

A STUDY OF ADMINISTRATIVE PROBLEMS
EFFECTING THE DEVELOPMENT OF
INSTRUMENTAL ENSEMBLES IN
SELECTED SMALL COLLEGES

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY

Don L. Bisdorf

1961

This is to certify that the
thesis entitled
A Study of Administrative Problems Effecting the
Development of Instrumental Ensembles
in Selected Small Colleges
presented by
Don L. Bisdorf
has been accepted towards fulfillment
of the requirements for
Ph. D. degree in Music


Major professor

Date July 25, 1961

0-169



2000

ABSTRACT

A STUDY OF ADMINISTRATIVE PROBLEMS EFFECTING THE DEVELOPMENT OF INSTRUMENTAL ENSEMBLES IN SELECTED SMALL COLLEGES

by Don L. Bisdorf

Although many small colleges traditionally developed strong choral organizations, it appeared difficult to predict equal success for instrumental organizations. Orchestras and bands suffered poor quality performance or struggled for survival.

Instrumental development presented inevitable problems. A study of administrative problems effecting instrumental ensemble development in the small college, appeared to be of immediate value.

A study of historical literature showed general developments of the band and orchestra in high schools and colleges of America, during the past century. Periodical literature was investigated to establish specific current problems related to instrumental ensemble development in small colleges.

Structured interviews were then prepared for administrators, music department chairmen, and instrumental ensemble directors. Twelve co-educational, accredited colleges were chosen for the study with enrollments ranging from six hundred to about one thousand students. These interviews were scheduled in each college during the winter and spring of 1961.

Data were gathered in the areas of three main assumptions: that 1) scheduling, 2) personnel, and 3) financial matters were the serious development problems to be faced.

Ten of the twelve colleges maintained self-contained concert bands of which six were also used for marching. Eight colleges maintained college-community orchestras; none had self-contained orchestras.

Scheduling. The median for weekly rehearsal time was 3.5 hours for band and 2.16 hours for orchestra. The median for annual home concerts was 2.9 for band and 2.0 for orchestra. In addition, the orchestras typically accompanied one oratorio annually. The marching bands usually performed for six football games, five at home and one "away."

Administrators and music faculty generally agreed that band and orchestra should be scheduled as all college activities, allowing students from all departments to participate. Low percentages of music majors in the groups made this necessary. Brass choirs, woodwind ensembles, and string quartets were active; but problems in equality of student personnel and over crowded schedules hindered their consistent development.

Personnel. Both student and staff personnel were considered. The median enrollment was 48.6 concert band members and 43.5 orchestra members. The typical music major enrollment was about 25%. The typical orchestra had over 25% community musicians and 5% paid musicians.

The duplication of student personnel between choral and instrumental ensembles was generally 20-30%. Drop-out problems from instrumental organizations were apparent in over one-third of the colleges. Student discouragement and poor quality organizations were significant factors. Inequality of tours and choral prestige effected student values. Directors indicated that the quality of student instrumentalists had hindered instrumental ensemble development. Ten of the colleges offered little or no financial aid to encourage private applied study.

The typical music faculty had 6.5 members. Where less than six were employed the instrumental director was often overworked, thus hindering instrumental ensemble development. Colleges maintaining both band and orchestra, usually employed one director.

Finances. Both band and orchestra were maintained with mutual funds. Few directors received annual budgets. Typical needs for maintaining instrumental ensembles amounted to \$2,400.00 annually. Available funds were as little as \$500.00 annually. Deteriorating marching band uniforms and equipment forced decisions concerning the marching band's basic values and continuance. Seven colleges had only public places for instrumental rehearsals. Crowded unlocked storage invited damage for equipment. Instrumental musicianship was hindered by rehearsal facility problems.

These steps for improvement resulted:

1. Secure strong instrumental leadership.
2. Financially support improved instruments and equipment.
3. Recruit quality student personnel.
4. Thoroughly study all-student activities, with intent for balance and coordination.
5. Restudy and improve building-type facilities.

Several colleges witnessed progress with steps one and two. Steps three and four were infrequently accomplished. Step five seemed ineffective without the others.

A STUDY OF ADMINISTRATIVE PROBLEMS EFFECTING THE
DEVELOPMENT OF INSTRUMENTAL ENSEMBLES
IN SELECTED SMALL COLLEGES

By
Don L. Bisdorf

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1961

ACKNOWLEDGMENT

The author wishes to express his appreciation to the administrators, music department chairmen, and instrumental directors in the twelve colleges, for their cooperation in the preparation of this study.

To Dr. William R. Sur, as his Doctoral Committee Chairman, the author expresses his sincere appreciation for providing the inspiration and counsel necessary to complete this thesis. To Dr. Robert G. Sidnell, he is also grateful for the significant contribution. Appreciation is expressed to Dr. Walter H. Hodgson, as Chairman of the Music Department, and to Dr. H. Owen Reed who gave helpful advice and direction; and finally to his wife, Betty, for her constant encouragement and faithful assistance.

TABLE OF CONTENTS

CHAPTER	Page
I. THE PROBLEM	1
Statement of the Problem	1
Importance of the study	1
Definition of Terms	3
Liberal arts	3
Liberal arts college.	3
Administrative problems	3
Instrumental ensembles.	4
Limitations of the Study	4
Selection of Colleges	6
Sources of Information	7
Organization of Report.	8
II. REVIEW OF RELATED MATERIAL	10
Historical Development of the Instrumental	
Ensemble	10
Delay in curriculum acceptance of instru-	
mental music	11
The pioneering of school orchestras	13
The origin of the school band.	16
Development of instrumental music in higher	
education.	19
Related Material of Recent Years	24
Administrative problems of the music	
department.	24
Equipment and facilities	25
Scheduling	28
Personnel and scholarships.	30
Demands of teacher preparation	32
The band and wind ensemble	34
String problems and the orchestra	36
Small ensembles	40
General material	43

TABLE OF CONTENTS - Continued

CHAPTER	Page
III. THE ADMINISTRATIVE PROBLEMS EFFECTING THE DEVELOPMENT OF BANDS	46
General Band Information	46
Description of the band activities	46
Historical development from 1946 to 1961. . .	48
Band Personnel Information	51
Membership by instrumentation	51
Sources providing membership	53
Recruitment of band membership	53
Scheduling Band Rehearsals	56
Existing rehearsal schedules	56
Scheduling problems	56
Projected scheduling changes	58
Finances and Facilities	59
IV. THE ADMINISTRATIVE PROBLEMS EFFECTING THE DEVELOPMENT OF ORCHESTRAS	60
General Orchestra Information	60
Description of the orchestra's activities. . .	60
Historical development from 1946 to 1961. . .	63
Orchestra Personnel Information.	65
Membership by instrumentation	65
Sources providing membership	67
Recruitment of orchestra membership.	70
Scheduling Orchestra Rehearsals.	70
Existing rehearsal schedules	70
Scheduling problems.	73
Projected scheduling changes	73
Finances and Facilities	73
V. THE ADMINISTRATIVE PROBLEMS MUTUALLY EFFECTING THE DEVELOPMENT OF BANDS AND ORCHESTRAS	75
Personnel Information	75
Music majors in the colleges.	75
Factors governing ensemble participation for . music majors.	77

TABLE OF CONTENTS - Continued

CHAPTER	Page
Student participation in more than one large ensemble at one time	80
Drop-out problems in the band and orchestra.	82
The availability of instrumental and choral opportunities	85
The grading and dismissal of instrumental ensemble members.	87
Student reliability concerning certain responsibilities.	89
Musical proficiency	89
University and college competition for prospective instrumentalists	93
The offering of music scholarships	94
Private applied study in the ensembles	97
Staff Personnel Information	100
The distribution of instrumental personnel . .	100
Responsibilities of the instrumental ensemble directors	100
Chapters of professional music fraternities and sororities	104
Scheduling	104
General principles of scheduling	104
Using the rehearsal for teacher preparation .	105
Student conductors	109
The scheduling of sectional rehearsals	109
Policies of concert tours	110
Finances and Facilities.	112
Music department budgets	113
The budget for band and orchestra	113
Uniforms from special funds	115
Provision for the marching band	116
School owned instruments	116
Rehearsal rooms and storage facilities	119
 VI. THE ADMINISTRATIVE PROBLEMS EFFECTING THE DEVELOPMENT OF MISCELLANEOUS INSTRUMENTAL ENSEMBLES	 121
Active Ensembles on the Campuses	121
College credit for smaller ensembles.	122

TABLE OF CONTENTS - Continued

CHAPTER	Page
Organizational Purposes for the Small Instrumental Ensemble	123
An important activity for the student.	123
Benefits to the music department	123
Problems of Development	125
VII. SUMMARY AND CONCLUSIONS	127
Conclusions According to the Three Main Assumptions	127
Scheduling	128
Personnel	130
Finances	133
Recommendations	134
Suggestions for Future Study.	138
BIBLIOGRAPHY	140
APPENDICES	146

LIST OF TABLES

TABLE	Page
I. A General Description of the Band's Purpose, Size, and Activities	47
II. The Historical Development of the Band Program From 1946 to 1961	49
III. Membership in the Concert Bands as Shown by Instrumentation	52
IV. Sources Providing Concert Band Membership by Approximated Percentages	54
V. Methods Used for the Recruitment of Concert Band Membership	55
VI. Existing Rehearsal Schedules for the Band.	57
VII. A General Description of the Orchestra's Purpose, Size, and Activities	61
VIII. The Historical Development of the Orchestra Program From 1946 to 1961	64
IX. Membership in the Orchestras as Shown by Instrumentation	66
X. Sources Providing Orchestra Membership by Approximated Percentages	68
XI. Methods Used for the Recruitment of Orchestra Membership	71
XII. Existing Rehearsal Schedules for the Orchestra . . .	72
XIII. The Approximated Number of Music Majors in Each of the Twelve Colleges	76

LIST OF TABLES - Continued

TABLE	Page
XIV. Factors Governing Ensemble Participation for Music Majors	78
XV. The Extent and Advisability of Student Participation in More than One Large Ensemble at the Same Time	81
XVI. The Problems Which Arise as a Result of Student Participation in More Than One Large Ensemble at The Same Time	83
XVII. The Problem of Drop-Outs From the Orchestra and Band Program.	84
XVIII. The Availability of Instrumental and Choral Opportunities for the Student	86
XIX. Factors Which Govern the Grading and the Dismissal of Instrumental Ensemble Members	88
XX. The manner in Which Band and Orchestra Members Assume Certain Responsibilities	90
XXI. Instrumental Proficiency in the Concert Bands and Orchestras as Estimated by the Individual Directors	91
XXII. Factors Effecting the Increased Offering of Instrumental Scholarships	96
XXIII. Information Concerning Private Applied Study in the Band and Orchestra	98
XXIV. The Distribution of Staff Personnel Effecting the Instrumental Ensemble Program	101
XXV. A Description of the Responsibilities of the Instrumental Ensemble Directors	102
XXVI. The Values to the Student in Using the Rehearsal for Activities of Teacher Preparation	106

LIST OF TABLES - Continued

TABLE	Page
XXVII. Utilization of the Band and Orchestra for Purposes of Teacher Preparation	108
XXVIII. The Individual Inventories of Orchestral Instruments with Projected Present Needs.	117
XXIX. The Organizational Purposes for Small Instrumental Ensembles	124
XXX. The Chief Problems Related to the Development of Small Instrumental Ensembles	126
XXXI. Conclusions According to the Three Main Assumptions of the Study	129

LIST OF APPENDICES

APPENDIX	Page
A. Structured Interview for Orchestra and Band Directors	147
B. Structured Interview for Music Department Chairmen.	172
C. Structured Interview for Administrators.	191
D. Letters of Endorsement and Transmittal	198

CHAPTER I

THE PROBLEM

I. STATEMENT OF THE PROBLEM

This study was an investigation of the administrative problems which effect the organization and development of instrumental performance groups in the Small College. The study was dual in nature in that it pointed out both the existing problems and the effectual manner in which several small colleges have dealt with these problems.

It was found that the administrative problems called for investigation in the following areas:

1. Scheduling
2. Personnel
3. Finances

Importance of the study. The study of this problem was important since it could provide a new perspective for the consideration of instrumental ensembles in the small college.

On the small college campus the choir is often the musical organization which has enjoyed the most success. The administration recognizes the choir's ability to succeed and frequently continues to support it with favor. Students and alumni learn to look upon the choir as the group in which membership is preferred. Thus the image and development of the instrumental ensembles struggle with problems of survival, growth, and maturity.

This current problem is emphasized quite clearly in the writing of Paul W. Whear, director of instrumental music, in a small college. His statements are as follows:

The choir--with its needs for only four parts, no instruments, no budget problems, that compare with an instrumental program, comparatively easy rehearsal demands, no athletic pressure, less background and training requirement--and with its annual tour--is understandably a more attractive organization for the student.¹

He continues by observing that the choir was probably an established group before the advent of football, and before bands received national recognition. When a high school graduate appears for the first instrumental rehearsal, after arriving on campus, "it is no wonder he is discouraged."²

Large colleges and universities have shown a strong drawing power in gaining high school graduates with more adequate instrumental experience. The college with a small student body does not easily produce an adequate personnel with proper instrumental experience to balance the ranks of the instrumental ensembles.

The small college may succumb to these problems and thereby develop a stronger choral program in an attempt to make up for the deficiency. At the same time this may result in the training of future public school music teachers with less than adequate instrumental opportunity, background and experience.

There has been comparatively little information available which deals with this current instrumental problem. The lack of research in the area of this study has provided a further challenge to the writer.

Information gathered from the study of the selected small colleges reveals ways and means of dealing with the stated problem. The future

¹Paul W. Whear, "Problems of the Small College Band," Music Educators Journal, 46:4, February-March, 1960, p. 76.

²Ibid.

development of instrumental ensembles in the small college may be enhanced by the experiences encountered by other similar institutions. In this sense, it is the desire of the writer that this study will be a contribution to music education in America.

II. DEFINITION OF TERMS

Liberal arts. The term "liberal arts" refers to branches of learning that compose the curriculum of college education as distinct from technical or professional education.¹

Liberal Arts College. The term "liberal arts college" refers to an institution of higher education that maintains a four-year curriculum leading to the bachelor's degree, with a central program of liberal arts studies.² Many liberal arts colleges provide some programs in professional education, such as teacher preparation; but it is their liberal arts setting and philosophy which tend to make them distinctive from purely professional institutions.

The term "small" liberal arts college is used in this study, to refer to an institution with a student enrollment of from 600 to 1,000 students.

Administrative Problems. The term "administrative problems" is taken to refer to those techniques and procedures employed in operating an educational organization in accordance with established policies.³ The (1) scheduling, (2) personnel, and (3) financial problems of instrumental ensembles are significant parts of the administrative problems.

¹Carter V. Good, editor, Dictionary of Education (New York: McGraw-Hill Book Company, 1959), p. 318.

²Ibid., p. 108.

³Ibid., p. 13.

Instrumental ensembles. The term "instrumental ensembles" denotes the cooperation of several performers.¹ The term was used here, to signify instrumental performing groups of all sizes.

For the purposes of this study, the term "band" refers to an ensemble of thirty or more wind-instruments and percussion players. Groups smaller than this number were categorized with miscellaneous ensembles.

The term "orchestra" is taken to refer to a group of thirty or more players of stringed instruments, wind-instruments, and percussion instruments. At a minimum, the string players should make up about half of the orchestra's membership, since the strings are depended upon to be the "backbone" of the orchestra.²

The term "miscellaneous instrumental ensembles" refers to a wide variety of performing groups which are under the auspices of the college, but which do not answer to the preceding description of band and orchestra. These ensembles often consist of combinations of like-instruments, such as (1) Strings, (2) Woodwinds, (3) Brass, and (4) Percussion. Other ensembles of mixed instruments were found to be numerous.

