 |
| | | | TOTAL | 451 | | 478 | | 404 | | 134 | | 30 |

*Represents the number and percentage of responses to each item--not of the total group of two hundred responses.

**Represents the percentage of the total two hundred responses.

***Represents a specific rating in the scale described below.

Description of rating scale:

- (4) Very important
- (3) Important--but not vital
- (2) Moderately important
- (1) Of little importance
- (0) Definitely unimportant

Summary of Table I. The most frequently mentioned value of high school music was to enrich the lives of children and develop an appreciation of music. At the other extreme, exposing children to a highly organized activity was considered relatively unimportant.

Other values considered very significant were providing a means of self-expression and helping students prepare for musical careers. The item which received the highest per cent of response under the classification of Important--but not vital, was that of assisting in the job of public relations. The same rating was awarded to serving recreational and leisure time needs of students.

The highest total number of responses, pertaining to all of the values suggested in the questionnaire, occurred under the rating of Important--but not vital. The next highest number coincided with the rating of 4 or Very important, and third in the frequency of total item responses was the rating of 2 or Moderately important.

Although it was not requested, 40 per cent of the respondents indicated an over-all rating as to the value of the music program in the total high school curriculum. Of the eighty (40 per cent) reporting an over-all rating, thirty-three regarded the high school music program as important, but not necessarily vital. According to some of the comments, this rating was interpreted as meaning the high school music program was as important, but no more so, than any other subject. Similar comments corresponded with the over-all

rating of twenty-seven others who indicated that high school music was very important.

In response to a query regarding the key factors in establishing and maintaining a successful high school music program, the following were suggested as possible influences: superior music teaching, superior music supervision, adequate budget, community approval, desirable music teacher-administrator relations, broad elementary school experiences, strong support of the Board of Education, enthusiasm of teaching staff--exclusive of music specialists, an awareness on the part of the administration of aims and objectives of public school music, adequate room facilities, highly skilled performing groups, and integration of the music program with other areas offered in the curriculum. A description of the findings pertaining to this phase of the study, may be found in Table II.

Summary of Table II. The most significant influence toward establishing and maintaining a successful high school music program was superior music teaching. Another influence, reported as very important and receiving a high percentage of response, was desirable relations between music teachers and their administrators. A realization by administrators of the aims and objectives of public school music was also considered of prime importance.

DISTRIBUTION OF RATINGS REGARDING THE COMPARATIVE INFLUENCES TOWARD ESTABLISHING AND MAINTAINING
A SUCCESSFUL HIGH SCHOOL MUSIC PROGRAM

| Item to be rated | Total responses | | Per cent and number responding to each item* | | | | | | | | | |
|--|-----------------|----------------|--|----------|--------|----------|--------|----------|--------|----------|--------|----------|
| | Number | ** Per cent | FOUR*** | | THREE | | TWO | | ONE | | ZERO | |
| | | | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent |
| a. Superior music teaching | 183 | 91.5 | 159 | 86.9 | 19 | 10.4 | 3 | 1.6 | 2 | 1.1 | 0 | .0 |
| b. Superior music supervision | 165 | 82.5 | 63 | 38.2 | 57 | 34.5 | 28 | 16.9 | 11 | 6.6 | 6 | 3.6 |
| c. Adequate budget | 172 | 86.0 | 64 | 37.2 | 66 | 38.4 | 36 | 20.9 | 5 | 2.9 | 1 | .6 |
| d. Community approval. | 181 | 90.5 | 49 | 27.0 | 99 | 54.7 | 28 | 15.4 | 5 | 2.7 | 0 | .0 |
| e. Desirable music teacher-administrator relations | 181 | 90.5 | 99 | 54.7 | 63 | 34.8 | 17 | 9.4 | 2 | 1.1 | 0 | .0 |
| f. Broad elementary school music experiences | 178 | 89.0 | 54 | 30.3 | 76 | 42.7 | 43 | 24.1 | 5 | 2.8 | 0 | .0 |
| g. Strong support of Board of Education | 179 | 89.5 | 66 | 37.1 | 76 | 42.4 | 27 | 15.1 | 9 | 5.0 | 1 | .5 |
| h. Enthusiasm of teaching staff, exclusive of music specialists | 177 | 88.5 | 38 | 21.5 | 86 | 48.6 | 46 | 26.0 | 7 | 3.9 | 0 | .0 |
| i. Awareness on the part of administration of aims and objectives of public school music | 178 | 89.0 | 87 | 48.9 | 64 | 35.9 | 24 | 13.5 | 3 | 1.7 | 0 | .0 |
| j. Adequate room facilities | 187 | 93.5 | 59 | 31.5 | 88 | 47.0 | 37 | 19.8 | 3 | 1.6 | 0 | .0 |
| k. Highly skilled performing groups | 175 | 87.5 | 10 | 5.7 | 68 | 38.9 | 78 | 44.6 | 17 | 9.7 | 2 | 1.1 |
| l. Integration of the music program with other areas offered in the curriculum | 178 | 89.0 | 45 | 25.9 | 73 | 41.0 | 51 | 28.7 | 9 | 5.0 | 0 | .0 |
| | | | TOTAL 793 | | 835 | | 418 | | 78 | | 10 | |

*Represents the number and percentage of responses to each item--not of the total group of two hundred responses.

**Represents the percentage of the total two hundred responses.

***Represents a specific rating in the scale described below.

Description of rating scale: (4) Very important, (3) Important--but not vital, (2) Moderately important, (1) Of little importance, (0) Definitely unimportant

The final phase of the study rated by superintendents pertained to community, school, and out-of-town musical events. Activities evaluated were performing at fairs, marching in local parades, performing for professional and service organizations, high school assemblies, elementary and junior high school assemblies, performing in concerts for the general public, P.T.A. groups, and playing for school dances and athletic events. The out-of-town activities considered were marching in parades, performing for ratings in music contests, performing in music festivals or massed groups under guest conductors, performance by exceptional students in selective district or regional music groups, and performing in exchange concerts with other schools. The 4,3,2,1,0 rating scale was also used in this phase of the study. Table III represents a compilation of the findings related to music activities.

Summary of Table III. The largest number of responses, regarding local community activities, was performing for professional and service organizations. This activity was considered important; but not necessarily vital. An identical number of respondents reported performing at fairs, rodeos, Labor Day celebrations, etc., as being unimportant as indicated the same activities were important. Also, in connection with local community activities, the greatest number of respondents considered this moderately important.