III. LIMITATIONS OF THE STUDY

This study was limited to the consideration of administrative problems which affect the development of instrumental ensembles, as opposed to the factors of conducting the group in a performance. Purely musical problems are quite obviously related to the administrative problems; but the techniques of musicianship for performance would open a completely different field, and this study is not concerned with the details of that aspect of the problem.

¹Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1956), p. 245.

²Ibid., p. 519.

Three main assumptions formed the basis for the study:

1. Scheduling the rehearsal for the instrumental ensemble is becoming an increasing problem to the administration, the director, and to the personnel of the ensemble. The small college instrumental ensemble experiences great difficulty when its rehearsal schedule competes with major course offerings of the college curriculum. Many of the performers in these groups have majors other than music; therefore careful scheduling in the music department alone will not be sufficient.
2. The personnel for the more commonly played instruments may offer sufficient choice to fill the ranks; but adequate performers on stringed instruments and double-reed instruments are either not sufficient in number or non-existent. A further look at the personnel problems associated with small college instrumental ensembles reveals a problem concerning the instrumental teaching staff. Weston H. Noble confirms this in his writing about the problem, which was published in the Music Educators Journal, early in 1961. He states that the small college is unable to provide specialized teachers on each instrument and relates the problem to the matter of budget, which leads to the third main assumption.¹
3. Financial matters impede the progress of the instrumental ensemble. Much of the equipment is inferior or unkept and the budget is often inadequate for upkeep on the existing equipment. The budget is not realistic to provide for the purchase of equipment and to allow for the replacement of inferior equipment, and rarely for scholarships. The rehearsal facilities may be

¹Weston H. Noble, "Problems and Advantages of the Small College Band in a Church Affiliated School," Music Educators Journal, 47:3 (January 1961), p. 48.

inadequate for an activity which thrives on the growth of musicianship. Probably the multi-purpose gymnasium offends a musical rehearsal in the greatest way.

IV. SELECTION OF COLLEGES

The population of this study was limited to institutions which met the following conditions: (1) enrollment minimum of 600 and a maximum of 1,000; (2) were coeducational; (3) were independently controlled; (4) were liberal arts colleges; (5) holding regional accreditation; and (6) offered a four-year curriculum in music education leading to a baccalaureate degree.

The colleges were chosen from a four state area consisting of Michigan, Ohio, Indiana, and Minnesota.

According to the statistics from the Office of Education for the school year 1960-1961, there were twenty schools which met the preceding conditions.¹

It was from these twenty colleges that the selected colleges were chosen to be studied. The institutions were carefully chosen to represent a variety of locations in the four state area. It was the intent of the investigator to visit certain colleges which have experienced, in a common way, the problems of the preceding assumptions.

After contact was made with fifteen colleges meeting the prescribed conditions, twelve were chosen from among those which were willing to submit to the study. The colleges were as follows:

1. Alma College
Alma, Michigan
2. Emmanuel Missionary College
Berrien Springs, Michigan

¹Education Directory, 1960, 1961, Part III, Higher Education,
Office of Education, U. S. Department of Health, Education, and Welfare,
(Washington, D.C.: Government Printing Office, 1960), 209 pp.

3. Hillsdale College
Hillsdale, Michigan
4. Ashland College
Ashland, Ohio
5. Heidelberg College*
Tiffin, Ohio
6. Mount Union College*
Alliance, Ohio
7. Otterbein College*
Westerville, Ohio
8. Anderson College
Anderson, Indiana
9. Goshen College
Goshen, Indiana
10. Taylor University
Upland, Indiana
11. Augsburg College
Minneapolis, Minnesota
12. Bethel College
St. Paul, Minnesota

V. SOURCES OF INFORMATION

The investigation was limited to three sources of data: (1) from the catalogs of the twelve colleges regarding their offerings in performing instrumental ensembles; (2) from personal interviews with administrative staff of the twelve colleges; and (3) from personal interviews with the professional music personnel of the twelve colleges. These interviews were made in visits to the college campuses by the investigator during the winter and spring of 1961.

The enrollments of the colleges ranged from 659 to 995 according to the statistics from the Office of Education.¹ The median of the twelve colleges was 857.7 students.

*The Music Department, a member of the National Association of Schools of Music.

¹Education Directory, loc. cit.

The writer of this report has directed the activities of the instrumental ensembles for several years in a college even smaller than those which have been studied. This experience has added some insight into the problem as it was investigated.

VI. ORGANIZATION OF REPORT

This report is divided into seven main chapters as follows:

Chapter I, consists of the statement of the problem, the definition of terms, the limitations of the study, the selection of the colleges, the sources of information, and this immediate section on the organization of the material which is to follow.

Chapter II, deals with a review of material which is related to the problem. Here, statements of historical background to the problem are considered. Recorded statements from periodical literature cast light on the problem as it relates to current situations.

Chapter III, deals with the administrative problems effecting the development of the band in the twelve colleges which were selected for this study.

A general description of the band's activities opens the chapter. Personnel and scheduling problems which are specific to band development are discussed.

Chapter IV, deals with problems similar to the above, which are significant to orchestra development.

Chapter V, discusses administrative problems which mutually effect the development of bands and orchestras. Here, staff personnel problems are added to the mutual student personnel and scheduling problems. Since the bands and orchestras were effected by mutual finances and facilities, that area of the study was reserved for this chapter.

Chapter VI, deals entirely with the development of miscellaneous smaller ensembles. Organizational purposes, the importance of these activities, and college credits were discussed in the light of small instrumental ensemble development.

Chapter VII, presents summary and conclusions in relation to 1) scheduling; 2) personnel; and 3) finance. Five recommendations for the improvement of instrumental ensembles are given. Suggestions for future study are included.

CHAPTER II

REVIEW OF RELATED MATERIAL

The material of this chapter is divided into two main parts as follows: 1) an historical review sketching the growth of the orchestra and band in the secondary school and in higher education; and 2) a review of recent material on various problems related to the instrumental ensemble.

The historical survey is given to provide background and insight into the present college instrumental problem. Instrumental music was not an original part of the school and college curriculum. The contribution of the high school instrumental program to the colleges of our day is obvious. The reverse is true, for the colleges and universities have trained the school music educators. It is interesting to review the growth of the school orchestra in relation to that of the band, and to realize that these trends effect the potential of the instrumental ensemble in the college.

Many of the problems which exist in general are intensified in the small college. Material from periodical literature reveals many of the instrumental ensemble problems, and in some cases, ways in which small colleges have surmounted them.

I. HISTORICAL DEVELOPMENT OF THE INSTRUMENTAL ENSEMBLE

Musical concert life flourished on mammoth orchestras, bands and choruses in America during the late nineteenth century. A favored entertainment of the time would be a combination of Sousa's band,

with a major symphony orchestra.¹ Musical consciousness grew on festive musical celebrations which were brought forth in special festival fashion.

Delay in curriculum acceptance of instrumental music. The entrance of instrumental music into the curriculum of American schools and colleges was a significant development in the history of public instruction.² One of the first steps toward the establishment of the instrumental ensemble in higher education was the organization of a College Orchestral Society in 1808.³ This was the early appearance of the Harvard University Orchestra, or the Pierian Sodality. These young Harvard students proclaimed that it was their aim to have music "looked upon, not as an amusement, but as a serious pursuit; not a thing to divert the listless mind, but to expand it, inspire it, and give it utterance."⁴

Even though this musical activity was looked upon as a 'serious pursuit' the society was criticized for placing such importance on the frivolous. ". . . the idea of considering music equal to the other sciences!"⁵ Music to be studied and practiced as a serious subject was not considered. It is only in the last seventy-five years or so that the subject has come to be recognized by the colleges as having any real educational significance.⁶

¹David Ewen, Music Comes to America (New York: Thomas Y. Crowell Company, 1942), p. 10.

²Theodore F. Normann, Instrumental Music in The Public Schools (Philadelphia: Oliver Ditson Company, 1941), p. 10.

³Vincent Jones, Music Education in the College (Boston: C. C. Birchard and Company, 1949), p. 113.

⁴Frederic Louis Ritter, Music in America (New York: Charles Scribner's Sons, 1890), p. 248.

⁵Ibid., p. 249.

⁶Russel N. Squire, Introduction to Music Education (New York: The Ronald Press Company, 1952), p. 13.

The learned musical societies in Boston, around 1820, took gradual steps toward the advent of a more prosperous musical culture, but little is found relative to the promotion of instrumental music in the schools and colleges.¹

Vocal music became a part of the public school curriculum by 1837. This came about largely through the efforts of Lowell Mason and his Boston associates.² School instrumental music made its appearance in the form of orchestral training around the year of 1890.³

The fact that schools were reluctant to broaden their music programs was hard to understand. It could have been due to a variety of causes according to Edward B. Birge. The three principal factors which Mr. Birge attributed to this belated entrance of instrumental music into the schools are as follows:⁴ The first was the continuance of an early prejudice against secular music, as opposed to sacred music, and this was directed toward instrumental music.

The second factor was doubtless due to the fact that most of the music teachers were not instrumentalists. Most of them were singers "with the singer's point of view."⁵ The vocal instructors had little understanding and depth related to instrumental teaching.

The third factor was the attitude of the school principals and superintendents.⁶ There was no precedent for instrumental work in the schools of America or Europe. While introduction of vocal music

¹Ritter, op. cit., p. 113.

²Normann, op. cit., p. 2.

³Ibid., p. 3.

⁴Edward B. Birge, History of Public School Music in the United States (Philadelphia: Oliver Ditson Company, 1939), pp. 176-177.

⁵Ibid., p. 177.

⁶Ibid.

was largely influenced by singing in the European schools, instrumental music in the schools of America was due to conditions inherent in democratic education, which developed an elective system giving the pupil a free choice.

The pioneering of school orchestras. Although vocal teachers at first were skeptical of the amazing growth of instrumental activity, they were soon to find that interest in vocal music was being stimulated.¹ By 1900 instrumental music students were being trained in American colleges and universities. It was evident that some of these young instrumentalists would become interested in careers other than solo or professional playing. Such interest "took the form of elementary and secondary school teaching."²

A most significant early contribution to instrumental work is generally attributed to Mr. Will Earhart who organized an orchestra in the Richmond, Indiana schools in 1898.³

In various communities of the Middle West there was spontaneous impulse to organize high school orchestras about the year 1900.⁴ These early orchestras were organized with no settled place in the curriculum and much of the rehearsing was done after school hours.

Instrumentation in these early years was very limited. It was confined to a few violins, an occasional bass and cello, cornets, trombones, clarinets, flutes, drums and piano.⁵ Membership in the orchestras was made up of pupils of private teachers.⁶ Varying sized

¹Squire, op. cit., p. 11.

²Earle R. Melendy, "The Development of Selected College and University Orchestras in the United States" (unpublished Doctor's Dissertation, University of Virginia, 1955), p. 22.

³Gerald R. Prescott and Lawrence W. Chidester, Getting Results With School Bands (New York: Carl Fischer, 1939), p. 5.

⁴Birge, op. cit., p. 178.

⁵Ibid.

⁶Ibid.

groups of twenty or more players began to be numerous.¹

Little or no thought was given to placing the orchestra on a credit basis at this point.² Nevertheless, public school and college musical organizations began to appear more and more across the country. These earlier attempts remained scattered.³

There was yet no universal program of instrumental training. There was no effective program to provide instrumentalists on the less frequently played instruments such as bassoons, oboes, violas, and French horns. There was no real effort to promote interest in these instruments, and the scarcity of such performers was a problem of general concern.⁴

In time instrumental interest grew and important instrumental ensembles appeared with full instrumentation and with an artistry and a virtuosity that was astonishing.⁵ Communities learned respect and pride in relation to their school orchestras.⁶

Around 1915 the school contest movement appeared and helped to arrest public support in behalf of instrumental music.⁷ The first national school orchestra contest was in Mason City, Iowa, in 1929, with fourteen schools participating.⁸

The first National High School Orchestra was an influential movement which promoted the spreading of the high school orchestra on a

¹Ibid., p. 179.

²Ibid., p. 180.

³Melendy, op. cit., pp. 23, 24.

⁴Normann, op. cit., pp. 10-15.

⁵Squire, op. cit., p. 10.

⁶Ibid., p. 11.

⁷Melendy, op. cit., p. 26.

⁸Normann, op. cit., p. 23.

national scale. It was organized by J. E. Maddy and it performed for the Detroit meeting of the Music Supervisors National Conference in 1926.¹

The continuation and growth of the high school orchestra program was vitally dependent upon encouragement it received from the colleges and universities. Progress was made toward the acceptance of instrumental music as an accredited subject. There was reticence upon the part of the colleges to accept music credits on the same level as academic work. To the present time there is no sure policy on this matter; but provisions have been made quite universally for the acceptance of music credits upon college entrance.²

There was an unprecedented move on the part of the University of Wisconsin, in 1927, to accept up to four units in music toward College entrance. This opened the way for similar action from other colleges and universities.³

By 1937 the orchestra had made a definite place for itself in the curriculums of American schools. In doing so it had surmounted two great obstacles. One was the adverse opinion of the educational administrators, and the other was the threatening years of the depression.⁴ However, the school orchestra movement now faced the rising interest in band work.

The beginning rise of the brasswind and band program and the resultant decline of the string and orchestra program is placed during the depression.⁵ The burden of instrumental teaching now rested

¹Ibid., p. 24.

²Melendy, op. cit., p. 28.

³Ibid., p. 29.

⁴Carroll R. Manning, "The High School Orchestra in the United States: Its Growth and Development" (unpublished Master's Thesis, University of Southern California, 1951), p. 102.

⁵Melendy, op. cit., p. 29.

squarely as a responsibility for the school instrumental teacher.

Reasons given¹ for the orchestras lack of overcoming in this test are as follows: 1) It was easier for the wind instrument teacher to build the band; 2) The band offered a medium for young teachers to build a reputation for themselves; 3) Brass and woodwind teachers were more interested in new methods of teaching than were the string teachers; 4) Many of the string methods were not designed for use with class instruments; 5) Inexpensive wind instruments were more acceptable than inexpensive stringed instruments; and 6) The band met the needs of the school with greater flexibility.

The year 1941 continued to reveal the shift in emphasis from the development of the orchestra to the development of the band.² This began to alarm music educators. In many areas stronger orchestral conductors have been employed and steps have eventually led to the present revitalized school orchestra program.³ Many communities must still meet the challenge of dealing with this problem realistically.

The origin of the school band. The school band movement began to attract attention about 1910.⁴ A prevailing motive was to capitalize on the irresistible appeal which bands offered to the adolescent boy and to turn this into educational channels. Some reasons⁵ for the band's natural appeal were as follows: 1) The appeal of the uniform; 2) The town band on parade; and 3) Concerts in the public square; 4) There were more boys playing band instruments than the orchestra could absorb.

¹Ibid.

²Melendy, op. cit., pp. 30-31.

³Ibid.

⁴Birge, op. cit., p. 186.

⁵Ibid., p. 187.

Victor Grabel has been credited as being the organizer and director of the first public school band. This was in the state of Wisconsin in 1916.¹ There were few bands before the first World War. This retarded growth was attributed to the fact that there was no large group of school children experienced on wind instruments.² Unlike the orchestra, which began with players who had private instruction, the band largely developed playing ability from the ground up.³

To overcome this lack of experience, pioneer band leaders gave individual lessons to those interested. However, extensive development of the school band waited for two developments. They were:⁴

1) The coming of class instruction into the schools; and 2) The coming of the band contest. Both of these factors were products of the post-War period.⁵

The passing of World War I had unusual effect upon music education. The main points of emphasis were attributed to several factors.⁶ One was the fundamental importance given to music in winning the war. Ours "became a singing nation" with the effect that music was accepted educationally by school authorities and the tax payers.⁷

Another point no less significant was the tremendous prestige given to band music. Hundreds of band leaders were trained in government schools and after the war many of them became instrumental directors in the public schools. The result was the enormous acceleration of band activity.⁸

¹Prescott and Chidester, op. cit., p. 7.