Relating to local school activities, the highest rating was given to performing in concerts for the general public. High school

TABLE III

DISTRIBUTION OF RATINGS CONCERNING THE COMPARATIVE IMPORTANCE OF MUSIC ACTIVITIES

| Type of activity | Total responses | | Per cent and number responding to each item* | | | | | | | | | |
|--|-----------------|----------------|--|----------|--------|----------|--------|----------|--------|----------|--------|----------|
| | Number | ** Per cent | FOUR*** | | THREE | | TWO | | ONE | | ZERO | |
| | | | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent |
| a. Local community activities | | | | | | | | | | | | |
| 1) Performing at fairs, rodeos, Labor Day celebrations, etc. | 184 | 97.0 | 12 | 6.5 | 57 | 30.9 | 69 | 37.5 | 34 | 18.5 | 12 | 6.5 |
| 2) Marching and playing in parades | 191 | 95.5 | 24 | 12.6 | 53 | 27.7 | 64 | 33.5 | 23 | 12.0 | 7 | 3.7 |
| 3) Performing in park concerts | 167 | 83.5 | 13 | 7.8 | 54 | 32.3 | 62 | 37.1 | 29 | 17.4 | 9 | 5.4 |
| 4) Performing for professional and service organizations | 173 | 86.5 | 36 | 20.8 | 72 | 41.6 | 53 | 30.6 | 11 | 6.3 | 1 | .6 |
| | TOTAL 85 | | 236 | | 248 | | 97 | | 29 | | | |
| b. Local school activities | | | | | | | | | | | | |
| 1) Performing in high school assemblies | 190 | 95.0 | 89 | 46.8 | 69 | 36.3 | 29 | 15.2 | 3 | 1.6 | 0 | .0 |
| 2) Performing in elementary and junior high school assemblies | 175 | 87.5 | 39 | 22.3 | 69 | 39.4 | 52 | 29.7 | 15 | 8.6 | 0 | .0 |
| 3) Performing in concerts for the general public | 200 | 100.0 | 99 | 49.5 | 66 | 33.0 | 30 | 15.0 | 5 | 2.5 | 0 | .0 |
| 4) Performing for P.T.A. | 183 | 91.5 | 46 | 25.1 | 88 | 48.0 | 42 | 22.9 | 7 | 3.8 | 0 | .0 |
| 5) Playing for school dances | 171 | 85.5 | 4 | 2.3 | 34 | 19.8 | 55 | 32.2 | 45 | 26.3 | 33 | 19.3 |
| 6) Playing for athletic events | 187 | 93.5 | 72 | 38.5 | 83 | 44.4 | 25 | 13.3 | 4 | 2.1 | 3 | 1.6 |
| | TOTAL 349 | | 271 | | 233 | | 79 | | 36 | | | |
| c. Out-of-town activities | | | | | | | | | | | | |
| 1) Marching in parades, i.e. Apple Blossom, Seafair, etc. | 182 | 91.0 | 15 | 8.2 | 46 | 25.3 | 53 | 29.1 | 40 | 21.9 | 28 | 15.4 |
| 2) Performing for ratings in music contests | 179 | 89.5 | 33 | 18.4 | 67 | 37.4 | 35 | 19.5 | 29 | 16.2 | 15 | 8.4 |
| 3) Performing in music festivals or massed groups under guest conductors | 187 | 93.5 | 47 | 25.1 | 77 | 41.1 | 44 | 23.5 | 16 | 8.5 | 3 | 1.6 |
| 4) Exceptional students participating in selective district, state, or regional groups, i.e. all-state band, chorus, orch. | 179 | 89.5 | 38 | 21.2 | 64 | 35.7 | 43 | 24.0 | 23 | 12.8 | 11 | 6.1 |
| 5) Performing in exchange concerts with other schools | 175 | 87.5 | 32 | 18.3 | 79 | 45.1 | 43 | 24.5 | 17 | 9.7 | 4 | 2.3 |
| | TOTAL 165 | | 333 | | 218 | | 125 | | 61 | | | |

*Represents the number and percentage of responses to each item--not of the total group of two hundred responses.

**Represents the percentage of the total two hundred responses.

***Represents a specific rating in the scale described below.

Description of rating scale: (4) Very important, (3) Important--but not vital, (2) Moderately important, (1) Of little importance, (0) Definitely unimportant

assembly music performances were indicated as another very important school activity. Performances for P.T.A. groups were considered important, but not necessarily indispensable. According to superintendents, the least important school music activity was playing for school dances.

The responses relating to out-of-town participation seemed to indicate that these events were important, but not essential. The out-of-town event which received the highest response was performing in exchange concerts with other schools. Respondents indicated this to be an important, but not necessarily vital activity. One of the most important activities of this type seemed to be performing under guest conductors in music festivals. The least important out-of-town activity, according to superintendents, was marching in parades. Percentages of response to this item definitely point toward the lower end of the rating scale. As shown by total numbers of responses, out-of-town activities were considered important, but not actually vital.

MUSIC COURSE OFFERINGS IN WASHINGTON STATE

This part of the present study was concerned with determining the specific music courses included in the curricula of high schools in the respondent districts and the number of times per week these classes met. Other factors related to this phase of the study were: (1) the distribution of bands, orchestras, and vocal

groups throughout the total of 200 respondents; (2) a comparison of first class district offerings in music with the total group of respondents; and (3) an investigation of the times during the day when music classes met.

A description of the findings related to specific music course offerings may be seen in Table IV. A detailed analysis of the number of times per week that music classes were met is also found in Table IV.

Summary of Table IV. Bands, orchestras, and vocal groups were most frequently scheduled five days per week, as were theory, music history, and music appreciation classes. Music appreciation was included in the curriculum of 20 high schools. Only 4 districts reported music theory, and 9 indicated music history, as course offerings in their high schools. Ensembles, which appeared to be an outgrowth of regularly scheduled music groups, were usually met at some time other than during regular class periods. It was noted previously in this chapter, page 33, that superintendents rated playing for school dances the least important school music activity. However, Table IV revealed that the responding school districts included dance band in their music programs almost as frequently as they included wind ensembles. It would appear that while playing for school dances was of little value, as rated by the superintendents, membership in such a group offered sufficiently valid musical experiences to warrant its inclusion in the high school curriculum.

TABLE IV

DISTRIBUTION OF SPECIFIC TYPES OF MUSIC CLASSES

| Course | Total responses | | Number and percentage of weekly meetings on basis of each item* | | | | | | | | | | | |
|-----------------------|-----------------|----------|---|----------|-----------|----------|------------|----------|----------|----------|---------|----------|----------|----------|
| | Number | ** | Five days | | Four days | | Three days | | Two days | | One day | | Extra*** | |
| | | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent |
| Training band | 113 | 56.5 | 97 | 85.8 | 1 | 1.8 | 13 | 11.5 | 5 | 4.4 | 1 | .8 | 0 | .0 |
| Concert band | 157 | 78.5 | 151 | 95.6 | 2 | 1.3 | 3 | 1.9 | 0 | .0 | 0 | .0 | 1 | .6 |
| Training orchestra | 23 | 11.5 | 22 | 95.6 | 0 | .0 | 1 | 4.4 | 0 | .0 | 0 | .0 | 0 | .0 |
| Advanced orchestra | 32 | 16.0 | 32 | 100.0 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 |
| General chorus | 108 | 54.0 | 84 | 77.8 | 7 | 6.4 | 9 | 8.3 | 6 | 5.5 | 1 | .9 | 1 | .9 |
| Mixed (select) chorus | 131 | 65.5 | 109 | 83.2 | 2 | 1.5 | 7 | 5.3 | 8 | 6.1 | 4 | 3.0 | 1 | .7 |
| Boy's glee | 33 | 16.5 | 20 | 60.6 | 0 | .0 | 6 | 18.1 | 2 | 6.0 | 2 | 6.0 | 2 | 6.0 |
| Girl's glee | 66 | 33.0 | 47 | 71.2 | 1 | 1.5 | 11 | 16.6 | 5 | 7.8 | 1 | 1.5 | 1 | 1.5 |
| Music theory | 9 | 4.5 | 8 | 89.0 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 | 1 | 11.0 |
| Music history | 4 | 2.0 | 4 | 100.0 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 |
| Music appreciation | 20 | 10.0 | 15 | 75.0 | 0 | .0 | 1 | 5.0 | 1 | 5.0 | 1 | 5.0 | 2 | 10.0 |
| Wind ensemble | 40 | 20.0 | 6 | 15.0 | 0 | .0 | 3 | 7.5 | 7 | 17.5 | 2 | 5.0 | 22 | 55.0 |
| String ensemble | 26 | 13.0 | 3 | 11.5 | 0 | .0 | 0 | .0 | 5 | 19.2 | 0 | .0 | 16 | 61.5 |
| Vocal ensemble | 49 | 24.5 | 5 | 10.2 | 0 | .0 | 6 | 12.2 | 9 | 18.4 | 4 | 8.1 | 26 | 53.0 |
| Dance band | 37 | 18.5 | 8 | 21.6 | 0 | .0 | 2 | 5.4 | 5 | 13.5 | 3 | 8.1 | 20 | 54.0 |
| Pep band | 65 | 32.5 | 4 | 6.1 | 0 | .0 | 3 | 4.6 | 11 | 16.9 | 2 | 3.0 | 30 | 46.1 |
| Voice class | 1 | .5 | 0 | .0 | 0 | .0 | 1 | .0 | 0 | .0 | 0 | .0 | 0 | .0 |
| Technique class | 1 | .5 | 1 | .0 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 |
| Music fundamentals | 1 | .5 | 0 | .0 | 0 | .0 | 0 | .0 | 0 | .0 | 1 | .0 | 0 | .0 |