²Ibid., p. 8.

³Birge, op. cit., p. 187.

⁴Prescott and Chidester, op. cit., p. 8.

⁵Ibid.

⁶Birge, op. cit., pp. 205-206.

⁷Ibid.

⁸Ibid.

It is common to overlook the long tradition of the band when the great progress of the orchestra over the centuries is emphasized. But the band's origin is traced farther than the Sousa march or the time when material facilities began to make perfected wind instruments more feasible. One "must remember that the band has a definite tradition arising out of the military, " centuries before World War I.¹

From the time of the bands which accompanied Edward III to battle, to the early town bands of Germany, the oboe bands of Louis XIV and the Napoleonic army bands, wind-instrument combinations have had their musical functions. . . .²

In 1923 the band instrument manufacturers showed interest in stimulating the demand for instruments by organizing the first national contest in Chicago.³ The school contest movement evolved gradually through various stages with the guidance of music educators. Greater participation came through the dividing of activities from national activities to state and regional competition-festivals. Mr. Prescott states that "it is not too much to say that a history of the contests is a history of the bands."⁴

Another area which is not to be ignored in its significance to the growth of the school band is the marching band with its halftime performance. Volumes can be written on the origin of the marching band, but it is not the purpose of this study to do so.

Suffice to say that at the precise moment in history when football was becoming a part of the school program, bands were in existence and were capable of playing for fans.⁵

¹Richard Franko Goldman, The Band's Music (New York: Pitman Publishing Company, 1938), p. 4.

²Ibid., p. 5.

³Prescott and Chidester, op. cit., p. 8.

⁴Ibid., p. 10.

⁵Don R. Marcouiller, Marching For Marching Bands (Dubuque, Iowa: William C. Brown Company, 1948), p. 1.

It was natural that some glamour should result. The ready-made audience has offered performance appeal. It did not take long until the entertainment resources of the band found its way to the gridiron. Since its first venture in the 1920's the band has grown into an increasing part of the 'pageant' of football.¹

Great controversy has arisen with regard to the educational value of this aspect of school band music. Few feel that the type of music performed is of significant value, but that the performance itself is of great motivational value to the bandsmen and potential bandsmen. Mr. Marcouiller makes no attempt to defend it, but quickly adds that "it is here to stay."²

Many band directors have carefully considered this tremendous movement and have turned its popularity into a resourceful activity toward recruitment and development of a concert musical organization. They see future potential in the interest of youngsters in the grades who look forward to the varied experiences of the high school band.

Marching activity demands constant control and attention, but in this way it has enjoyed some recruitment advantage which the orchestra has needed. Small college instrumental ensembles have both gained and lost by this band emphasis over the years. In many a small college if the orchestra exists it is musically quite inferior to the band which has attracted more of the high school bandsmen.

Development of instrumental music in higher education. Aside from the Pierian Sodality, at Harvard University, few instrumental music activities were offered before the mid-nineteenth century. Yale appointed Gustav Stoeckel to the chair of music in 1854.³ Harvard's

¹Ibid.

²Ibid., p. 2.

³Squire, op. cit., p. 13.

first courses in music were not offered until the advent of John Knowles Paine in 1862. He was the first musician to be listed in the Harvard catalogue and his name was significantly listed at the bottom of the college officers.¹ Oberlin College had organized a choir of sacred music as early as 1835, and in 1837 appointed George N. Allen to provide music instruction; Ohio Wesleyan offered work in music in 1854.² Most other colleges made no effort to provide musical instruction; however, the study of music began to be embraced as a definite cultural aspect of an individual's life.

It is interesting to see the various channels through which music was admitted to the college. At first music entered through choral singing, followed by instrumental participation, as in the case of Harvard's Society. Some vocal instruction appears early and, in the case of Oberlin, instrumental instruction was instituted rather early.

Specifically, however, Mr. Jones states the following:

Music made its first appearance in our colleges in the guise of theory. The attitude of educational authorities in 1870 favored the classics and so-called disciplinary studies. Thus, music admitted in its disciplinary phase, courses in harmony, counterpoint, and history. The advanced techniques of canon, fugue, and orchestration are significantly difficult to master so that they bear some resemblance to college work in science or mathematics. College educators in 1780 reflected, in their attitude toward music, the general conception of higher education prevailing at that time.³

The years from 1870 to 1890 witnessed the establishment of increased music professorships and departments of music in several leading colleges. Some other colleges with either established music courses or departments of music around this time were as follows:

¹Melendy, op. cit., p. 17.

²Squire, op. cit., p. 13.

³Jones, op. cit., p. 10.

Knox College, Missouri Valley College, Amherst College, Wellesley College, Smith College, Vassar College, and Mt. Holyoke College.¹ In general from about 1880 on there was a strong move toward the establishment of college music departments and in some cases, schools of music.²

Around the turn of the century there was a noticeable attempt to appoint noted musicians to professional chairs in the colleges and universities.³ Teacher preparation in the field of public school music was given increased attention also. Summer schools by book publishing concerns, while fulfilling early needs and accomplishing pioneer work, were insufficient. Institutions of higher learning began to offer music pedagogy and to establish teacher-training departments.⁴ It is interesting to note, as has already been pointed out in this study, that the public school orchestra and band saw its real development from this time onward.

One finds a complimentary linkage between the high school instrumental ensemble and the college instrumental ensemble which is not to be underestimated. Music educators have gone out from their alma maters to train young instrumentalists in the public schools, who eventually reach the college as potential personnel for its instrumental ensembles.

As early as 1876, music teachers organized their forces with the founding of the Music Teachers National Association. The object of the organization, as stated in its constitution, has been the advancement of musical knowledge and education in the United States through discussion, investigation, and publication. Members of the association

¹Ibid., pp. 5-7.

²Squire, op. cit., p. 14.

³Jones, op. cit., p. 7.

⁴Ibid., p. 9.

banded together scholarly workers to form a national society similar to those in other fields. College music personnel have strongly contributed to the leadership of the M. T. N. A., with particular interest in areas of private applied music, music theory, and musicology.¹

In 1907 the Music Supervisors National Conference came into being and later, in 1934, its name was changed to the Music Educators National Conference. It is an organization which has stimulated both school and college music with much of its leadership coming through music educators in the college.²

Concerning the early development of instrumental performing groups, over twenty larger university orchestras were organized before 1900.³ The trend toward college acceptance of music on an equal plane with other subjects made them an integral part of the college. However, instrumental music remained rather on the fringe of college education. Many college music departments accepted the popular attitude that musical organizations were largely social clubs, which was quite true of some glee clubs.⁴

Gradually there has evolved a wider recognition of music as a proper field for collegiate academic endeavor. Such a turn was directly responsible for a change in the emphasis of college musical organizations. The orchestra and band began to present more ambitious programs.⁵ Better talent was attracted from the growing music education program in the schools.⁶

¹Theodore M. Finney, ed., Volume of Proceedings of The Music Teachers National Association (Series Forty-four, Pittsburg: M. T. N. A. Publication, 1953), p. v.

²Lloyd Sunderman, "The Music Educators National Conference," Education (September, 1951), 72:3.

³Melendy, op. cit., pp. 20-21.

⁴Ibid.

⁵Ibid., p. 20.

⁶Ibid., p. 488.

In 1933 after having visited a number of institutions for the purpose of investigating matters pertaining to music in the Liberal Arts College, Randall Thompson said,

To advocate the inclusion of music as an essential subject of education is, at the present day, to beat on an open door. That music shall be taught is now no question.¹

The place and function of the band in college life is more obvious to the public than that of the orchestra. The history of wind instrument groups shows that their musical influence has been overshadowed by their extra-musical functions.² Mr. Jones refers to athletic events as having made unusual contributions to the band's growth.³

The band's history as a real concert organization in the college extends back only about sixty years. The concert band with rising standards in repertoire and performance, has shown its power to command interest and respect.⁴

Many colleges and universities have several bands: for purposes of concert, marching, and other activities.⁵ This offers opportunity for the upgrading of the concert band. It is a healthy situation to have enough personnel to permit several organizations.

Possibly the orchestra has had a more single purpose, that of concert performance. Fewer institutions are fortunate enough to provide personnel for more than one orchestra. Mr. Melendy has reported that since 1947 a great deal of emphasis has been placed on the orchestra and that a fine orchestral movement has developed in colleges and

¹Randall Thompson, College Music (New York: The Macmillan Company, 1935), p. 3.

²Jones, op. cit., p. 119.

³Ibid.

⁴Ibid.

⁵Ibid., p. 120.

universities.¹ This point of optimism is encouraging; but many communities have still not realized their desires in relation to the school and college orchestra.

The small instrumental ensemble has been much encouraged in higher education over the years. Resources of repertoire are extensive dating back to primitive instruments.² Small ensembles of various types have added a stimulating atmosphere to college music departments. They have produced cultivated musicians and they have carried on the ideal of liberal culture.³

II. RELATED MATERIAL OF RECENT YEARS

Administrative problems of the music department. Walter H. Hodgson has discussed three categories of problems related to music administration in the college.⁴ The first, was "the nature of music itself and the difficulties of an objective point of view."⁵ The older academic disciplines may look upon the instrumental ensemble with its many and varied activities, some very entertaining, and fail to see music as an accepted member of the academic family. Many problems develop from such partial conceptions. Faculty and administrative pressures may be brought to bear upon the scheduling of the ensemble rehearsal. The small college ensemble feels this pressure most severely because it depends upon the cooperative participation of a cross-section of the whole college for its personnel.

¹Melendy, op. cit., p. 488.

²Goldman, op. cit., pp. 10-15.

³Jones, op. cit., p. 130.

⁴Walter H. Hodgson, "Problems of Music Administration in Colleges," Education, Volume 72 (September, 1951), p. 12.

⁵Ibid.

The second category to be discussed was "the difficulties incident to selecting and paying an adequate staff."¹ This personnel problem is intensified in the small college where it becomes impossible to provide a specialized teacher for every instrument. Weston Noble, director of Luther College Concert Band has dealt with this problem by providing one specialist in each area of woodwinds and brass.²

The third category, pointed out by Mr. Hodgson, shows "the difficulties incident to adequate preparation of students of heterogeneous music ability."³ This problem is also intensified when it is related to the instrumental ensemble in a small college where string players, oboists, Horn players and reading percussion players "are extremely rare, as are truly outstanding players on any instrument."⁴

The three categories, mentioned above, touch directly upon the three main assumptions of this study; which deal with problems related to 1) scheduling; 2) personnel; and 3) finances.

All of the material to be discussed in the remainder of this chapter can be related to one or more of these three main assumptions.

Equipment and facilities. Even with a cooperative administration it is a constant struggle to maintain an acceptable budget for instrumental ensembles, without the added burden of uniforms and larger expensive instruments.⁵ This problem dates back to 1916 when the Oakland California Board of Education appropriated the sum of \$10,000 for the

¹Ibid.

²Noble, op. cit., p. 48.

³Hodgson, loc. cit.

⁴Whear, op. cit., p. 76.

⁵Noble, op. cit., p. 46.

purchase of band and orchestra instruments to be used in the schools. Later the superintendent lost his position along with several board members who were not re-elected because of such extravagance. Even though the news of this spread, across the country, in 1918, Joseph E. Maddy was granted a request amounting to \$15,000 for 300 instruments to be used in the Rochester, New York schools. He promised a 100-piece band for the Memorial Day parade and the request was granted.¹ From this time forth schools and colleges have faced steadily rising costs and maintenance of equipment.

In this phase of the work the conductor must become "an astute business man, purchasing agent, possess alertness, imagination and should have a thorough background as to what to purchase."² College directors know that students do not make worthy progress on inferior or poorly kept instruments and that financial problems often hold back progress in this area.

The budget for college ensembles is frequently non-existent or less than \$500 for the school year. "Some high schools spend more than this amount on just one halftime show."³ This cannot cover the cost of instruments, music, and uniforms.

One solution which is offered to an over-crowded budget in the small college is that there be no marching band.⁴ "Our budget will not allow us to march."⁵

With a sympathetic college administration, a plea for special funds sometimes meets with favor even where a stated budget is inadequate or

¹Joseph E. Maddy, "The First School Owned Instruments," Instrumentalist, Volume 10 (December, 1955), p. 16.

²William D. Revelli, "The Band's Equipment and It's Care," Etude, Volume 74 (February-March, 1956), p. 19.

³Whear, op. cit., p. 46.

⁴Ibid.

⁵Noble, op. cit., p. 76.

non-existent.¹ This has often proved successful in the smaller school.

Poor facilities have caused great concern in the small college, especially where students have experienced a good high school situation. The "unused garage or multipurpose gymnasium with the acoustics of a barn" have been the facilities on more than one small campus.² It is found that instrumental groups have no private rehearsal room in some small colleges. Equipment is often open to abuse and theft where the rehearsal is scheduled in a general auditorium, recital hall, or chapel which was never meant for that purpose and where there is no space for locked storage.

The question of housing the vocal and instrumental departments is being carefully considered by many administrations and school band directors who are engaged in the planning of new buildings and other improvement of facilities.³ This problem becomes most involved as these people are responsible to provide maximum teaching efficiency with the available funds. Mr. Louis Gonda sees several important problems connected with this arrangement. Two of these important problems are: 1) Rehearsal conflicts, and 2) Protection of equipment.⁴ The day has arrived on some campuses when, because of scheduling pressures, the band and choir must use the same activity period to rehearse. If two rehearsal rooms are made available they need not remain idle when no rehearsal is in progress. One can think of many college functions which conflict less than instrumental ensembles with vocal ensembles scheduled in the same room. Regardless of the

¹Ibid.

²Ibid.

³Louis Gonda, "One Room for Band and Chorus?" Instrumentalist, Volume 10 (January, 1956), p. 24.

⁴Ibid.

problems related to equipment and facilities, the most important factor is that these be adequate to allow for the production of good music.

An article on "Music in the Church Related College," emphasized that "semi-professional performance by individuals and groups at the college level should be expected."¹ Choirs, bands, orchestras and ensembles should always appear as well disciplined and this cannot be properly accomplished where equipment and facilities make it impossible.

Scheduling. Lack of rehearsal time is a perpetual complaint. Some schools have scheduled instrumental rehearsals in an hour when only alternate or sectioned classes are held. Other institutions have provided an activity hour when no other classes meet. Students are encouraged to enroll in an activity of their choice for which they are suited.² Conflicts also arise out of this plan, but some institutions have found it to be a workable solution.

The College Band Directors National Association has dealt with several scheduling problems of ensembles. Two of the questions which were asked in a national survey are as follows:³

1. What problems do you think the increased emphasis on mathematics, science, and foreign languages will offer?

- Answers: A. 21% of the directors indicated that fewer instrumentalists would feel there was time for participation in the band.
- B. 18% saw no lasting effect even though talk of curtailment of activities might temporarily exist.
- C. 14% stated that re-evaluation would strengthen the organization even though some personnel, the weaker ones, would be eliminated.

¹L. Burford, "Music in the Church Related College," Southwestern Musician, Volume 15 (January, 1949), p. 16.

²A. L. Fritschel, "Scheduling the Band Rehearsals," Educational Music Magazine, Volume 30 (March-April, 1951), p. 27.

³Arthur L. Williams, "The C. B. D. N. A. Answers," Instrumentalist, Volume 13 (June, 1959), pp. 50-51.

D. 11% implied a slowing down of the present program.

E. 9% indicated that a greater demand for laboratory time had already effected the instrumental program.

2. What do you suggest should be done about the problem?

- Suggestions:
- A. 60% replied either 1) continue to promote the very best in band music; or 2) encourage better teaching and less exploitation of students.
 - B. 24% stressed either 1) emphasis upon the development of a balanced personality and the part of the band as a contributor; or 2) pointing out the wide variety of things which are essential to a truly cultured person.
 - C. 16% saw need for clearer definitions of true musical benefit.
 - D. 10% expressed the necessity of continuing to meet the very best in academic standards in the instrumental program.
 - E. 5% or less, offered no suggestions or felt that nothing need be done.