*Represents the number and percentage of responses to each item--not of the total group of two hundred responses.

**Represents the percentage of the total two hundred responses.

***Extra: Unless otherwise indicated, represents meetings outside the regular class meeting time, i. e., before or after school, at noon, etc.

Table V, which is an analysis of the distribution of bands, orchestras, and vocal groups, is a further summary of Table IV, page 35.

TABLE V
DISTRIBUTION OF BANDS, ORCHESTRAS
AND VOCAL GROUPS

| Music group | Responses | Per cent of total responses |
|-------------|-----------|-----------------------------|
| Band | 196 | 98.0 |
| Vocal | 195 | 97.5 |
| Orchestra | 39 | 19.5 |
| None | 3 | 1.5 |

As a result of the data presented in Table IV, page 35, it was considered desirable to compare some of the music courses offered in first class districts with the total group of respondents. It was decided to compare those courses not frequently offered in the high school curriculum. These courses were as follows: orchestra, music theory, music appreciation, music history, and voice class. Table VI illustrates these comparisons.

TABLE VI

A COMPARISON OF FIRST CLASS DISTRICT OFFERINGS
IN MUSIC WITH THOSE OF THE ENTIRE
GROUP OF RESPONDENTS

| Course | Total number of responses | First class districts: number and per cent of total responses | |
|--------------------|---------------------------|---|----------|
| | | Number | Per cent |
| Orchestra | 39 | 26 | 66.6 |
| Music Theory | 9 | 7 | 77.7 |
| Music Appreciation | 20 | 5 | 25.0 |
| Music History | 4 | 2 | 50.0 |
| Voice Class | 1 | 1 | 100.0 |

Summary of Table VI. The thirty-four first class districts represented only 17 per cent of the total response, yet 66 per cent of all orchestras were reported by these districts.

In Section I, number 14, of the questionnaire an investigation was made to determine the times during the school day that music classes met. Table VII discloses this information.

TABLE VII
DISTRIBUTION OF SPECIFIC "TIMES" THAT SPECIAL
MUSIC GROUPS MEET

| Time during day | Number responding | Percentage of total group |
|------------------------|-------------------|---------------------------|
| During school | 172 | 86.0 |
| During activity period | 12 | 6.0 |
| Before school | 8 | 4.0 |
| After school | 5 | 2.5 |
| No music | 3 | 1.5 |
| Total | 200 | 100.0 |

Summary of Table VII. As shown in the preceding table, most music classes met during the school day. Only 6.5 per cent of the respondent districts scheduled classes outside of school time. The three districts reporting no music in their curricula indicated that their problem was an inability to secure music teachers with backgrounds qualifying them to teach other subjects in addition to music.

AREAS OF STUDENT CONCENTRATION

The subject superintendents were requested to indicate those subject areas which were considered areas of student concentration in their respective districts. The subject areas suggested in the questionnaire were English composition and literature, science, mathematics, home economics, industrial arts, carpentry, fine arts, radio and speech, foreign language, music, agriculture, distributive education, commercial education, health and physical education, and geography and history. Space was also provided to indicate other areas of student concentration.

The validity of this section of the questionnaire may have been limited by the respondents' interpretation of the term "concentration." This limitation was not apparent until the completed questionnaires had been returned. A number of respondents interpreted areas of concentration to mean specific subject majors. Others interpreted this to mean fields of student interest. This writer had the following connotation of areas of concentration: specific fields of interest and the frequency with which students enrolled for courses in those fields. In spite of the limitation just described, the information revealed by this phase of the study was considered significant and is compiled in Table VIII.

Summary of Table VIII. The five most frequently mentioned areas of student concentration were science, English composition and literature, mathematics, home economics, and music. Music ranked

TABLE VIII
DISTRIBUTION OF AREAS OF STUDENT CONCENTRATION
IN HIGH SCHOOL SUBJECTS

| Area of concentration | Number of responses | Percentage of total responses |
|------------------------------------|---------------------|-------------------------------|
| Science | 192 | 96.0 |
| English Composition and Literature | 191 | 95.5 |
| Mathematics | 187 | 94.5 |
| Home Economics | 173 | 86.5 |
| Music | 150 | 75.0 |
| Industrial Arts | 144 | 72.0 |
| Commercial Education | 143 | 71.5 |
| Agriculture | 119 | 59.5 |
| Geography and History | 103 | 51.5 |
| Foreign Language | 82 | 41.0 |
| Health and Physical Education | 68 | 34.0 |
| Fine Arts | 35 | 17.5 |
| Radio and Speech | 18 | 9.0 |
| Distributive Education | 17 | 8.5 |
| Carpentry | 13 | 6.5 |
| General Social Studies | 5 | 2.5 |
| Vocations | 1 | .5 |
| Sociology | 1 | .5 |
| Office Practice | 1 | .5 |
| Remedial Reading | 1 | .5 |
| Driver Training | 1 | 0.5 |

above sixteen other areas in the high school curriculum. Science, English composition and literature, and mathematics were considered areas of concentration in over 90 per cent of the responding school districts.

GUIDANCE IN STUDENT SELECTION OF SUBJECTS

In Section II, number 15, of the questionnaire, the superintendents were asked, "Who, in addition to parents, aids the student in his selection of high school subjects?" The personnel considered were: teachers, guidance staff (counsellors), principal, and any others specified by the individual respondents. An investigation was also made to determine whether or not the music teacher assisted those students vitally interested in music.

Table IX pertains to the distribution of responses relating to persons aiding the students in the selection of high school subjects. Complete tabulations are recorded in this table.

Table X, page 43, is a compilation of responses concerning the music director's role in guiding students with high musical interests.

Tables IX and X are related to guidance and will, therefore, appear on consecutive pages. Table summaries are found on page 44.