Some small colleges use the help of talented persons in more than one ensemble. They justify it on the basis of providing experiences in both vocal and instrumental activities. However, administrators are skeptical of an overload, by scheduling too much activity, and they point to it as a cause for academic decline in some students.

Sometimes when students serve in only one activity the criticism is similar because of excessive amounts of time used in preparation. This is not a new problem. Randall Thompson referred to this problem about thirty years ago when he wrote the following words:

The director of a musical organization can easily be forgiven for wanting his group to perfect themselves, even at the expense of their college studies and their college life.¹

¹Thompson, op. cit., p. 118.

Today when literally hundreds of activities are available to the students, the music department must take special care to see that performance ensembles are scheduled in balance within the department and within the total framework of the college.

Personnel and Scholarships. "The conductor's first and most important objective is to preserve whatever natural enthusiasm for musical performance his students may possess."¹ This task becomes most difficult where there is no feeder program and the choice of personnel remains on a "pot-luck" basis.²

One college has found that in pointing the entire program of instrumental ensembles toward performance the drop out problem and other personnel problems have improved. The band does not "march a step" because all of the emphasis is on concert goals. Interest in concert experiences of the highest level has helped to solve personnel problems at Luther College.³

The National Association of Schools of Music, has confirmed such values of performance in both large and small ensembles. The Association has also made its policy very clear concerning the offering of music scholarships to performers. The "Code of Ethics," Articles V and VI clarify the policy as follows:

Code of Ethics

Article V. That the offering of scholarships, promises of premature graduation or other devices, to a student enrolled in another institution shall be a violation of the Code of Ethics, and subject to disciplinary action.

Article VI. That scholarships shall be awarded according to talent, intelligence and need.

¹Charles B. Righter, Success in Teaching School Orchestras and Bands (Minneapolis: Schmitt, Hall and McCreary Company, 1959), p. 57.

²Whear, op. cit., p. 76.

³Noble, op. cit., p. 46.

Note - It is the prevailing attitude of the Association that all scholarships offered shall be financed by endowment or special gift or offered under faculty control and that in listing them in catalogs they be named or receive other designation showing the source of this financial support or sponsorship.¹

The director of a state university music department made this comment relative to music scholarships:

The trafficking in music scholarships endangers the dignity and professional standing of college music departments. In some instances the practices being used to attract students are at best questionable in others they are downright dishonest.²

The effect of this is shown in a statement of the music department chairman in a liberal arts college. Provoked he said that a neighboring institution had "literally shanghaied students that we had already admitted to our institution."³ The excessive proselyting of music students at contest-festivals has become disturbing to music educators.

It was because of this situation that the College and University Committee of The Northwest Music Educators Conference called together representatives from forty-four institutions of higher learning of the Pacific Northwest to study this problem, as one of several major problems. The report of the study was as follows:

1. Music scholarships should be awarded on the basis of potential professional promise as determined by the students scholastic record, demonstrated musical abilities, financial need, and personality factors which are deemed important.
2. Scholarships should cover all phases of institutional tuition, including music fees and expenses, in so far as possible.

¹Carl M. Neumeyer, ed., By-Laws and Regulations, of the National Association of Schools of Music (Bloomington, Illinois: McKnight and McKnight Publishing Company, 1959), p. 16.

²Theodore F. Normann, "The Problem of Music Scholarships," Music Educators Journal, Volume 38 (September-October, 1951), p. 29.

³Ibid.

3. Most of the scholarships should be available to upper classmen who have proved scholastic and musical achievement.
4. Failure to maintain a scholastic record in the upper quartile of the class should result in the termination of the scholarship at the end of the quarter or semester.
5. Most of all, recipients of music scholarships should assume duties in the form of departmental assistance--secretarial, cataloguing, care of library, recording, accompanying, etc.
6. All scholarships should be openly stated and should come from college-administered funds.
7. Instructors should not be required to carry scholarship students beyond their teaching load.
8. Selection of recipients should be determined by an elected committee from the music faculty.
9. In no case should a representative of a college music faculty, as a clinician or adjudicator, use his position for proselyting purposes.¹

The scholarship situation in the larger institutions has increased the problems of the instrumental ensembles in the small college whose "scholarship program is most meager."² This power of attraction presents obvious competition in gaining instrumentalists for the orchestra and players of the more unusual instruments.

Demands of teacher preparation. The development of the instrumental side of school music "demands training for a difficult profession."³ Problems of how to prepare this teacher will present material for endless discussion. Walter Beeler states that the instrumental ensemble should

¹Ibid.

²Noble, op. cit., p. 48.

³J. E. Maddy and T. P. Giddings, Instrumental Technique for Orchestra and Band (Cincinnati: Willis Music Company, 1926), p. 3.

be a training ground and that the "concert groups on a professional level (exist) to give students high standards."¹ The rehearsal is to be a combination of conducting and teaching.

It is agreed that such development needs to be encouraged in the future music teacher.

The question of being prepared for both vocal and instrumental work is often discussed. Some contend that there is not enough time in a four year curriculum to adequately prepare a music educator in both areas. It is the contention of others that a "dual-track system of separate music curricula for instrumental music majors and vocal music majors--cannot properly prepare the music teacher."² The music teacher's role is to provide every child with an abundance of varied musical experiences.

The small college must look closely at these demands because its instrumental ensembles should offer such breadth to the music teacher whose training is found on its campus. Possibly the small college, more than any other, needs to reconsider the strength and variety of its instrumental ensembles on this basis "with an eye to certain redistributions of emphasis."³ Some teachers have indicated a need for greater emphasis on the beginning orchestral instruments, and also emphasis on major instrument performance.⁴

A study done among church controlled colleges in Kansas confirmed this need. It was concluded that instrumental music received

¹Hope Stoddard, "The College Band as a Cultural Medium," International Musician, Volume 57.(November, 1958), p. 15.

²Burton R. Leidner, "Instrumental or Vocal Music, Should Music Teachers Be Prepared for Both?" Music Educators Journal, Volume 44 (January, 1958), p. 57.

³Pattee Evenson, "Are Our Colleges Doing the Job in Instrumental Music Teacher Preparation?" Music Educators Journal, Volume 41 (February-March, 1955), p. 60.

⁴Ibid.

insufficient emphasis, and that this showed up particularly in the inadequacy of their graduates to handle the instrumental music program in the schools.¹

It requires an unusual combination to be a successful teacher of instrumental music.

The best ones are those who are teachers first. It is easier for a teacher to learn music than it is for the musician to learn to teach school. The perfect teacher will be both musician and teacher in the right proportion and will shape his studies accordingly.²

Band and Wind Ensemble. The band exists on most small college campuses. By tradition some of them have been very little more than a pep-band, but one sees a trend toward strengthening this concert organization. Statements by Earl V. Moore confirm this growth.

You will agree that players and conductors have 'come a long way' since the days of 1914. Thanks to secondary schools and their instrumental music programs, college bands of today are composed of musicians with talent and greatly improved technique. The contests and festivals for secondary school age musicians have achieved a continually higher level of musicianship, both for the soloists and the ensemble. The colleges themselves have provided better and more extensive facilities, more rehearsals, better fitting uniforms, more recognition by the audience, yes higher salaries for the conductor, and shshsh--scholarships, not necessarily based on the student's financial status, but rather, on the need of the band.

The coin of college bands has two sides. We have been looking at the adverse side--the band in its most cosmopolitan area of service, public relations. On the reverse side, may we look at its function in the larger framework of education.³

¹Lansing W. Bulgin, "Music Education Curricula in Selected Non-Accredited Liberal Arts Colleges" (unpublished Doctor's Dissertation, Indiana University, 1957), p. 15.

²Maddy and Giddings, loc. cit.

³Earl V. Moore, "College Bands--Their Roles in Curriculums and in Public Relations," Music Educators Journal, Volume 43 (February-March, 1957), p. 19.

The larger framework of education has been the factor which Mr. Whear¹ and Mr. Noble² have emphasized as the strengthening element in their small college bands. Problems of scheduling, finance and personnel have led to decisions of such emphasis.

In this day a band need not be large to be successful. Writers have discussed "a new trend" in the smaller concert band.³ The Wind Ensemble has been given serious consideration as a medium of musical expression with the organization of the Eastman Symphonic Wind Ensemble and other similar groups in colleges and universities across the United States. Although such a group is not intended to universally replace the band. This may be an answer to many small college situations where unbalance of parts and inadequate experience hinders strong advancement.

Some ways that the wind ensemble can help are as follows:

1. It may arrest the interest of the better players.
2. It provides better exposure to music literature.
3. It strengthens musicianship with the added personal responsibility.
4. It provides an opportunity to raise the standards, without undue effort on one or two performances a year.
5. The group is more mobile.
6. More opportunities can be given to the study of band repertoire.
7. It offers guidance opportunities to the player who is making decisions and gaining experience toward a musical career.⁴

¹Whear, op. cit., pp. 76-78.

²Noble, op. cit., pp. 46-48.

³M. Mitchell, "A New Trend," Educational Music Magazine, Volume 34 (September-October, 1954), p. 15.

⁴William Rhoads, "The Symphonic Wind Ensemble," Instrumentalist, Volume 9 (November, 1954), p. 43.

Some problems which the director may look for are the following:

1. Better players may not care to play in the larger band after experiencing the wind ensemble.
2. In keeping the membership down to thirty-five to forty players, some opposition may arise from better players of more common ability who are not included.
3. One may over-load the ensemble in an effort to use as many better players as possible.
4. Since the budget demands are less, one should be careful that larger ensembles are not made extinct.¹

The conductor's ideas will dictate the instrumentation for the most part. Groups vary in size from twenty-six members. Clarity of sound is the wind ensembles impressive feature. Technical passages are heard with surprising fluency. It does not replace the depth of sound of the larger band, but it is capable of a sonorous sound. The small number of players makes for more flexibility; the fine individual tones and technics are readily discerned.²

String Problems and the Orchestra. The orchestra will be secondary to the band until the players realize that they can get as much from orchestral playing as they now get from band.

The orchestra generally appears less in public than the band. Its music is more melodic and the rhythmic band is flashy. While the orchestra appeals to the intellect and aesthetic, the band offers natural appeal to surface emotions.³ There has been a lack of sales promotion by band directors, music merchandisers, and music teachers for the orchestra.⁴

¹Ibid.

²Ibid.

³J. Oscar Riehl, "Band and Orchestra Values Contrasted," Instrumentalist, Volume 3 (March-April, 1949), p. 28.

⁴Jane Reeder, "School Orchestras, Past and Present," Instrumentalist, Volume 13 (January, 1959), p. 42.

One of the questions asked by the College Band Directors National Association in a recent national survey was as follows:

As a band director what responsibility do you feel for giving support in organizing and promoting school and civic orchestras in order that wind and percussion players may find broader experiences in music making?¹

- Answers:
- A. 77% of the college band directors happily reported a feeling of strong responsibility in this regard.
 - B. 13% of the band directors indicated past activity in organizing the civic or school orchestra, or were conducting one at the time.
 - C. 10% felt band experience alone was too limited for the development of the full musician.

Wilifred Pelletier is a man who has received merit awards for his "Crusade for strings." He is the founder and director of the Conservatoire de Musique et d'Art Dramatique of The Province of Quebec and of Montreal. As conductor of The Quebec Symphony Orchestra and of youth concerts of Montreal, he emphasizes that at the present time, to be a musician is also to be an educator.

The chief cause of the gloomy string picture as he sees it, is that youngsters start to study strings too late. He says, "we have unofficial preconservatory classes for youngsters of six, seven and eight years of age to study with the best teachers." They watch it carefully with close guidance. "On the other hand, if they start at twelve or thirteen, they quickly become discouraged. . . . They appear backward beside their companions and either give up music study or switch to the quicker-to-learn wind instruments."²

A 1951 study of the development of the high school orchestra in the United States showed the string program in the small school at the

¹Williams, op. cit., p. 51.

²Hope Stoddard, "Wilifred Pelletier: Crusader for Strings," International Musician, 57 (November, 1958), p. 12.

head of the list of problems yet to be solved.¹

The question arises as to the advisability of trying to promote an orchestra in a small public school of possibly 300 students. Or does the orchestra belong only in large city systems? The Oakland City, Indiana, school with a high school enrollment of 225 students decided that the band and orchestra should be developed together. The support of the administration, community and director was considered essential. With this cooperation a 62 piece band and a 57 piece orchestra (with 36 strings) were soon developed. The conclusions of the authorities in this system were that an instrumental program must present both band and orchestral activities as a part of a well-rounded instrumental picture, "regardless of the size of the school;" that the directors who try such a program will be "sold" on it; and that the community will approve and support both programs.² As this equal situation becomes more universal one can expect more equal factors related to the small college band and orchestra problems.

The other side of this story is discussed in an article, "Strings in the Sixties." George Bornoff states that there are many fine teachers in the schools who are doing very effective string class teaching. There are far too few of them. School administrations would look favorably upon the development of string programs if they could be assured that action in this direction would lead to good string and concert orchestras. The problem is to find the qualified teachers. Our colleges and universities must assume leadership in this direction.³

This presents great problems to the small college. At the present time colleges receive string players at low levels of proficiency and

¹Manning, op. cit., p. 174.

²James W. Barnes and Justin D. Bradbury, "Music in the Small School," Instrumentalist, Volume 3 (May-June, 1949), p. 38.

³George Bornoff, "Strings in the Sixties," Instrumentalist, Volume 15 (September, 1960), p. 56.

the vicious circle continues.¹ Colleges with inadequate string and orchestra programs may begin to change this situation with emphasis on the small ensembles. However, in many situations adequate personnel for even a string quartet is not available without the recruitment strength of scholarships.

Minimum requirements for an adequate string teacher training are suggested by Mr. Bornoff as follows:

Two years of violin
 Two years of cello
 One year of viola
 One year of bass
 Two years of string orchestra playing repertoire on the
 four instruments
 Practice teaching under careful and expert supervision
 String pedagogy seminar²

Some small colleges feel fortunate to have a woodwind and brass specialist. The above program involves the availability of string specialists; this is included in the long range plans of some small colleges where the string program is practically non-existent at present.

Music educators offer encouraging words for the future. As the band program has shown dual progress in public schools and colleges simultaneously, surely the string and orchestral program will become revitalized in the same manner.

. . . a trend toward class string instruction, with attendant short cuts and emphasis on melodic learning, will be far-reaching in revitalizing the orchestra.³

The day is not far off when the public schools, thru their various instrumental classes, are going to produce players who will not only compare favorably with some of our string majors entering college today, but will completely surpass the average freshman with a major in bass, viola, cello, or violin.⁴

¹Ibid., p. 75.

²Ibid.

³Riehl, loc. cit.

⁴Bornoff, op. cit., p. 75.

Small Ensembles. The small college can be greatly excited over the prospects of small ensembles as a method to give breadth of instrumental training to its students. As to a trend the following statement was made back in 1936:

Of late there has been less interest in mass playing for what might be called 'publicity' purposes, and a greater interest (has been shown) in the small ensemble that attends to the needs and advancement of the individual.¹

The more one examines the history of instrumental music, the more one finds the extraordinary wealth and variety of the known literature.² The modern student of ensemble music has a rich and almost untouched field from which to draw music.

The writer has found a great amount of support for the valuable purposes of such groups. Some support is given as follows:

The smaller ensemble, 'stimulating and adventurous,' is music with an avowed purpose.³

No better use could be found for time, money, and effort than to promote interest in ensemble participation.⁴ [Such training provides strengthening and motivation for maximum musical growth in instrumental participation for the post-school years.]