TABLE IX
 DISTRIBUTION OF RESPONSES RELATING TO PERSONS
 AIDING STUDENTS IN THE SELECTION OF
 HIGH SCHOOL SUBJECTS

| | <u>Number of responses</u> | <u>Per cent of total</u> |
|--|--------------------------------|------------------------------|
| Principal | 158 | 79.0 |
| Teacher | 154 | 77.0 |
| Guidance Personnel | 121 | 60.5 |
| Superintendent | 11 | 5.5 |
| Business Men--Vocational Lay Advisors | 1 | .5 |
| Adult Counsellors of Student's Choice | 1 | 0.5 |

TABLE X

SCHOOL DISTRICTS IN WHICH THE MUSIC DIRECTOR
DOES OR DOES NOT ADVISE THE STUDENTS
KEENLY INTERESTED IN MUSIC

| | Total responses | |
|---|-----------------|----------|
| | Number | Per cent |
| Music director does act in advisory capacity | 189 | 94.5 |
| Music director does not act in advisory capacity | 4 | 2.0 |
| No response | 7 | 3.5 |
| Total | 200 | 100.0 |

Summary of Table IX. The principal guided students in their selection of courses in 79 per cent of the districts, while 77 per cent of the respondents indicated that teachers aided in this capacity. Assistance by guidance personnel was reported by 60.5 per cent of the school districts.

Summary of Table X. In 94.5 per cent of the respondent school districts, the music director assisted in a guidance capacity, those students keenly interested in music.

EXTENT OF STUDENT PARTICIPATION

IN MUSIC

In attempting to measure the extent of music participation, it was felt necessary to ask the following three questions: (1) Is it possible for a student to concentrate in an area other than music and yet engage in music activities?; (2) Is it possible for a student to enroll in more than one music class during the same term if his area of concentration is not music?; and (3) Is it feasible and likely that a student whose area of concentration is music can enroll in more than one music class during the same term, i.e. band and chorus?

Table XI reveals the total responses related to the above questions dealing with student participation in music.

TABLE XI
DISTRIBUTION OF RESPONSES REGARDING
STUDENT PARTICIPATION IN MUSIC
ACTIVITIES

| Number of question | Type of response | | | | | |
|--|------------------|----------|-----|----------|-------------|----------|
| | Yes | | No | | No response | |
| | No. | Per cent | No. | Per cent | No. | Per cent |
| 10 Is it possible for a student to concentrate in an area other than music and yet engage in music activities? | 192 | 96.0 | 3 | 1.5 | 5 | 2.5 |
| 11 Is it possible for a student to enroll in more than one music class during the same term if his area of concentration is not music? | 141 | 70.5 | 46 | 23.0 | 13 | 6.5 |
| 12 Is it feasible and likely that a student whose area of concentration is music can enroll in more than one music class during the same term, i. e. band and chorus? | 159 | 79.5 | 28 | 14.0 | 13 | 6.5 |

Summary of Table XI. It was determined that in 96 per cent of the respondent school districts, students could concentrate in an area other than music and yet participate in music activities. The probability that students could engage in more than one music class during the same term while concentrating in another area was reported by 77 per cent of the respondents. It was feasible that students concentrating in music could enroll in more than one music class during the same term, according to the response of 79 per cent of the school districts. The most frequent comment used to qualify answers to the preceding questions, however, was that increased college entrance requirements made it difficult, if not impossible, for students to participate in more than one music class during the same term, regardless of their areas of concentration.

ADVANTAGES AND DISADVANTAGES OF VARIOUS TYPES OF SCHEDULING

This phase of the study was an inquiry into the advantages and disadvantages to the music program of specific types of scheduling, such as the four, five, six, seven, and eight period day. The results of this investigation are revealed under appropriate headings in Tables XII and XIII. Due to the closely related information contained in Tables XII and XIII, they will appear consecutively on pages 47 and 48. The summaries appear on page 49.

TABLE XIII

DISTRIBUTION OF COMMENTS REGARDING DISADVANTAGES
OF SPECIFIC TYPES OF PERIOD SCHEDULES

| Comment | Periods per day | | | |
|--------------------------------------|-----------------|----------|--------|----------|
| | Six | | Seven | |
| | Number | Per cent | Number | Per cent |
| No disadvantages | 34 | 17.0 | 10 | 5.0 |
| College requirements crowd out music | 53 | 26.5 | 3 | 1.5 |
| Periods are too short | 5 | 2.5 | 9 | 4.5 |
| Choral periods are too long | 2 | 1.0 | 0 | .0 |
| Miscellaneous comments* | 3 | 1.5 | 4 | 2.0 |

*Miscellaneous comments:

1. In our small school, many of the same students are engaged in all of the activities.
2. Music classes leave a large number of students in the study hall.
3. There are too many disadvantages in the six period schedule.

Summary of Table XII. The most frequent opinion expressed by the respondents was that the six-period day was advantageous to the music program because it could be scheduled on the same basis as any other subject. This implied that music was given equal status with other subjects. The seven-period day was regarded as being desirable for the music program because it allowed for flexibility in scheduling.

Summary of Table XIII. The most significant disadvantage of the six-period day was that college entrance requirements limited and often excluded student participation in music. According to 4.5 per cent of the superintendents the class periods of the seven-period day were too short and therefore were regarded as undesirable.

THE EFFECT OF CURRENT SCIENCE EMPHASIS ON MUSIC EDUCATION

In view of the recent emphasis on science and strict academic subjects, it was considered essential that an effort be made to determine, through a survey of the superintendents, whether or not this emphasis would cause a noticeable change in the program of music in the high school. It is possible that the questionnaire was submitted too soon after the advent of the "sputnik" to adequately predict the long term effect of science emphasis. The reactions of the respondent superintendents, however, were considered extremely significant and are recorded in Table XIV.

DISTRIBUTION OF GROUP AND TOTAL RESPONSES RELATING TO THE EFFECT OF INCREASED
EMPHASIS ON SCIENCE UPON MUSIC EDUCATION IN THE PUBLIC SCHOOLS

| Increased emphasis on science will or will not affect music program | Total responses | | Number and per cent of response by groups | | | | | | | | | | | |
|---|-----------------|----------|---|----------|--------|----------|--------|----------|--------|----------|--------|----------|--------|----------|
| | Number | Per cent | I* | | II | | III | | IV | | V | | VI | |
| | | | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent | Number | Per cent |
| Yes | 19 | 9.5 | 9 | 4.5 | 2 | 1.0 | 7 | 3.5 | 0 | .0 | 1 | .5 | 0 | .0 |
| No | 169 | 84.5 | 24 | 12.0 | 23 | 11.5 | 81 | 40.5 | 31 | 15.5 | 8 | 4.0 | 2 | 1.0 |
| Not predictable | 7 | 3.5 | 1 | .5 | 0 | .0 | 3 | 1.5 | 2 | 1.0 | 1 | .5 | 1 | .5 |
| No response | 5 | 2.5 | 0 | .0 | 0 | .0 | 2 | 1.0 | 0 | .0 | 2 | 1.0 | 1 | .5 |

*See description of group classification in Appendix B.

Summary of Table XIV. A majority (84.5 per cent) of the superintendents reported that science emphasis would not affect their music programs. The most frequent explanatory comment in this regard was that the various school districts were trying to develop abilities and talents in all areas of learning.

Those respondents who felt that a change would result qualified their reactions in the following two ways:

| <u>Type of comment</u> | <u>Total responses</u> | <u>Per cent</u> |
|---|------------------------|-----------------|
| Increased college and academic requirements will cause a change in the music program. | 16 | 8.0 |
| Parental influence may cause some students to choose science instead of music. | 3 | 1.5 |
| Total | <u>19</u> | <u>9.5</u> |

Because of the much publicized conflict of the arts and sciences, it was decided that a comparison of science and music should be made on the basis of student concentration. The data used to illustrate this comparison was obtained during the tabulation of Table VIII, page 40. Table XV shows by individual groups the comparison of science and music as areas of student concentration.