Participation in a brass ensemble is of special value to those players who are seldom given a solo or melodic part to execute in band or orchestra.⁵

¹David Mattern and Norval Church, "Instrumental Activities," National Society for the Study of Education Thirty-fifth Yearbook, Part II (Bloomington, Illinois, Public School Publishing Company, 1936), p. 88.

²Goldman, op. cit., p. 19.

³Anonymous, "Smaller Ensembles . . . Music With a Purpose," International Musician, Volume 50 (December, 1951), p. 12.

⁴Constantino F. Nagro, "Ensemble Performance for Maximum Musical Growth," Instrumentalist, Volume 10 (December, 1955), p. 41.

⁵John K. Richards, "Brass Ensembles Foster Permanent Interest in Music," Instrumentalist, Volume 8 (January, 1954), p. 24.

I believe effective wind ensemble rehearsal procedures should encompass 1) Intonation; 2) Dynamics; and 3) Rhythmic patterns and articulations.¹

We found that the clarinet trio gave considerable incentive . . . a group with so much self motivation.²

Brass choirs have educational values. Artistic proficiency, discipline (are) gained in ensemble participation and training.³

In 1947, as a faculty member of Northwestern University (Evanston). . . I revived the idea of ensemble work and produced a program of music by Beethoven. My first experience with French horn ensemble playing goes back to my youth.⁴

Max Pottag goes on to speak of "developing the most unbelievable versatility"⁵ in the small ensemble.

Some of the most valuable training a percussion player can receive "is that gained by performance in percussion ensembles."⁶

There are serious concert works available from easy to difficult music for the percussion ensemble. Two categories are the following:

1. Drum ensembles using only snare drums, bass drums, and cymbals in various combinations have as their basic impetus the street beat on drum corps types of rhythm.
2. Percussion ensembles using any or all the instruments of the percussion family and generally are written with an avoidance of the drum corps patterns.⁷

¹Robert Y. Hare, "Ensemble Performance," Instrumentalist, Volume 13 (January, 1959), p. 46.

²Helen R. Trobian, "College Clarinet Trio," Instrumentalist, Volume 7 (September, 1952), p. 40.

³Ernest Glover, "Brass Choirs," Instrumentalist, Volume 7 (October, 1952), p. 18.

⁴Max Pottag, "French Horn Ensemble," Instrumentalist, Volume 13 (August, 1959), p. 36.

⁵Ibid.

⁶Jack McKenzie, "The Percussion Ensemble," Instrumentalist, Volume 11 (December, 1956), p. 58.

⁷Ibid.

Instrumental directors in the small college have a gold mine in the small ensemble for the up-grading of their existing organizations. Difficulties of arrangements and rehearsal scheduling can be partially solved.¹ Few directors realize the possibilities for improving the sections of their organizations. It is common to hold sectional rehearsals where the parts are picked out of context and overplayed. A suggestion is made that the director experiment toward musical growth of the section by passing out ensemble music at the sectional rehearsal.²

The ensemble approach is suggested as an aid in the development of a string program in the small institution.³ Willingness to see the job through is a factor toward success. Ability to see long range success may give incentive to the small college instrumental director to first start with the germ of the orchestra. A successful string ensemble or string quartet, while a worthy organization in its own right, may be the origin of an orchestra where presently none exists.

One writer warns against the "fallacy of short term participation."⁴ To keep a sustained ensemble program going will bring the greater benefits from the time used in organization of the group.

The following suggestions of organization are helpful:

1. Try to pick students for an ensemble with similar degrees of advancement.
2. Select students who will work well together.

¹Trobian, loc. cit.

²Jay D. Zorn, "Are You Neglecting the Brass Ensemble?" Instrumentalist, Volume 14 (November, 1959), p. 61.

³Merrill Brown, "Why Not Teach Strings in The Smaller Schools?" Instrumentalist, Volume 8 (November, 1953), p. 38.

⁴George E. Waln, "Small Ensemble Strategy," Instrumentalist, Volume 9 (November, 1954), p. 32.

tic

co

th

to

th

g's

th

of

5)

a)

ti

C

v.

E

(N

3. A student leader should be appointed in each ensemble.
4. Interesting and varied music should be provided for playing and sight-reading.
5. Performance incentives should be provided. (Smaller ensembles may be used to relieve heavier performance responsibilities of the band and orchestra.)
6. The director should have a regular plan for coaching the group. (He could move from group to group coaching several groups in one hour.)

General Material. Some additional information should be mentioned under this general heading. One instrumental director in a small college states that in addition to the emphasis placed on home concerts the concert tours, of one nature or another, have contributed greatly to the growth of the band. These activities have generated interest in the group.¹

Some factors that have been marked as contributing to the rapid growth of the band in the same situation, are 1) The good wishes of the faculty; 2) Financial support of the administration; 3) Cooperation of the local public schools; 4) Assistance of local adult musicians; and 5) Students who are willing to work for the improvement of the college and community without too much thought of material personal gain.²

A study was made by Lansing W. Bulgin and was directed toward the "Music Education Curricula in Selected Non-Accredited Liberal Arts Colleges." The results were compiled from questionnaires or interviews in 27 selected institutions which were non-accredited,

¹Kenneth A. Fite, "Building a Band in a Small College," Music Educators Journal, Volume 41 (April-May, 1955), p. 64.

²Fite, "Blueprint to Success," School Musician, Volume 26 (May, 1955), pp. 23 and 45.

co-educational, four-year liberal arts colleges offering a music education program. The mean of the enrollment population of these colleges was 313 students.

Although the colleges of that study were non-accredited and some had smaller enrollments than the institutions of this study, and although the study was directed specifically toward Music Education Curricula; the inequality of performance ensembles in these colleges reveals significant information concerning small college problems. Mr. Bulgin found that during the 1951-52 school year the twenty-seven colleges offered performance ensembles as follows:

Vocal	Number of Colleges
Choir (Select)	25
Chorus (non-select)	15
Men's Glee Club.	6
Women's Glee Club	2
Chapel and/or Church Choir	4
Training Choir	1
Non-select Touring Choir.	1
Small ensembles	31
Instrumental	
Pep Band	13
Concert Band	9
Orchestra	6
String - Chamber Orchestra	2
Small ensembles	10 ¹

Whereas twenty-five of the twenty-seven colleges maintained Selected Choirs only nine had Concert Bands and only six maintained Orchestras. These findings show the difference in performance activities which those institutions indicated. To the writer of this work it underlined one problem of the present study. This indicates that there were eighty-five vocal groups to forty instrumental groups; there were more than twice as many vocal groups as instrumental groups. The report

¹Bulgin, op. cit., p. 158.

shows 80 per cent more large vocal ensembles than instrumental ensembles of the same size.¹

The writer of this report sincerely desires that this chapter has prepared a logical background for a deep understanding of the specific problems which were found to exist in the small colleges, which were selected for the purposes of this study.

¹Ibid., p. 159.

CHAPTER III

THE ADMINISTRATIVE PROBLEMS EFFECTING THE DEVELOPMENT OF BANDS

I. GENERAL BAND INFORMATION

The data, which provided the information for this chapter, was gathered by means of structured interviews with band directors and music department chairmen, who were associated with the twelve colleges of this study. Visits were made to all of the campuses for this purpose.

Description of band activities. Table I shows band activities in each of the respective colleges. It was found that ten out of the twelve colleges, or 83.3%, offered activities in band. Two out of the twelve colleges, or 16.7%, offered no band activities, with no plans for a future band. Both of these institutions had college-community orchestras which function on campus.

All of the remaining ten colleges maintained a band for the purpose of concert performance. They have presented from one to four home concerts per year. The median was 2.9 home concerts per year. Four of the ten concert bands appeared on trips away from the campus during the year, presenting from two to nine concerts. Percentages did not offer a complete picture of this situation, because in at least one of the colleges, the band may offer thirty or more concerts away from the home area in connection with extended tours. The reader is referred to Chapter V for a further pursuit of information concerning band tours.

Table I. A General Description of the Band's Purpose, Size, and Activities

College	Band's Purpose		Number of Members		Number of Performances Per Year			
	Concert	Marching	Present Number	Desired Number	Concerts		Athletic Events	
					Home	Away	Home	Away
A	x	no	57	50	3	0	0	0
B	x	x	30	48	3	0	5	1
C	no	band	0	0	0	0	0	0
D	x	x	56	72	3	9	5	0
E	x	no	51	50	4	6*	0	0
F	x	x	63	80	4	0	5	1
G	x	no	73	65	3	3	0	0
H	x	x	39	50	1	0	5	2
J	x	no	40	60	3	0	0	0
K	no	band	0	0	0	0	0	0
L	x	x	38	60	3	0	4	1
M	x	x	39	55	2	2	4	0
Total	10	6	486	590	29	20	28	5
Median: for those colleges which participate			48.6	59	2.9	5	4.66	1.25
			Ten colleges		Four Colleges		Six Colleges	
					Four Colleges		Four Colleges	

* On the years when the band takes an extended tour this number may be 30 or more.

Six colleges, or 50% of the visited colleges, maintained a marching band during 1960-1961. The median for performance at home football games was 4.66. The median for performance at games "away" was 1.25.

The ten bands had an average membership of 48.6 persons during the 1960-1961 school year. The mean was 30 members in College B where a serious band program was just begun in 1960. In Colleges F and G the highest membership (63 and 73 members respectively) was found to correlate with an enrollment of between 900 and 1,000 students.

When the band directors were asked what would be a practical desired number for the band membership in their respective colleges, the answers ranged from 48 to 80 members. The median was 59 desired members. The director in College B indicated the lowest desired number of 48 members for two reasons: 1) this was one of the smaller colleges in which the study was conducted; and 2) the director was favorable toward the conception of the smaller wind ensemble. The director in College F felt safe in desiring a membership of 80 in the band for two reasons: 1) this was one of the larger colleges of the study; and 2) the music department in this college had received many music students over the years.

It was found that the concert band and the marching band were essentially the same group except for minor changes where concert instrumentation would not be practical. In five out of the six colleges where both activities were pursued, the same director was responsible to prepare the marching band and the concert band. In one college another staff member directed the marching band and here two separate bands were identifiable.

Historical development from 1946-1961. Table II indicates that Colleges A and D have bands which were begun since 1957. It should be noted that the band in College D was started with six

Table II. The Historical Development of the Band Program From 1946 to 1961

College	Name of Group	Birth of the Organization	Major Re-organization	Stabilized Band Since	To be Organized	Discontinued
A	Concert Band Preparatory Band	1958			1962	
B	Concert/Marching Band		1960			
C	Former Concert Band					1956
D	Symphony/Marching Band	1957				
E	Concert Band Pep Band			1952	1962	
F	Concert/Marching Band Brass Band			1952	1962	
G	Concert Band			Many Years		
H	Concert/Marching Band			Many Years		
J	Concert Band Marching Band			Many Years		1960
K	No Band					
L	Concert/Marching Band		1961			
M	Concert/Marching Band		1960			

members and that its membership numbered 57 during 1960-61. The music department chairman complimented the vigorous leadership of the band director. Colleges E and F have witnessed a stabilization in the band program since 1952. Credit was given to strengthen leadership and new emphasis toward the band in recent years. Colleges G, H, and J have maintained active band programs for many years.

Colleges B and M had each reorganized their band programs on a serious basis during the school year of 1960-61. College L had maintained a band over the years, but pursues serious reorganization for the 1961-62 school year. The need which was recognized for strengthened leadership in Colleges B, M, and L, prompted this action.

College C had maintained a concert band for some years prior to 1956 when it was discontinued for two reasons: 1) lack of student interest; and 2) rising costs for the repurchase of instruments. The writer would add that this college supports a strong college-community orchestra and that boys who wish to train for band leadership are encouraged to go elsewhere for college training.

College J had maintained a marching band for years prior to 1960 when it was discontinued because of problems related to facilities. If the marching band is reinstated it would be necessary to employ another director for it, because the director of the concert band has refused to maintain the marching band.

Plans were made to organize a preparatory band in College A for the 1961-62 school year. It was desired that this should help relieve the poorly proportioned instrumentation in the concert band and also offer experience for instrumentalists in preparation for the concert band. College E made plans for a pep-band to be organized for the 1961-62 school year for reasons given above. This activity would also serve those who desire a more recreational outlet.

In College F an English brass band has been planned for the 1961-62 year as an outgrowth of a successful Brass Choir. The Brass Band could take up the tradition of the Brass Choir. As a more portable group, annual tours would be continued as well as frequent performances at home and away from the campus.

II. BAND PERSONNEL INFORMATION

Membership by instrumentation. Table III divides the concert band membership by instrumentation and by families of instruments. The median woodwind instrumentation was 22.8 members, representing 46.9% of the total band membership. The median brass instrumentation was 21.5 members, representing 44.2% of the total band membership. The median percussion instrumentation was 4.3 members, representing 8.9% of the total band membership.

The membership variation in woodwind instrumentation was within 4.8% of the median. The membership variation in brass instrumentation was within 8.4% of the median. The membership variation in percussion instrumentation was within 4.4% of the median. The percussion instrumentation showed the greatest variation proportionable to its size.

The student enrollments of the twelve colleges did not consistently effect either the total band enrollment or the proportionate membership by instrument families. College M with the largest student enrollment reported a total band membership of 39, while College A with the smallest student enrollment reported a membership of 57. However, College A had made plans to relieve this overbalance by inaugurating a preparatory band program.

The English horn, the contra bassoon and contra bass clarinet were not used in the bands of these twelve colleges. In one situation the E^b clarinet was used in the band. In four colleges the E^b alto

clarinet was used in the band. Two of the bands included string bass in the instrumentation.

Sources providing membership. Table IV represents the general sources from which the concert bands derived their membership. It should be noted that no community musicians were used to make up a regular part of the band's membership. College L indicated that alumni, usually about ten musicians, were used for one concert each year. This contact with band alumni was also maintained on an irregular basis in a couple of the other colleges.

The median for membership which was made up of music education majors amounted to 23.9%. Other majors, not related to music, contributed the membership for 74.8% of the total in the ten college bands. Colleges D, G, and J each reported to have one faculty musician as a regular performing band member; and College L reported that two faculty members participated as instrumentalists.

Recruitment of band membership. Nine of the ten, or 90% of the colleges, recruited through auditions on campus after the new students arrived, as indicated in Table V. Four, or 40%, of the colleges used some type of scholarship aid for recruitment. More information concerning instrumental scholarships is reported in Chapter V of this work. None of the directors reported that they used contacts as contests, festivals, and clinics as a recruitment device.

One band director had a unique contact with 75% of his band members before they arrived on campus, through affiliated denominational academies. Several of the colleges reported informal high school and church contacts during short or extended ensemble tours.

Colleges D and F made careful contacts by correspondence with prospective students after their college applications had been processed. The application offered information concerning each student's previous

Table IV. Sources Providing Concert Band Membership by Approximated Percentages

College	Music Education Majors	Other Music Majors	Other Students	Faculty Musicians	Community Musicians
A	18		82		
B	10		90		
C	no band				
D	20		78	2	
E	33	2	65		
F	33		67		
G	10		88	2	
H	35		65		
J	35		63	2	
K	no band				
L	25		70	5	
M	20		80		
Median	23.9	.2	74.8	1.1	0

Table V. Methods Used for the Recruitment of Concert Band Membership

College	Scholarships	Audition Upon Arrival	Contacted Through High School	Contest Festival Clinic	Correspondence With the Student
A	x	x			
B		x			
C	no band				
D	x	x			x
E		x			
F		x			x
G		x	x		
H					
J	x	x			
K	no band				
L	x	x			
M		x			
Total	4	9	1	0	2
Per cent of colleges*	40	90	10	0	20

* Based on the ten colleges with bands.

instrumental experience. Two other colleges had inaugurated plans to make such a contact with incoming students.

College H held no auditions for prospective members; but the band president was responsible to contact and invite new students into the band each fall.

Other information concerning faculty and student personnel has been reported in Chapter V.

III. SCHEDULING BAND REHEARSALS

Existing rehearsal schedules. Table VI lists the rehearsal schedules which functioned during the 1960-61 school year in the ten colleges which maintained bands. Six colleges (B, D, F, H, L, and M), used their bands for marching during part of the year and all of them had rehearsals scheduled sometime between 3:00 p.m. and 5:30 p.m. Three colleges (A, E, and G), rehearsed before noon. Their bands were used for concert purposes only. In College J, the band rehearsed at 4.00 p.m. It had discontinued all marching activities for 1960-61 school year.

The mean for rehearsal time per week was two hours, as indicated by College G. The director of the band in this college had other contacts with the band instrumentalists during the week in addition to full rehearsals. The band in College B was granted the most rehearsal time as indicated by six hours per week. This smaller college had reorganized the band program for the school year 1960-61 and was endeavoring to rebuild the organization.

The median for band rehearsal time, based on the ten colleges, was 3.5 hours per week.

Scheduling problems. Several problems were indicated to be significant to the development of the band. In College A the band

Table VI. Existing Rehearsal Schedules for the Band

College	Days of the Week					
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
A	12-1		12-1		12-1	
B	4-5:30	4-5:30		4-5:30	4-5:30	
C	no band					
D	4:30-5:30	4:30-5:30	4:30-5:30	4:30-5:30		
E	10:30-11:30	10:30-11:30		10:30-11:30	10:30-11:30	
F	4-5		4-5		4-5	
G		11-12		11-12		
H	6:30-7:30		4-5		4-5	
J	4-5		4-5		4-5	
K	no band					
L		4-5:30		4-5:30		
M	3-4	3-4		3-4	3-4	

Median: Based on the ten colleges with bands was 3.5 rehearsal hours per week

rehearsed during a free activity hour (really the noon hour), and scheduling conflicts resulted with the choir, the women's glee club and the male chorus. This college had one of the smaller student enrollments, and the system prohibited capable students from participating in both a choral organization and band. The advisability of student participation in more than one organization at a time is discussed in Chapter V. Non-sufficient rehearsal rooms presented a scheduling problem in this college.

Several of the colleges indicated that scheduling problems had arisen from the growth of the academic schedule during the school day. Where morning hours were used there had been an attempt to offer only sectional courses during rehearsals, but demands for more time were increasing.

Where afternoon rehearsals were scheduled there was found to be some conflict with laboratories and classes which had moved into the later hours. College H attempted to use Monday evening for band rehearsal and found that too many student activities conflicted with this choice of time.

As a result of some of these problems one college left it up to the band director to find a suitable time when the members could rehearse. This proved to be inadvisable, if not impossible.

Most of the band directors felt that the band could progress with about four rehearsal hours per week. The problems were not as severe related to the amount of rehearsal time; but the type of rehearsal time created problems. The choice of student personnel, playing the unusual instruments, was not sufficient to complete the instrumentation during a competitive schedule.

Projected scheduling changes. No complete solutions relative to the above problems were found, but two suggestions were given which would appear to help in certain situations. They are as follows:

1. In College E the band rehearsal planned to move into the afternoon for the 1961-62 school year. The hour was expected to be from 3:30 p.m. to 4:30 p.m. on Monday, Tuesday, Thursday and Friday. This hour would be free except for sectional laboratories and the students involved could choose other hours for laboratory. The college choir would rehearse at the same time. This was one of the larger colleges involved in the study and any duplication of choir and band talent could be discontinued.
2. In College H a faculty committee was appointed to study student activities. This committee was made responsible to offer suggestions which would equalize both choral and instrumental scheduling.

IV. FINANCES AND FACILITIES

It was found that bands were operated under varying conditions from no budget at all in one college, to a well-defined budget in another. The band's financial matters were integrated with that of the orchestra. Equipment and rehearsal facilities were likewise integrated. It became impossible to separate this area of business for purposes of this chapter.

In every college but one, where both a band and an orchestra were maintained, the same director was responsible to develop the two organizations with integrated funds. In the remaining college, the directorship was by two separate persons; but the funds were integrated. Thus, for information concerning finances and facilities the reader is referred to Chapter V. The Administrative Problems Mutually Effecting the Development of Bands and Orchestras.

CHAPTER IV

THE ADMINISTRATIVE PROBLEMS EFFECTING THE DEVELOPMENT OF ORCHESTRAS

I. GENERAL ORCHESTRA INFORMATION

Data providing the information for this chapter was gathered by means of structured interviews with orchestra directors and music department chairmen, who were associated with the twelve colleges of this study. Visits were made to all of the campuses for this purpose.

Description of the orchestra's activities. Table VII shows the basic activities of the orchestra in the respective colleges. It was found that eight out of the twelve colleges or 66.7% offered activities in orchestra. Four out of the twelve colleges, or 33.3%, offered no orchestra activities, and none of the four had any formulated plans to develop one. All four of these colleges maintained band programs on the campus.

In seven out of the eight colleges the orchestra was maintained to fulfill two purposes: 1) to present full scale concerts; and 2) to provide accompaniment for oratorios and other choral music. They presented from one to three full concerts per year. Six out of the seven orchestras which were used to provide accompaniment for oratorios, did so for one a year. In College K the orchestra was used more as an accompanying group, contributing to about three concerts per year. The median presentation for full scale home concerts was two concerts per year. All of these performances, both for concerts and for accompaniment, were home performances. None of the orchestras traveled away from

Table VII. A General Description of the Orchestra's Purpose, Size, and Activities

College	Orchestra's Purpose		Number of Members		Number of Performances per Year	
	Concert	Accompaniment	Present Number	Desired Number	Concerts	Accompaniment
A	no orch.					
B	x	x	40	55	2	1
C	x	x	52	50	3	1
D	x	x	50	50	1	1
E	no orch.					
F	no orch.					
G	x		41	65	3	
H	x	x	38	55	1	1
J	x	x	43	20	2	1
K	x	x	41	35	2	3
L	no orch.					
M	x	x	43	40	2	1
Total	8	7	348	370	16	9
Median: for those colleges which participate			43.5	46.3	2	1.13
			eight colleges participating		seven colleges	

the community. This was found to be more common with the college bands. The chief reason for this was that community musicians supplemented all of the college orchestras and their availability for travel was limited.

The eight orchestras had an average membership of 43.5 persons during the 1960-61 college year. The mean for orchestra membership was 38 members in one of the middle sized colleges of this study. The largest orchestra memberships were found in Colleges C and D. These were among the smaller colleges of the study. The greatest deviation from the median orchestra enrollment was not more than 8.5 members. This shows that the orchestras were all close to the same size with no consistent difference appearing between the larger and the smaller colleges of the study.

When the orchestra directors were asked what would be a practical desired number for the orchestra membership in their respective colleges, the answers ranged from 20 to 65 members. The median was 46.3 desired members. The director in College J indicated the lowest desired number of 20 members for two reasons: 1) he wished to develop a chamber orchestra; and 2) the smaller membership would tend to equalize the talent in a more satisfactory way. The director in College G could realistically desire to have an orchestra of 65 members for the following reasons: 1) this was one of the larger colleges involved in the study; 2) this college had received a reasonable amount of serious music students over the years; 3) the college music department attracted students from a whole denomination; 4) graduates from seven of its denominational academies, with well-established instrumental programs, provided potential to build this program; and 5) instrumentalists from one academy on campus and other musicians in the immediate community were active members of the orchestra.

In one of the eight colleges it was indicated that the orchestra traditionally played for commencement exercises in addition to its other four performances each year.

Historical development from 1946 to 1961. Table VIII indicates that the orchestras, as they now exist, in the eight colleges are relatively new organizations. Colleges G and J have maintained stabilized organizations for many years. The orchestra in College K was begun in 1955. In College M the orchestra was begun in 1948. Five of the colleges indicated that it was necessary to reorganize their orchestras in a major way within the past ten years. The chief reason for reorganization was that the deteriorating college orchestra was re-evaluated and that a college-community orchestra emerged. The director of one orchestra commented that the self-contained college orchestra was more than deteriorating, it had become disastrous to attempt to maintain it.

Similar reasons were given for not having an orchestra in the colleges where none was found. College A had never had an orchestra tradition, and reported that future prospects looked dim because there were so few string players in the school. College E reported that there was an organized orchestra on campus in the twenties but that with weakened leadership and the depression, the orchestra became extinct. The music department chairman in the same college indicated that he would be optimistic about reorganizing an orchestra, but the administration wants to be convinced of the demand for it before an investment is made to secure a director. The chairman felt that a demand would be created by starting with a chamber ensemble. This was planned for 1961-62.

In College F the college-community orchestra was just discontinued during the 1960-61 school year. An orchestra had been maintained for years prior to this time. Reasons given for this decision were as follows:

Table VIII. The Historical Development of the Orchestra Program From 1946 to 1961

College	Name of Group	Birth of Organi- zation	Major Reorgani- zation	Stabilized Orchestra Since	Discon- tinued
A	No orchestra				
B	(City) symphony		1960		
C	(City) symphony		1951		
D	Symphony		1957		
E	No orchestra				Years ago
F	No orchestra				1960
G	Orchestra			Many years	
H	Orchestra		1955		
J	Chamber orch.			Many years	
K	Orchestra	1955	1958		
L	No orchestra				1949
M	Orchestra	1948			

1) there were only three adequate string players on campus; 2) the orchestra had experienced heavy losses as string players in the community moved away; 3) there was no fruitful public school string program in recent years; and 4) talented string players were enrolling where strong symphony orchestras were appealing.

College L discontinued an inferior orchestra program in 1949. Since that time its faculty had sought to be helpful in strengthening two nearby community orchestras. Some of them played in one orchestra or the other. Now the students on campus, who wish to perform in an orchestra, are strongly encouraged to join the orchestra in one of the two nearby communities.

All eight of the colleges, which maintained college-community orchestras, felt that the mutual activity was beneficial to both the college and the community. Colleges A and E, where no orchestra was active, felt no responsibility to the community for organizing an orchestra of this type because the metropolitan area in which they were located already maintained such a group. Colleges F and L, where no orchestra was active, felt that their conscientious effort had fulfilled their responsibility to the community. In three out of the four colleges where no orchestra was maintained, string class training was still offered to prospective music teachers. One college offered a training orchestra which did not perform in public, but which helped to prepare music majors in this area.

II. ORCHESTRA PERSONNEL INFORMATION

Membership by instrumentation. Table IX divides the orchestra membership by instrumentation and families of instruments. The median woodwind instrumentation was 8.5 members, representing 19.3% of the total orchestra membership. The median brass instrumentation was 9.1 members, representing 20.9% of the total orchestra membership.

The median percussion instrumentation was 2.5 members, representing 5.8% of the total orchestra membership. The median string instrumentation was 23.5 members, representing 54% of the total orchestra membership.

The membership variation in woodwind instrumentation was within 5.3% of the median. The membership variation in brass instrumentation was within 4.1% of the median. The membership variation in percussion instrumentation was within 3.5% of the median. Membership in this section was obviously more flexible, and was governed by the music which was programmed. The membership variation in stringed instrumentation was within 7.3% of the median. Since the strings are the largest body of instruments in the orchestra, this showed encouraging stability in balance of instrumentation.

Because of the equalizing membership of community musicians, the student enrollment in the various colleges appeared not to effect the balance of instrumentation in the orchestras. In fact the orchestra in College C, one of the smaller colleges of the study, had the largest string section with 30 members.

Two or three colleges included the harpsichord and piano in their orchestras, to complete the proper instrumentation for works of designated periods in music.

Sources providing membership. Table X represents the general sources from which the orchestras derived their membership. Whereas no community musicians were reported to be members of the band in the colleges of this study, the reverse is true in the situation of the orchestra. All of the eight orchestras gained a percentage of their instrumentalists from the community. The median for the eight college-community orchestras was 26.2% of the total membership. Colleges B, D, G, H, J, K and M reported that the community musicians were

Table X. Sources Providing Orchestra Membership by Approximated Percentages

College	Music Education Majors	Other Music Majors	Other Students	Faculty Musicians	Community Musicians	Paid Musicians
A	no orch.					
B	8		72	5	15	
C	25		25	5	35	10
D	30		15	5	20	30
E	no orch.					
F	no orch.					
G	10		55	10	25	
H	18		27	5	50	
J	30		15	10	45	
K	40	35	15		10	
L	no orch.					
M	38		50	2	10	
Median	24.9	4.4	34.3	5.2	26.2	5

largely string players. Most of the wind instrument players were college students. Colleges C, K, and M indicated that most of the community string players were high school age private students either of the orchestra director, or of another college faculty member. These directors appeared to be building the orchestra from the youth on up with the anticipation that there would be some years of service to be gained. However, the turnover still appeared to be an important problem as a high percentage of the high school graduates chose other locations for college education and work opportunities.

Where high school players were used in the orchestras, directors generally felt responsibility to maintain good relations with high school directors. In one community the high school director was an alumnus of the local college, and here a happy working relationship had developed to the benefit of both the high school and college. Care should be taken that high school instrumentalists are not exploited. Their participation must be approached with caution. This working arrangement must have full approval of the high school authorities so that the high school orchestra is not undermined.

Six of the eight colleges reported to have one or two faculty instrumentalists as regular orchestra members. The median for faculty membership was 5.2% of the total.

The median for membership which was made up of music education majors was 24.9%. College K reported that 35% of the orchestra members were Liberal Arts, Music majors, not necessarily preparing for public school music teaching. Other majors, not related to music, contributed the membership for 34.3% of the total in the eight colleges with orchestras. This percentage was less than half as much as that indicated for non-music majors in the bands.

Colleges C and D indicated that paid musicians were used as needed to complete the orchestra's instrumentation. In the total percentages the median for paid musicians in the orchestra was 5%.

Recruitment of orchestra membership. Table XI indicates that seven out of the eight colleges, or 88%, which support orchestras, recruited through auditions on campus. One college held no auditions for prospective members. The invitation was open to interested persons. Four, or 50%, of the colleges were able to make valuable contacts with high school students through high school orchestra directors, or through their own private pupils.

Two, or 25%, of the colleges used some type of scholarship aid for recruitment. More information concerning instrumental scholarships is reported in Chapter V.

None of the orchestra directors reported that they had used contacts at contests, festivals, and clinics as a recruitment device.

None of the directors stated that letters to prospective members were used for recruitment purposes; but two of them indicated that plans were made to secure information from the admissions office. They would then correspond with prospective orchestra members before they arrived on campus.

III. SCHEDULING ORCHESTRA REHEARSALS

Existing rehearsal schedules. Table XII indicates the rehearsal schedules which functioned during the 1960-61 school year in the eight colleges which maintained college-community orchestras. Seven of the eight orchestras rehearsed one evening per week, sometime between 7:00 p.m. and 10:00 p.m. College K found that a suitable rehearsal time was 3:30 p.m. to 5:00 p.m. on Tuesday and Thursday afternoons. The community musicians which augmented this orchestra were high school students and they were able to meet the late afternoon rehearsal. The other seven colleges planned evening rehearsals for the availability of community musicians who were regular members of the orchestra.

Table XI. Methods Used for the Recruitment of Orchestra Membership

College	Scholarship	Audition Upon Arrival	Contacted Through High School	Contest Festival Clinic	Correspond- ence with the Student
A	no orchestra				
B		x			
C		x	x		
D	x	x			
E	no orchestra				
F	no orchestra				
G		x	x		
H					
J	x	x			
K		x	x		
L	no orchestra				
M		x	x		
Total	2	7	4	0	0
Per cent of Colleges*	25	88	50	0	0

* Based on the eight colleges with orchestras.