Summary of Table XV. The highest group response relating to music as an area of student concentration was reported by Group I (First class districts.) The highest response to science

TABLE XV

A COMPARISON OF SCIENCE AND MUSIC AS
AREAS OF STUDENT CONCENTRATION

| Group* | Number in group | Number and per cent regarding science and music as areas of student concentration | | | |
|--------|--------------------|--|----------|--------|----------|
| | | Science | | Music | |
| | | Number | Per cent | Number | Per cent |
| I | 34 | 32 | 94.1 | 30 | 88.2 |
| II | 25 | 25 | 100.0 | 20 | 80.0 |
| III | 93 | 91 | 97.8 | 73 | 78.4 |
| IV | 33 | 31 | 93.9 | 17 | 51.5 |
| V | 11 | 10 | 99.9 | 9 | 81.8 |
| VI | 4 | 3 | 75.0 | 1 | 25.0 |

*For group classification see Appendix B.

as an area of student concentration was offered by Group II (Second class districts with high school enrollments over 500.) Third class districts, by nature of their low enrollments, indicated the lowest response to both science and music as areas of concentration.

SUPERINTENDENTS COMMENTS RELATING TO
MUSIC TEACHER ORIENTATION AND
CRITICISMS OF MUSIC TEACHERS

It was felt that in order to preserve authenticity, and to obtain the most informative suggestions, the respondents should be allowed to comment freely on teacher orientation and criticisms of music teachers. Because of the similarities found in the superintendents' discussions of both subjects, the summaries will follow the presentation of Tables related to the respective topics.

Table XVI reveals the distribution of comments relating to music teacher orientation. Table XVII, page 55, pertains to criticisms of music teachers.

Summary of Table XVI. The most frequent suggestion, relating to teacher orientation, was to keep music in its proper perspective and relate it to the total educational program. Other suggestions were to work cooperatively with teachers and administrators, work with administration in planning the budget and music activities, avoid conflicts--whenever possible--in scheduling, stress discipline and group control, and like the students.

TABLE XVI
DISTRIBUTION OF "COMMENTS" RELATING TO
TEACHER "ORIENTATION"

| Comment | Frequency | Percentage of total group |
|--|-----------|---------------------------|
| Keep music in its proper perspective--relate it to the total educational program. | 67 | 33.5 |
| Work cooperatively with teachers and administrators. Understand their problems. Participate in faculty functions. Display dependability and loyalty to entire staff. | 53 | 26.5 |
| Work with administration in planning budget and activities. Be more concerned with details in organizing. | 38 | 19.0 |
| Avoid conflicts in scheduling and practice time. | 29 | 14.5 |
| Stress discipline and control the group. | 29 | 14.5 |
| Like the students. Be humble. Treat students as adults. Maintain desirable teacher-student relations. | 16 | 8.0 |

TABLE XVII

DISTRIBUTION OF "CRITICISMS" OF MUSIC TEACHERS

| Type of criticism | Frequency | Percentage |
|---|-----------|------------|
| Fail to see music program in relation to the total educational program. | 79 | 39.5 |
| Tempermental--unreasonable--impatient--lack consistency--isolationists. | 56 | 28.0 |
| Fail to clear performance dates. Do not cooperate with administrators and teachers. Lack of planning, attention to details, and failure to use "budget sense." Do not care properly for school equipment. | 50 | 25.0 |
| Intolerant of those less capable. Concerned only with skill in performance. Poor discipline. | 10 | 5.0 |
| No response. | 5 | 2.5 |

Summary of Table XVII. The chief criticism of music teachers, in the opinion of superintendents, was that they fail to see the music program in relation to the total educational program.

Other criticisms were that music teachers are temperamental and unreasonable, that they fail to clear performance dates and lack planning, and that they are intolerant of those students who are less capable.

MISCELLANEOUS COMMENTS BY SUPERINTENDENTS

The following pages reveal some verbatim remarks made by many of the superintendents. They have been recorded exactly as they appeared in the questionnaires, and are grouped under the following general headings: (1) comments pertaining to the well-rounded, cooperative music educator with high personal and educational standards; (2) comments relating to the cultural need for music; and (3) comments concerning the educational needs of students.

The Well-rounded, Cooperative Music Educator with High Personal and Educational Standards.

When some music people discard the idea that they must compete against the academic program and other activities they may find that they are appreciated more than they think.

I believe the music director should be on the job just as any other teacher. He should follow the same line-staff relationship as other teachers. He should be well prepared by his college or university and thoroughly dependable and honest.

We are pleased to note that training institutions are now emphasizing that music instructors must understand general school problems of proper balance in curriculum-scheduling problems and budgetary problems.

If music teachers were not so impressed with their own importance and quit fighting among themselves and would be a little more courteous toward the administration they would get along a lot better. Sometimes when they get together, listen to them toot their horns and then see what they do with their students. Some of them are better liars than teachers.

You failed to follow #21 by an observation of the favorable characteristics of music instructors: they surmount hardships and exhibit great persistence and enthusiasm. They are realists and tough-fibered. They produce in spite of unimaginative administration.

The relationship between music education and the administration in our schools is very good.

My experience with most music personnel has been wonderful. They are an enthusiastic group. They work hard. They are tops in their profession. A great gang.

The music supervisor is constantly in the public's eye. He must at all times be representative of the finest of the profession. Proper behavior is taken for granted, but improper or injudicious behavior is immediate cause for public concern. We have an outstanding person, however, and I feel very fortunate in this regard.

Music educators must be their own salesmen. Administrators can encourage and support music departments but the product must sell itself. Public attacks on music are a symptom of a weakness in communication between music instructors and parents.

When music departments of colleges start realizing that a music major should have leeway to take a few subjects other than in the field of music then perhaps we will have more well-rounded educators coming out of the schools of music. Most music majors can't teach or even talk in any field besides their own. This is shameful and should be corrected. We don't expect the college to make a shop man out of the music educator but we certainly would appreciate having the college give the music educator an insight into the problems of other departments and an appreciation of, through general knowledge of, the other departments.

The music educator needs to educate the administration as to the part music plays. Administrators must give music every break in the schedule without sacrificing the academic program. It takes close cooperation to give students a balanced curriculum. P. E. and athletics get the lion's share of the student's elective or free time. A capable, enthusiastic music instructor can assure music its rightful place in the schedule and in the lives of kids in most communities. A poor music man can kill it fast. Every department tries to expand--the administrator must keep a balance. Clear cut understandings must be reached such as prior approval on all phases of the program.

We have some trouble with teachers in the elementary schools because they look upon some of our music practices as interruptions in their daily schedule. In other words we can't always convince teachers that our curriculum includes all of the experiences we can offer kids. We work on it but always have a few who are jealous of their math or reading time.

The music program in a high school of our size (230) is usually a one man deal. We've been fortunate in having had some excellent men. As I look over the good ones we've had (and the one we now have) I find that the most important characteristic has been a real feeling for good music and a genuine interest and skill in transmitting this feeling to the youngsters. The possession of pure mechanical skill of playing an instrument sometimes leads the wrong people into the field.

The music director plays a vital part in the development of morale in a school. High standards of performance and discipline are essential to a strong music department. The music director who is a well rounded person and who shows an interest in the other areas of school life is a fine asset to the school.

To music men I would say be first a good teacher in all that implies--then be a good musician. An attempt to reverse the order leads to difficulty.

I think that music teachers, like all other teachers should keep informed on the overall scheduling problems in their school and should help work out the problems with the total picture in mind. I think there has been a definite improvement in this respect the last couple of years.

The Cultural Need for Music.

I believe a music teacher should not try to lift the level of music appreciation of a community too high too fast. Get the students and public to like to hear music first.

Some music directors are accused of pushing their programs too fast. I don't believe this to be a criticism. Good teachers always push. If they don't, I don't want them.

Music has a definite role to offer in cultural background and leisure time activities. However, the band, etc. program is over sold just as is football, etc. Get it back where it belongs--the enjoyment and betterment of everyone.

Music is an index of the degree of civilization a people has attained. I wish we could involve more children--not necessarily as experts but as appreciative audiences and 'consumers' of music.

The Educational Needs of Students.

We have an excellent music program here.

Who determines the music program? (1) The Chamber of Commerce through parades. (2) The colleges through festivals. (3) A good music course of study.

It is hard to place the proper value on our music experiences at our high school. I'll only say they are of extremely high value. I constantly see young people acting as perfect ladies and gentlemen in the discipline of our music groups and I cannot speak as highly of some of them outside of the group.

I do not like to see bands used for the promotion of an individual, an activity, or a town. They should promote basically the value and importance of music.

From the standpoint of public relations the excellence of the music program is probably more important on a long term basis than that of the athletic teams.

We are a small school (112). Our constituency has a modest cultural background. Perfection in very high quality performances may often be beyond our reach, but I feel that our music program has a great deal to contribute and that we should strive for the highest possible standards that our conditions warrant or allow.

Music programs should emphasize student welfare and emotional development along with building an appreciation of good music through performance. It serves to promote community pride through good music organizations.

You will find that every school has a different situation. Many factors enter into the music program. Our district encourages music and students to participate. Our community, school board, and administration all help in having a good music program. We strive to reach a goal but we never have and perhaps never will, due to the fact, that we set it higher than we can reach.

Our high school music program is for development of music appreciation and recreational need. We are not interested in a program for developing students in a music career. Students with exceptional ability are encouraged to continue in music at other institutions.

Music is an essential and basic part of any educational program.

Every administrator wants to improve every phase of the high school program. Music is no exception. I feel that music in any sense is beneficial to the school children while in school and valuable after the child becomes an adult as a leisure time activity.

SUMMARY

It was evident in the early stages of this study that certain basic principles of research be understood. This need was provided for by various graduate courses and texts encountered while attending Central Washington College of Education, Ellensburg, Washington.

The most important value of high school music, according to superintendents, was to enrich the lives of children and develop an appreciation of music. The least important value was exposing children to a highly organized activity.

The most significant influence toward maintaining a successful high school music program was superior music teaching. The least significant value was that of maintaining highly skilled performing groups.

Of all the activities in the community in which the school music groups participated, the most important was considered to be performing for professional and service organizations. Performing in concerts for the general public was regarded as a very important school activity. The out-of-town event which received the highest response was performing in exchange concerts with other schools. The non-local activity considered most important, however, was performing in music festivals or massed groups under guest conductors. Marching in parades was considered the least important out-of-town type of participation.

Most music curricula in the subject school districts included band, orchestra, and vocal groups. Orchestras were few in number in comparison to bands and vocal groups. Courses such as music appreciation, history, and theory were seldom included in the curricula of high schools.

Generally, first class districts offered a greater variety of selection in music course offerings than other districts. For example, 66 per cent of the orchestras were found in first class districts.

A large majority of schools scheduled their music classes during the regular school day. Only 6.5 per cent of the districts held all music classes during out-of-school hours.

The five highest areas of student concentration were science, English composition and literature, mathematics, home economics, and music. Music ranked above sixteen other areas in this respect.

The principal and teachers were approximately equal in the extent to which they aided students in the selection of their high school subjects. According to 60.5 per cent of the respondents, students were assisted in their choice of subjects by guidance personnel. A conclusive majority of the respondents reported that the music director aided those students keenly interested in music.

According to the respondents, it was usually possible for students to enroll in one and often two music classes, regardless of their areas of concentration. It was reported, however, that because of increased college entrance requirements, it was difficult, and in some cases impossible, for students to participate in more than one music class during the same term.

The six-period day was reported to be advantageous to the music program because it could be scheduled on the same basis as other subjects. This implied equal status with other subjects in the curriculum. The seven-period day was reported to be advantageous because it provided a greater number of periods, in this way allowing for flexibility in scheduling music. The most distinct disadvantage of the six-period day was that college entrance requirements limited and often excluded students from participation in music.

The music program in the high school will not be affected, in the opinion of most respondents, by the current emphasis on science education. On the other hand, 9.5 per cent of the superintendents indicated that their music programs would be affected by an increase in college and academic requirements and by parental pressures growing out of this increase.

The most frequent suggestion offered by superintendents for music teacher orientation was to keep music in its proper perspective; that is, relate it to the total educational program. Another frequent suggestion was for music teachers to work cooperatively with other teachers and their administrators. The most severe criticism of music teachers was that they failed to see the music program in relation to the total educational program.

When given the opportunity to offer miscellaneous comments, the respondent superintendents most often concurred on the importance

of music educators possessing desirable personal traits. Another factor considered significant was that a music teacher should have a broad background and diverse interests, and that he be first an educator--second a musician.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

This study was undertaken as a result of certain questions which arose during this writer's three years of teaching experience. The discovery that lack of communication between music educators and their respective administrators was rather general in the field was one of the factors which served to stimulate the present research. Other questions which arose concerned the superintendent's viewpoint toward the values of high school music, music activities which should be included in the curriculum, and scheduling problems. It was the opinion of the present writer that the conflicts arose out of a lack of mutual understanding between superintendents and music educators.

It was decided that a composite picture of the opinions of superintendents in Washington State might better reflect their views concerning the high school music program. A questionnaire survey was prepared, administered, and the returns compiled as objectively as possible.

CONCLUSIONS

The study shows clearly that, in the opinion of superintendents, music education is an important part of general education. The respondent superintendents indicated further that, while music is important, it should be regarded as only one part of a balanced program of education. The implication here seems to be that there

is a need to continuously evaluate music in relation to the total educational program.

The administrators concluded that the success of any high school music program is largely dependent upon the effectiveness of the music staff. The music teacher plays the key role. It seems significant, however, that the superintendents felt the success or failure of the music program was strongly influenced by their own awareness of the aims and objectives of public school music.

The primary aim of public school music, in the opinion of superintendents, is to enrich the lives of children and develop an appreciation of music. This coincided with the recommendations and beliefs of authorities in the field of music education.

The study points up the need for the music teacher to make his desires known. He should also direct the program of music education as efficiently as possible. These two conclusions imply that music teachers should make concerted efforts to improve their communicative and administrative procedures.

According to data reported by superintendents, bands, orchestras, and vocal groups generally meet five days per week, the usual length of class periods being 55 minutes. This is in excess of the 90 minutes per week recommended by the Committee on Music in the Junior and Senior High School Curriculum.¹ Courses such as music appreciation, music history, and music theory are

¹Vanett Lawler, ed., op. cit., p. 14.

seldom included in the music programs of most high schools. This apparent lack of special music classes may possibly result from the fact that content related to these areas of music instruction is often included as part of the learning experiences of band, orchestra, and vocal groups. Another explanation for the limited number of special classes might be that their enrollments are frequently too low to justify being included in the high school curriculum.