Table XII. Existing Rehearsal Schedules for the Orchestra

College	Days of the Week					
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
A	no orch.					
B		7-9 p.m.				
C		7-9:30 p.m.				
D		7-9 p.m.				
E	no orch.					
F	no orch.					
G		7-9 p.m.				
H			8-10 p.m.			
J			7-8:45 p.m.			
K		3:30-5 p.m.		3:30-5p.m.		
L	no orch.					
M	7-9 p.m.					

Median: Based on the eight colleges with orchestras, was 2.16 hours per week (about 2 hours and 10 minutes).

The variation in rehearsal time from one college to another was very small. The mean for rehearsal time per week was one hour and forty-five minutes, as indicated by College J. The orchestra in College K received the most rehearsal time with three hours per week.

The median for orchestra rehearsal time, based on the eight colleges with orchestras, was 2.16 hours or about two hours and ten minutes per week.

Scheduling problems. The problem of limited rehearsal was indicated in almost every one of the eight colleges where an orchestra was maintained. College K did not refer to this as a problem because the orchestra met twice a week for an hour and a half each time.

Directors in at least two of the colleges felt that this problem was permanent for two reasons: 1) it was inadvisable to rehearse longer than two and a half hours on one evening; and 2) that it was impossible to assemble a community type organization more than once a week.

Projected scheduling changes. Two suggestions were offered in an attempt to gain more adequate rehearsal time. They were as follows: 1) a rehearsal for the string sections would be called in addition to the regular rehearsal; and 2) orchestra rehearsals for two evenings a week was proposed for a trial period.

IV. FINANCES AND FACILITIES

Orchestras were operated under varying financial conditions from no budget at all in one college, to a well defined budget, which was controlled by a community executive committee, in another. In general, the orchestra's financial matters were integrated with that of the band. Equipment and rehearsal facilities were likewise integrated. It became impossible to separate this area of business for purposes of this chapter.

In all of the twelve colleges but one, where both an orchestra and a band were maintained, the same director was responsible to develop the two organizations with integrated funds. In the remaining college, the directorship was by two separate persons, but the funds were integrated. Therefore, the information concerning finances and facilities has been included in Chapter V, The Administrative Problems Mutually Effecting the Development of Bands and Orchestras.

CHAPTER V

THE ADMINISTRATIVE PROBLEMS MUTUALLY EFFECTING THE DEVELOPMENT OF BANDS AND ORCHESTRAS

I. PERSONNEL INFORMATION

Material for this chapter was gathered by means of structured interviews with three types of college personnel: 1) structured interviews with music department chairmen; 2) structured interviews with orchestra and band directors; and 3) structured interviews with administrators, such as academic deans or registrars. These interviews took place on each of the twelve college campuses.

Music majors in the colleges. Table XIII shows the approximated number of music majors in each of the twelve colleges, as indicated by the respective music department chairmen. The word "approximated" was used because students declare majors at different points in their educational careers. For purposes of this study, it was desirable to consider the potential for ensemble membership from all four classes.

From these classes the total number of music majors, which was indicated in the twelve colleges, was 440 students. The median was 36.7 music majors per college.

There was no consistent pattern to indicate that the larger colleges necessarily had more music majors available for ensemble performance, although Colleges A, B, C, and D with smaller college enrollments, did not show the greater number of music majors.

The music departments in Colleges F, H, and J are members of the National Association of Schools of Music. Here the music major enrollment ranged from the median to the summit, which was 36 to 60

Table XIII. The Approximated Number of Music Majors in Each of the Twelve Colleges

College	Number of Music Majors*
A	30
B	20
C	17
D	30
E	60
F	36
G	40
H	60
J	40
K	32
L	25
M	50
Total	440
Median	36.7

* Data received from music department chairmen.

students. In these colleges the music department chairmen indicated that the N.A.S.M. had been influential in helping to stabilize the total course offerings and the standards of the department. As the department itself grew in quality, the instrumental ensembles were influenced toward excellence. In this way the N.A.S.M. had contributed to the growth of their bands and orchestras.

The orchestra director in College C with the smallest number of music majors (17 students), indicated that many of the finest performers in the orchestra were not music majors. A band was not maintained on this campus. The director had maintained a strong orchestra program in the college, or in the college and community, for over twenty years. The 17 music majors represented emphasis only in the areas of voice, strings and flute. No emphasis was offered in other wind instruments or percussion. This is mentioned to show that the 17 music majors served their instrumental program in a more tailored manner. Most of the players of wind instruments in this orchestra were drawn from the community. This situation was unusual among the twelve colleges.

The instrumental director in College H, where 60 music majors were found, indicated some of the most severe problems to be found in the study. Whereas the number of music majors may have contributed to the development of instrumental ensembles, it did not appear to control such development.

Factors governing ensemble participation for music majors. Table XIV indicates that in seven out of the twelve colleges, or in 58.3%, the music majors were required to perform in one large musical ensemble during each semester. Students were generally given their choice of musical activities. Two of the colleges stated no requirement along this line, but music majors were expected to participate. Colleges B and H required participation for three out of four years. College D required seven out of eight semesters of musical ensemble participation.

Table XIV. Factors Governing Ensemble Participation for Music Majors

Larger Ensembles: (Band, Orchestra, Choral)													
Academic Eligibility													
Requirement Controlling Student Participation													
College	Participation Requirements						Semester Credit Offered			Grade Pt. Average			
	One Group per Sem.	As desired	Other	Change with Various Music Curricula?		None	1/2	1	Grade Pt. Average	Probational Status	None		
				Yes	No								
A	x				x			x	x				
B			x		x			x		x			
C	x				x			x			x		
D			x	x				x	x				
E		x			x			x	x				
F	x			x				x	x				
G	x				x		x				x		
H			x		x			x*			x		
J	x				x			x	x				
K		x			x			x†	x				
L	x				x		x				x		
M	x			x				x			x		

* Credit to music majors only.

† No credit offered without theory.

In nine colleges, or 75%, there was no change in participation requirements for various music curricula. Most of their music majors were preparing in the area of public school music. College D allowed greater student freedom, concerning musical participation, for Bachelor of Arts candidates than for those in Bachelor of Science, Music Education. Colleges M and F had different participation requirements for students with applied voice majors.

Two colleges specified that music education majors must participate in both choral and instrumental ensembles sometime during their training. In addition, one college specified that this must include marching band.

All of the colleges offered credit for larger instrumental ensembles. Ten of them, or 83.3% offered one credit per semester. Two of them, or 16.7%, offered one-half credit per semester. The credit was available for music majors only in College H. In College K no credit was offered for ensemble performance without fulfilling a theory requirement. In College D, credit was given for instrumental ensembles but none was given for choral ensembles. The music department Chairman indicated that this caused problems in student attitudes relative to the importance of choral groups.

Student participation was governed by academic grade average in six, or 50% of the colleges. In several schools a straight "C" average was required, in others a graduated academic scale was followed. In one institution, if the student did not meet these requirements he was restricted from participating on tours only, not from home performances.

In five of the colleges, or in 41.6%, there was no academic eligibility requirement which controlled student participation in instrumental ensembles. Where excessive activities were thought to be a student's problem, the matter was worked out on an individual basis with academic advisors. College B allowed only one participation activity for a student placed on academic probation.

Student participation in more than one large ensemble at one time.

Table XV shows multiple membership in the larger musical ensembles. There was a 10% to 50% duplication of performers in the Bands and Orchestras of the six colleges, where both groups were maintained. It was common to find that between 15% and 25% of the personnel served both groups at the same time.

There was a 5% to 90% duplication of performers between choral and instrumental ensembles. Although the range was wider here, only College K reported more than a 50% duplication of performers. In this college most of the orchestra performances were combined with the choir so that doubling of rehearsal time did not occur. It was common to find that between 10% and 20% of the personnel served both a larger choral and a larger instrumental ensemble.

The members of the music faculty in two, or 16.6% of the colleges, felt that duplication of activities should be discouraged because students are too busy to give the required time. The administrator who was interviewed in College F agreed with this position.

Other music department chairmen, instrumental directors, and administrators indicated that students in colleges of this size may be encouraged to participate in more than one larger musical ensemble at a time. Table XV indicates that administrators and music faculty answered this question almost the same. Qualified answers indicated that this should be carefully controlled, on the basis of the student's ability to handle the activities. In several cases, if instrumental ensembles were to survive, it appeared necessary to allow, if not to encourage multiple participation. Strong choral traditions, prestige groups and annual tours had kept the instrumentalists active also in choral organizations. With limited student personnel, it appeared that some duplication of talent would exist in the future as well.

Table XV. The Extent and Advisability of Student Participation in More Than One Large Ensemble At the Same Time

College	Membership in More Than One Group at a Time									
	Orchestra Members			Band Members			Should this be encouraged?			
	Also in			Also in			Music Faculty		Administrator	
	Band	Choral	Per Cent	Orchestra	Choral	Yes	Yes	No	Yes	No
A	- - - - -	- - - - -	- - - - -	- - - - -	- - - - -	- - - - -	- - - - -	- - - - -	- - - - -	- - - - -
B	25			35	20					
C		10			5					
D	20	5		20	10					
E					50					
F					20					
G	10	50		15	30					
H	25	10		50	90					
J	20				20					
K					15					
L					50					
M	20	10		50	15					

By one or two persons it was mentioned that only music majors should be allowed to participate in more than one larger ensemble. There was general agreement that both large and small ensembles should be encouraged for the music majors.

In Table XVI problems are shown which resulted from student participation in more than one larger ensemble. Scheduling conflict and student scholarship were indicated most frequently as problems. The response, as to the importance of these two problems, caused them to be most significant. Problems of work conflict, irregular rehearsal attendance, and conflict of interest appeared to be frequent problems. Multiple participation appeared to result in some drop-outs.

In one college the reason for scheduling problems was that one activity hour was used to serve all of the large musical ensembles. Academic scheduling problems also arose when students attempted to keep class hours free for two musical ensembles. One administrator observed that students were willing to cut sequence courses in the middle of the year to maintain ensemble membership.

Another administrator indicated that student health must be considered when multiple activities are involved. One department chairman and other administrators commented that some students have a tendency to center their activity all in one area, and that varied types of activities are more desirable for the student. Music majors were particularly criticized for this.

Drop-out problems in the band and orchestra. Table XVII shows that in Colleges A, B, H, and L, there has been a drop-out problem in the instrumental activities. In three of these colleges discouragement appeared to be a significant reason, if not the chief reason for the drop-outs. Weakened leadership and the poor quality of instrumental groups also contributed to drop-outs. In one college band a 50% turnover between the

Table XVI. The Problems Which Arise as a Result of Student Participation in More Than One Large Ensemble at the Same Time*

College	Scheduling Conflict		Loyalty		Conflict of Interests		Drop-Out		Irregular Attendance		Scholarship		Work Conflict	
	A	M	A	M	A	M	A	M	A	M	A	M	A	M
A	1	1			4	3			3	2	5	4	2	
B	1	2	3				4		4		2	1		3
C									1		3			
D	2	1					2			3	1	2	4	
E		1			2				4		1	3		
F	2	2									1	3	3	
G	1	1							3		2	3		2
H	1				2	4		1		3		2	3	
J	3				2						1	1	4	2
K					1									
L	1	4				1			1			3	3	2
M	2									2	1	1		3

A = Administrator's reply.

M = Music faculty's reply.

* Numbered according to importance, with number one as most important.

Table XVII. The Problem of Drop-Outs From the Orchestra and Band Program*

College	Have drop-outs from the orchestra and band program constituted a significant problem?			Reasons for Drop-Out								
	Yes	Some	No	Out-side Work	Course Load	Schedul- ing Con- flict	Grade Aver- age	Person- ality Conflict	Lack of Credit	Poor Quality Ensem- ble	Poor Equip- ment	Discourage- ment
A	x			2	1	3	4					
B	x			3	4	2		5				1
C		x										
D		x		3		2	4			1		
E			x									
F			x									
G			x									
H	x											1
J			x									
K			x									
L	x			3				2		1		4
M		x										

* Numbered according to importance, with number one as most important.

freshmen and sophomore students had occurred. Scheduling conflicts and grade average, as previously discussed, effected several situations. Outside work did not seem to be the greatest problem, but it appeared with some frequency in four of the colleges.

College A indicated that there was a severe drop-out problem from the band in the spring when academic pressures mounted.

It should be observed that drop-out problems of a significant nature did not exist in all of the colleges. In five of the colleges this was not considered to be a problem, where effective leadership and good performing groups remained consistent. In one college band only three members out of 65 had dropped the activity during the year.

The availability of instrumental and choral opportunities. When music department chairmen were asked whether or not instrumental and choral opportunities were equal in their colleges, the answers were varied. Table XVIII indicates that in eight, or 75%, of the colleges the answer was "yes." In four, or 25%, the answer was "no." Here choral ensemble participation dominated. The answers in the larger colleges appeared to alternate between "yes" and "no." In College A, with the smallest student enrollment, the answer was "no." Instrumental ensembles had not reached maturity; the choral groups were given precedence.

The comments concerning this matter were interesting. Some of them are as follows:

1. More choral activities are available because less experience, on the part of the member, is required.
2. Prestige has been associated with the choral tradition.
3. The student image of the instrumental ensemble is poor.
4. Finances are needed to build a quality instrumental program.
5. The instrumental ensemble must have a less competitive hour for rehearsal.

Table XVIII. The Availability of Instrumental and Choral Opportunities for the Student

College	Are performance ensembles provided equally in both choral and instrumental areas?	
	Yes	No
A		x
B	x	
C	x	
D	x	
E	x	
F	x	
G	x	
H		x
J	x	
K		x
L	x	
M		x

6. Tours have not been as readily available for instrumental ensembles.
7. The mature college choral organization is a new experience for the high school graduate.
8. Instrumentalists graduating from high school are "fed-up" with band, particularly marching.
9. Instrumentalists are out of practice and do not own their instruments.
10. Equipment is often inferior to that of the high school.

These comments indicated that it remains a problem to keep the choral and instrumental opportunities equal in the small college.

The grading and dismissal of instrumental ensemble members.

Table XIX reveals that by frequency, the most important factor which governs grading is student attendance. The director in College K did not respond because almost none of the members of the group are registered for credit where a grade is given. About half of the directors considered student attitude and proficiency, but gave attendance the greater weight. One director reported that response to individual rehearsal requirements were considered in grading.

Fewer responses were received concerning factors which govern dismissal because this had not been a significant problem. Some who responded, indicated that they would give greater consideration to attitude and proficiency for purposes of dismissal, than for grading.

One system which was found for grading should be described. It is as follows:

Basis for Band or Orchestra Grade

"C" - Usually given where attendance problems exist.

"B" - Automatic for good attendance and good attitude.

"A" - Student must play an audition for it.

Table XIX. Factors Which Govern the Grading and the Dismissal of Instrumental Ensemble Members

College	Attendance		Individual Rehearsal		Attitude		Proficiency	
	Grading	Dismissal	Grading	Dismissal	Grading	Dismissal	Grading	Dismissal
A	x	x				x		x
B	x	x			x	x	x	x
C	x					x	x	
D	x	x			x	x	x	x
E	x	x				x		x
F	x		x		x		x	
G	x					x	x	
H	x	x						
J	x				x		x	
K								
L	x							
M	x				x		x	
Total	11	5	1	-	5	3	7	4

Student reliability concerning certain responsibilities. As indicated by Table XX, none of the instrumental directors found students to be undependable concerning their attendance at home concerts. There was no problem with students who failed to follow through on commitments for touring; however, few of the instrumental groups toured. Student responsibility was average to good, concerning rehearsal attendance, and care of school equipment.

In one college band a system of fines, collected by the officers, had stopped the problem of absence. Fifty cents was charged for an unexcused rehearsal absence. Members kept themselves academically eligible to participate in most instances.

In several of the colleges the instrumentalists fell short of their responsibility for individual rehearsal; however, in six of the colleges student response in this area was good. It appeared that applied music study presented a problem area. In most cases few instrumentalists studied privately. In College C all of the orchestra members were reported to be studying privately unless they were of professional stature. This was most exceptional.