The respondents readily agreed that performing in concerts for the general public was the most important activity in which music groups participate. This type of activity was rated slightly higher than performing in high school assembly concerts. It seems reasonable to conclude, in light of the foregoing comparison, that music groups are extremely important as an aid in public relations.

Science was reported to be the most frequent area of student concentration. The high rank of science might have occurred due to its recent increased emphasis. It is significant, however, that most superintendents indicated that their music programs would not be affected by the emphasis on science education. A few respondents, however, reported that their programs of music education would be influenced by the increase in college entrance requirements and by the pressures of parental suggestions that children choose science and other academic subjects rather than music. Although it is reassuring to note that most superintendents feel a definite obligation

to the music program, it is feasible that the questionnaire was submitted at a time when it was impossible to accurately predict the long range impact of science emphasis on music education. It should be noted again that the study revealed the superintendent's point of view as it was related to the effect of science emphasis on music education. The research, being limited to superintendents, did not reveal the possible decrease in music class enrollments as a result of science emphasis, nor the music teacher's point of view on this question.

The study shows that music participation by high school students is often limited by the increase in college entrance requirements. The only specific school reference was directed at the University of Washington. It appears that the University, in attempting to control their enrollment, is becoming more selective. As a result, many areas of the high school curriculum, including music, have a small enrollment. Another factor relating to this problem is that in schools operating on the six period day students have little time for elective courses.

According to the superintendents' suggestions relating to teacher orientation, music should be kept in its proper perspective. The implication here is that many music educators expect special considerations far in excess of reasonable requests. Closely related to this was that music teachers often fail to recognize the importance of the total educational program. This clearly points

up the vital need for music teachers to become well rounded educators, avoiding the stigma of becoming "intellectual isolationists," by associating with other teachers and becoming aware of their problems, and particularly conscious of some of the problems of their administrators. This criticism of music educators may result from their highly specialized type of training. It is further illustrated by the frequent complaint that they fail to undertake building responsibilities such as faculty meetings, faculty social events, P.T.A. meetings, etc.

The respondents expressed a desire for music educators to possess superior personal qualities and high standards. It follows that, if music people are to be in the public eye, they should conduct themselves in a professional manner. Music teachers must have a vital interest in general education as well as in music.

If the aims and objectives of the high school music program are to be realized, music educators and their administrators must arrive at a mutual understanding concerning the underlying philosophy of music education. Communication seems to be the key to the development of this understanding.

RECOMMENDATIONS

It is recommended that music educators become fully aware of their respective administrator's philosophy of the high school music program and further, if a mutual philosophy does not

exist, that music educators and their administrators work cooperatively to establish a program that meets the needs of their specific situation.

It is recommended that in view of the current emphasis on science education and increased college entrance requirements, music educators, with their administrators, strive to uphold, improve, and evaluate the status of music education on the basis of sound educational aims and objectives. It is further recommended, in connection with maintaining the important role of music in the public schools, that music educators develop an insight into the broad areas of learning, cooperate with other teachers, and be able to adequately justify the music program in relation to the total needs of their respective school systems.

It is recommended that music educators extend concentrated effort in directing the program of music education in their respective schools in an efficient and well-planned manner, and that their administrators be included in all planning.

Finally, it is recommended that music educators be concerned first with the total educational needs of children, and second with their musical needs as part of their total needs.

It is hoped that this study will serve to better the understanding between music educators and their administrators. It is recommended that additional research be conducted in this area.

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APPENDIX A

QUESTIONNAIRE

**THE SUPERINTENDENT'S POINT OF VIEW CONCERNING THE HIGH SCHOOL
MUSIC PROGRAM IN THE PUBLIC SCHOOLS OF WASHINGTON STATE**

I. General Information about Your School System:

1. What is the classification of your district? First, Second, or Third Class.
(Please circle appropriate type.)
2. Which of the following plans identifies your high school? 3 year, 4 year,
6 year. (Please circle the appropriate type.)
3. Number of high schools within your district _____.
4. Enrollment in each high school _____, _____, _____, _____, _____.
5. Length of class periods _____ minutes. Activity Period _____ minutes.
6. Does your high school operate on a four, five, six, seven, or eight period
day? (Circle correct answer.)
7. What are the advantages to the music program of this method of
scheduling? _____

8. What, if any, are the disadvantages to the music program of this method
of scheduling? _____

I. Information about the Curriculum:

9. Please check () the areas in which a high school student may concentrate
in your district?

| | | |
|--|---|---|
| <input type="checkbox"/> English Composition and Literature | <input type="checkbox"/> Carpentry Fine Arts | <input type="checkbox"/> Distributive Educ. Commercial Educ. |
| <input type="checkbox"/> Science | <input type="checkbox"/> Radio & Speech | <input type="checkbox"/> Health & P.E. |
| <input type="checkbox"/> Mathematics | <input type="checkbox"/> Foreign Language | <input type="checkbox"/> Geography & History |
| <input type="checkbox"/> Home Economics | <input type="checkbox"/> Music | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> Industrial Arts | <input type="checkbox"/> Agriculture | <input type="checkbox"/> Other _____ |
10. Is it possible for a student to concentrate in an area other than music and
yet engage in music activities? Yes _____ No _____.
11. Is it possible for a student to enroll in more than one music class during
the same term if his area of concentration is not music? Yes _____
No _____.
12. Is it feasible and likely that a student whose area of concentration is
music can enroll in more than one music class during the same term,
i. e. band and chorus? Yes _____ No _____.

13. What specific music courses are offered in the high school (s) of your district? (Please indicate in the column to the right how many times per week each class meets.)

| CLASS | DAYS PER WEEK | CLASS | DAYS PER WEEK |
|------------------------|---------------|------------------------|---------------|
| ___ Training Band | ___ | ___ Music Theory | ___ |
| ___ Concert Band | ___ | ___ Music History | ___ |
| ___ Training Orchestra | ___ | ___ Music Appreciation | ___ |
| ___ Advanced Orchestra | ___ | ___ Wind Ensembles | ___ |
| ___ General Chorus | ___ | ___ String Ensembles | ___ |
| ___ Mixed Chorus | ___ | ___ Vocal Ensembles | ___ |
| ___ or Select Chorus | ___ | ___ Dance Band | ___ |
| ___ Boys' Glee Club | ___ | ___ Pep Band | ___ |
| ___ Girls' Glee Club | ___ | ___ Other _____ | ___ |

14. Does Band, Orchestra, or Chorus meet: before school ____, after school ____, during school ____, during activity period ____.

15. Who, in addition to parents, aids the student in his selection of high school subjects? Teachers __; Guidance Personnel __; Principal __; Others __. (If the answer "Others" is chosen, please specify person (s). _____)

16. Concerning the student keenly interested in music, does the music director aid him in an advisory capacity? Yes ___ No ___.

17. Of what value in the total curriculum is the high school music program? Please rate each of the items below in order of their importance (4 to 0) using the following scale:

- (4) Very important
- (3) Important--but not vital
- (2) Moderately important
- (1) Of little importance
- (0) Definitely unimportant

- a. ___ To serve in the development of human values (i.e. responsibility, initiative, honesty, etc.)
- b. ___ To aid in public relations.
- c. ___ To prepare for careers in music.
- d. ___ To provide a means of self-expression.
- e. ___ To enrich the lives of children and develop an appreciation of music.
- f. ___ To develop an insight into group and democratic processes.
- g. ___ To serve a recreational need and take up leisure time.
- h. ___ To expose children to a highly organized activity.
- i. ___ Others. (Explain) _____

18. Using the same value-rating scale as in No. 17 (4 to 0), what, in your opinion, is the comparative importance of each of the following as influences toward establishing and maintaining a successful high school music program?

- a. ___ Superior music teaching.
- b. ___ Superior music supervision.
- c. ___ Adequate budget.

18. (continued)

- d. ___ Community approval.
 - e. ___ Desirable music teacher-administrator relations.
 - f. ___ Broad elementary school music experiences.
 - g. ___ Strong support of Board of Education.
 - h. ___ Enthusiasm of teaching staff, exclusive of music specialists, for music.
 - i. ___ Awareness on the part of administration of aims and objectives of public school music.
 - j. ___ Adequate room facilities.
 - k. ___ Highly skilled performing groups.
 - l. ___ Integration of the music program with other areas offered in the curriculum.
- Other important positive influences (Please list and rate each.)
- m. _____
 - n. _____

19. Will the recent trend toward increased emphasis upon science education cause any noticeable change in your music program? Yes ___ No ___.

If so, why? _____

II. Information about Music Teacher-Administrator Relations:

20. In terms of orientation, what is the most important advice you could offer a new music teacher to help him fit into your school system most effectively? _____

21. What, on the basis of your experience, is the most frequent criticism of music directors (teachers) concerning their relations with administrative personnel? _____

(Use back of questionnaire if necessary.)

IV. Information about Music Activities:

22. Using the same value-rating scale as in No. 17 (4 to 0), what, in your opinion, is the comparative importance of the following music activities?

A. Local Community Activities.

- 1) ___ Performing at fairs, rodeos, Labor Day celebrations, etc.
- 2) ___ Marching and playing in parades.
- 3) ___ Performing in park concerts.
- 4) ___ Performing for professional and service organizations.
- 5) ___ Other (Please explain.) _____
- 6) _____

J. Russell Uusitalo
404 East Second Avenue
Apartment 2
Ellensburg, Washington
January 29, 1958

Dear Superintendent:

As a music educator I am vitally interested in improving the quality of music instruction in the public schools. In your key position as superintendent of schools you are vitally interested in the total development of all the children in your district, a part of which consists of music education.

In my opinion, one of the greatest needs of music educators today is to develop a better understanding of their administrators' philosophies and the background for these philosophies. For this reason I am conducting a study, as a part of the work required for the master's degree at Central Washington College of Education, which I hope will throw some light on this problem.

The enclosed questionnaire is a very important part of this study. I hope you will give it your careful consideration and return it as soon as possible. It is hoped that this portion of the study can be completed by March 1, 1958.

Thank you for your interest and participation. If you would like a copy of the summary of the accumulated questionnaire data, I will be glad to send it to you.

Sincerely,

J. Russell Uusitalo

89357

J. Russell Uusitalo
404 East Second--Apartment 2
Ellensburg, Washington
February 18, 1958

Dear Superintendent:

Some time ago a questionnaire entitled, "The Superintendent's Point of View Concerning the High School Music Program in the Public Schools of Washington State," was sent to you. If you did not receive the questionnaire, please let me know and I will send you one immediately.

As you know, the success of any such study is dependent upon the number of replies received. The response so far has been very fine, but we would like this study to reflect the reaction of all superintendents in Washington so that we can report both for the majority and the minority.

So, in full awareness of the tremendous demands being made every day upon your time, I hope and trust you will make the study of this important problem truly representative of the best thinking of us all and return the questionnaire as soon as possible.

If you have already returned the questionnaire, please forgive this unnecessary reminder and thank you.

Sincerely yours,


J. Russell Uusitalo

APPENDIX B

APPENDIX B

| <u>Group</u> | <u>Description</u> | <u>Total number in group</u> |
|--------------|--|------------------------------|
| I | All first class high school districts | 34 |
| II | Second class districts-- high school enrollments of over 500 | 25 |
| III | Second class districts-- high school enrollments of 101 to 499 | 93 |
| IV | Second class districts-- high school enrollments less than 100 | 33 |
| V | Six year, junior-senior high schools | 11 |
| VI | Third class high school districts | 4 |
| | Total | <u>200</u> |

LIST OF RESPONDING SCHOOL DISTRICTS

| | | |
|-------------------|-------------------------|-----------------|
| Washtucna | Bridgeport | North Kitsap |
| Othello | Waterville | South Kitsap |
| Clarkston | Mansfield | Cle Elum |
| Anatone | Edmonds | Thorp |
| Auburn | Ellensburg | Kittitas |
| Bellevue | Republic | Glenwood |
| Kennewick | Pomeroy | Klickitat |
| Kiona-Benton | Pasco | Goldendale |
| River View | Connell | Mossyrock |
| Prosser | Kahlotus | Morton |
| Richland | Grand Coulee | Adna |
| Bellingham | Hartline | Winlock |
| Bremerton | Quincy | Toledo |
| Centralia | Warden | Onalaska |
| Central Kitsap | Coulee City | Pe Ell |
| Central Valley | Soap Lake | White Pass |
| Chehalis | Moses Lake | Bethel |
| Manson | Ephrata | Eatonville |
| Cashmere | Quinalt | White River |
| Entiat | Moclips | Friday Harbor |
| Leavenworth | Wishkah | Anacortes |
| Chelan | Ocosta | Concrete |
| Wenatchee | Montesano | La Conner |
| Peshastin-Dryden | Elma | Mount Vernon |
| Port Angeles | Highline | Sedro-Woolley |
| Crescent | Hoquiam | Stevenson |
| Sequim | Oak Harbor | Arlington |
| Cape Flattery | South Whidbey | Darrington |
| Quillayute Valley | Chimacum | Granite Falls |
| Vancouver | Port Townsend | Lake Stevens |
| Battleground | Kent | Marysville |
| Camas | Issaquah | Monroe |
| Evergreen | Bothell | Snohomish |
| La Center | Enumclaw | Twin City Joint |
| Ridgefield | Federal Way | Spokane |
| Washougal | Lake Washington | West Valley |
| Clover Park | Lower Snoqualmie Valley | Medical Lake |
| Columbia County | Mercer Island | Fairfield |
| Longview | Seattle | Cheney |
| Toutle Lake | Shoreline | Fremman |
| Castle Rock | Skykomish | Deer Park |
| Kalama | Snoqualmie Valley | Riverside |
| Bridgeport | South Central | Valley |
| Waterville | Tahoma | Colville |
| Mansfield | Vashon Island | Sprague |
| Eastmont | Bainbridge Island | Almira |

Creston
Odessa
Wilbur
Harrington
Davenport
Reardan
Shelton
Omak
Okanogan
Coulee Dam
Twisp
Tonasket
Oroville
Olympia
Raymond
South Bend
Nassell-Grays River Valley
Willapa Valley
Newport
Metaline Falls
Ione
Cusick
Puyallup
Sumner
Orting
Penninsula
Franklin Pierce
Kettle Falls
Sunnyside
Yelm
North Thurston
Rochester
Tenino
Cathlemet
Columbia
Waitsburg
Prescott
Ferndale
Blaine
Meridian
Nooksack
Mount Baker
Rosalia
Oaksdale
La Crosse
Tekoa

Pullman
Colfax
Palouse
Garfield
St. John
Colton
Endicon
Yakima
Naches Valley
White Swan
Moxee
Selah
Mabton
Grandview
Toppenish
Highland
Granger
Zillah
Wapato
West Valley