Musical proficiency. The instrumental directors were asked to describe the musical proficiency in the bands and orchestras by placing the membership into three general categories. The categories of Table XXI are as follows: 1) the percentage of members who appeared to be capable of good performance in a college band or orchestra; 2) the percentage of members who appeared able to contribute with diligent effort; and 3) the percentage of members who were quite inadequate and should not really be members of a college band or orchestra.

The mean for the response in category one (capable performers), was found in College A with the smallest student enrollment. Here only 5% of the band membership was considered adequate for college band

Table XX. The Manner in Which Band and Orchestra Members Assume Certain Responsibilities

College	How well do members of larger instrumental ensembles assume their responsibility in the following areas?						
	Attend- ance at Rehearsals	Care of School Equip- ment and Facilities	Private Rehearsal	Applied Music Study	Follow Through on Tour Commitments	Attend- ance at Home Concerts	Academic Eligibility
A	3	1	3	3		1	2
B	1	1		2		1	1
C	1		1	1			
D	1	2	1	3	1	1	1
E	1	1	1	2	1	1	2
F	1	1	1	1		1	1
G	1	1	1	2	1	1	1
H	1	1	3	2		1	
J	2	1	3	2		1	1
K	1	1	1	2		1	1
L	2	1	3	2		1	
M	1	1	2	3		1	

1 = well; 2 = average; 3 = poor

Table XXI. Instrumental Proficiency in the Concert Bands and Orchestras as Estimated by the Individual Directors

College	1. Capable of good performance in a college group.		2. Able to contribute with diligent effort.		3. Inadequate; should not be members of a college group.	
	Band	Orchestra	Band	Orchestra	Band	Orchestra
A	5	x	75	x	20	x
B	10	15	25	65	65	20
C	x	80	x	20	x	0
D	50	75	35	15	15	10
E	10	x	80	x	10	x
F	60	x	30	x	10	x
G	25	33	50	34	25	33
H	25	65	50	25	25	10
J	20	15	60	55	20	30
K	x	20	x	80	x	0
L	25	x	25	x	50	x
M	70	70	20	20	10	10
Median Per Cent*	30	46.6	45	39.3	25	14.1

* Based on the ten colleges with bands and the eight colleges with orchestras.

performance. There was no orchestra in this college. College B indicated the largest percentage of inadequate band members with 65%. This college had next to the smallest student enrollment of the twelve colleges.

College M indicated the most consistent percentage of adequate instrumentalists in both band and orchestra with 70% in category one (capable performers). This college had the largest enrollment of the twelve colleges in this study.

Data from the two colleges (A and M), representing extremes, tended to support the assumption that there should be a definite advantage toward selecting more capable instrumentalists in a college with an enrollment of 1,000 students as compared to a college with 600 students. This was not consistently supported by the data from the remaining ten colleges. If this in itself were the solution to building better college bands and orchestras this problem would have been solved.

College C reported 80% of its membership to be in the category of capable performers for several reasons: 1) all of the orchestra members were either studying privately on their instruments or they were professional musicians; 2) excellent community musicians have strengthened the orchestra; and 3) expenses were paid to additional musicians to fill out the instrumentation as needed. College D could indicate a high percentage (75%) of its membership to be in the category of capable performers for similar reasons. In other larger colleges (J, K, and L), financial support similar to the above mentioned situation was not available and smaller percentages were indicated for the category of capable performers.

In the orchestra, the median for category one (capable performers), was 46.6% of its membership. Paid musicians, faculty musicians and better community musicians had raised this category 16.6% higher than the same category in the concert band.

In the band, the median for category two (able to contribute with diligent effort), was 45% of the total membership; while in the orchestra it was 39.3%.

In the band, the median for category three (inadequate, should not be members), was 25% of the total membership; while in the orchestra it was 14.1%.

The following suggestions were given to help overcome the problems of ability differences in the band and orchestra:

1. Encourage private study.
2. Organize a preparatory instrumental ensemble.
3. Private study, financial aids.
4. Place weaker members with stronger members.
5. Choose a smaller membership with more balanced abilities.
6. Employ a staff member to strengthen the less experienced instrumentalists, and to build the group by coaching sections.

University and college competition for prospective instrumentalists.

The following question was directed to music department chairmen and instrumental directors:

Is it noticed that larger colleges and universities receive so much good talent that it curtails orchestra and band development in your school?

The question was included in the interview to help determine trends in the availability of instrumental talent. The answers were interesting and varied.

"Yes"--In four colleges the answers indicated that competition was noticed. In relation to student enrollment, these colleges were within the lowest half. Comment was made that state institutions with lower tuition rates had effected some student choices. Music enrollments in one college had steadily decreased in recent years. Here the suggestion was made that larger institutions with crowded enrollments should move toward music education at graduate levels, and that more undergraduates should be encouraged to train in qualified smaller institutions.

"Some"--In six colleges "some" competition was noticed. Optimistic comments indicated that the small college should not think in terms of competition with large institutions as such, but should realize why students have chosen the private college. The best use of natural resources should be rewarding. Colleges of

this size should not seek students with specialized interests which they are not prepared to train.

"No"--In two colleges "no" competition was noticed. In these situations most of the students had come from a certain church constituency. The availability of prospective instrumentalists had not been noticeably effected by other competition.

The following suggestions were made to help prevent the increasing loss of instrumentalists:

1. Prepare instrumental ensembles more carefully, developing the best possible groups.
2. Strengthen recruitment and ethical contacts.
3. Increase private study, financial aids.

The offering of music scholarships. Although this area of the study involves finance, it has been included here with regular student personnel affairs because the point in question is strongly one of policy. Available funds for scholarships in the music departments ranged from nothing to \$2,000 per year. Financial aid alone should not be considered the solution to the problem. One situation can be mentioned where a \$700.00 oboe scholarship had been left unused because there was no one qualified to receive it. This case was not from one of the colleges of the present study.

Three of the twelve colleges offered no music scholarships of any kind. The remaining nine colleges offered from two to twelve individual scholarships ranging from \$75.00 to \$400.00 each, per year. Only one college designated a scholarship for a specific orchestral instrument. Most of the scholarships were flexible so that they could be adapted to the available students.

When music personnel and administrators were asked whether or not they favored the offering of instrumental scholarships, they responded more positively than negatively; but the answers were extremely qualified.

Abuse in specialized areas had caused even the word (scholarship) to fall into disrepute. It was pleasing to find that the qualifications followed generally along the lines of established ethical practice. The reader is referred to the policy established by the National Association of Schools of Music in the "Code of Ethics."¹ It need not be repeated here.

One response was generally consistent: That the existing offerings in instrumental scholarships were not considered presently adequate. Some instrumental directors had given little previous thought to realistic desires that would be adequate. It was indicated that financial aid, to provide more applied study, would encourage excellence in the performing groups. With better performance morale problems would improve.

Table XXII indicates how the administrators and music faculty responded to the question: "What factors would effect the increased offering of instrumental Scholarships?" The support of the administration was not considered to be a very serious problem. Some indicated that this was no problem at all. Some administrators felt that their school philosophy restricting the granting of scholarships would be important if not the primary problem. Music personnel in three of the colleges agreed that this would be the most significant factor.

Concerning the securing of finances for increased scholarships, the administrators were of varied opinions. Five of them viewed it as the chief factor of restriction. The music personnel in eight of the colleges agreed with this. One music department chairman felt that locating competent recipients of scholarships would also be a factor.

Administrators who indicated school philosophy as a chief factor of restriction, were not in favor of scholarships in specialized areas. They favored general academic scholarships where consideration for musical proficiency would not be a major factor.

¹See pages 30-31, supra.

Table XXII. Factors Effecting the Increased Offering of Instrumental Scholarships

College	What factors would effect the increased offering of instrumental scholarships? *					
	Securing of Finances		Administrator's Support		Restricting School Philosophy	
	A	M	A	M	A	M
A	1	1			2	
B	2	2	3	3	1	1
C	2	1	3	2	1	3
D		1		3		2
E	1	1			2	
F	3	1	2	2	1	3
G	1	1	3	2	2	3
H	2	2	3	3	1	1
J	1	1	2	2	3	3
K	3	3	2	2	1	1
L	1				3	
M		1		2		3

A = Administrator's reply.

M = Music faculty's reply

* Numbered according to importance, with number one as most important.

Because of conflict of opinion, as to what a scholarship can be, one college inaugurated a plan to be established for the 1961-62 school year. Through college administered funds, "proficiency awards" would be made available. This was thought to be an answer to the conflict. The name identified the purpose of encouraging private applied study. Through auditions, these awards would be given for performance talent. They would be renewable each year for four years if the student's performance was worthy and he was in good standing academically.

Another music department offered up to twelve "applied music" aids per year. These were also renewable. In this situation students receiving awards for applied study were still eligible for regular competitive academic scholarships.

It was generally agreed that students receiving financial help should be expected to cooperate in performing groups, but their talents should not be exploited. It was suggested that for their own education, as well as for the advancement of the instrumental ensembles, they may be called upon to coach the weaker members.

Private applied study in the ensembles. Table XXIII shows the general distribution of private study among members of the bands and orchestras. Of the colleges which maintained bands, College E indicated the highest percentage of applied study, with 50%. Colleges D and M indicated less private study of band instruments, with 10%. Comments showed that there was more applied study on brass instruments than on woodwind instruments in most of the colleges. The median for private study in the ten colleges which maintained bands was 24.2%.

College C indicated the highest percentage of applied study on the respective orchestra instruments, with 65%. College M, which appeared low for applied study in the band, reported a similar 10% for the orchestra. College M had just reorganized its instrumental ensemble program with new leadership, in 1960-61.

Table XXIII. Information Concerning Private Applied Study in the Band and Orchestra

College	Per Cent of Members Studying Privately on Their Respective Instruments							Are there any private study requirements?			Trends		
	Band				Orchestra			Yes	Strongly Encouraged	No	Increasing	Same as Before	Decreasing
	Woodwinds	Brass	Per- cussion	Total %	Woodwinds	Brass	Per- cussion						
A	x	x		15						x	x		
B	x	x		12	x	x				x		x	
C					x	x		x				x	
D	x	x		10	x	x				x			
E	x	x		50					x		x		
F	x	x		40						x	x		
G	x	x		15	x	x				x	x		
H	x	x	x	30	x	x				x		x	
J	x	x		35	x	x				x		x	
K					x	x				x		x	
L	x	x		25						x		x	
M		x		10	x	x				x			

The median for private study in the eight colleges with orchestras was 27%. This figure is somewhat out of perspective because of the high percentage of private study in at least one of the colleges. Applied study in the orchestra was generally quite equally divided among the strings, woodwinds and brass.

Private study on percussion instruments was almost non-existent in the ensembles of these colleges. The colleges where more private study was indicated, were those where the leadership had remained constant over the years. This was particularly true in College C where the orchestra leadership had been consistent for over twenty years.

Private applied study was not a requirement for ensemble membership in ten out of the twelve colleges. In College C, either private study or professional status was a prerequisite for membership. To become a member of the band in College E the implication was very strong toward applied study.

Six of the instrumental directors indicated no change in regard to private study in recent years. The other six directors had noticed a trend toward more private study in recent years. They believed that this was an important key to excellence. The following were noted comments in relation to the increase of private study in the band and orchestra:

1) College A, none three years ago; 2) College D, none four years ago; 3) College E, almost none seven years ago; 4) College F, steadily increasing for nine years; and 5) College G, had doubled in the last ten years. Although more private study was to be desired, there had been some progress.

Instrumental specialists were not generally employed by the colleges to coach the band and orchestra by sections. Coaching of this type was generally done by the orchestra and band director. This was limited by his own experience and lack of additional time.

II. STAFF PERSONNEL INFORMATION

The distribution of instrumental personnel. Table XXIV indicates that the full time music faculty in the twelve colleges ranged from four to eight members. Ten out of the twelve colleges employed part time teachers to help in various areas of emphasis. Although most of the part time teachers were used for applied areas such as keyboard and voice, some of them were teachers of orchestral instruments. The median for full-time music faculty was 5.6 persons. The median for part-time teachers was 2.1 persons. If one assumes that the part-time teachers carry one-third to one-half of a regular load, the median for music faculty becomes roughly six full-time members and one half-time member. In the colleges where six or more full-time members were employed, a satisfactory distribution of specialized areas was indicated. Where less than six full-time members were employed, problems of distribution were most apparent.

The discussion of applied music study in the bands revealed that more members studied brass than woodwind instruments. The indication of need for woodwind teachers may be the chief reason for this. In all of the colleges but one, a staff member was employed with emphasis in brass instruments. Two colleges indicated that a staff member was employed with emphasis in percussion. There did not appear to be enough demand to employ more faculty specifically for percussion emphasis.

Responsibilities of the instrumental ensemble directors. Table XXV describes the instrumental directors work load in each of the colleges but one. In this college the band directors work load was omitted because the nature of the part-time position would not give an accurate picture of the situation. In all of the colleges but one, where both a band and orchestra was maintained, the same director was responsible to develop both groups. For the one college where the duties were separated the

TABLE XXIV. The Distribution of Staff Personnel Effecting the Instrumental Ensemble Program

Music Teachers in the Department											
College	Full-time	Part time	Areas of Instrumental Specialization								
			Presently Employed				Needed				
			Strings	Wood-winds	Brass	Per-cussion	Strings	Wood-winds	Brass	Per-cussion	
A	4	4			x			x			
B	4				x			x	x		
C	5	2	x	x							
D	4	2	x		x					x	
E	4	4	x	x	x						
F	8	1	x	x	x				x		
G	7		x	x	x						
H	8	2	x	x	x				x		
J	7	4	x	x	x						
K	4	3	x	x	x						
L	6	3	x	x	x						
M	6	1	x		x					x	
Total	67	26	10	8	11	2	1	4	1	0	

Median: Full-time music faculty = 5.6 persons.

Part-time music faculty = 2.1 persons.

Table XXV. A Description of the Responsibilities of the Instrumental Ensemble Directors

College	Teaching Ensemble Members Privately		Directing		Distribution of Work Load			
	Number per Week	What Instruments?	Orchestra	Band	Teaching		Adminis- tration	Other
					Applied	Courses Cent		
A	8	Brass/Woodwinds		15	5	60	20	
B	5	Brass/Woodwinds	15	15	10	60		
C	24	Strings	30		30	5	35	
D	2	Woodwinds	10	15	50	25		
E				25		75		
F	13	Brass		15	25	50		10
G	15	Brass/Woodwinds		15	40	20	25	
H	11	Percussion/Winds	10	15	20	50		5
J	2	Strings	15	15	5	65		
K	17	Violin/viola	25		25	50		
L					omitted			
M	6	Horn/Trumpet	10	10	5	75		
Median	9.4	Varied	10.5	12.7	19.5	48.6	7.3	1.4

most typical position was described. It happened to be the position of the band director.

Ten out of the eleven directors taught ensemble members privately. When asked whether or not this was desirable, seven answered "yes," three answered "no," and one had no opinion. Those who answered "no" appeared to be over-worked already, or felt unprepared to teach specialties which were not a part of their background. The director who was teaching twenty-four private lessons per week indicated that he was not required to teach that many. He had assumed this responsibility to help maintain the quality of the orchestra.

The typical ensemble director's work load in the twelve colleges showed him to be spending his time as follows: 1) up to 23.2% occupied with directing the band, the orchestra, or both; 2) 19.5% occupied with teaching private lessons; 3) 48.6% occupied with teaching college music courses; 4) 7.3% occupied with administrative duties; (The directors in Colleges A, C, and G were music department chairman); and 5) 1.4% occupied with other duties such as different ensemble assignments and supervision of student teaching.

Music department chairman and instrumental directors indicated that between 20% and 33% of a full-time faculty load should be granted for directing an instrumental ensemble that meets four to five hours per week. The typical answer was 26%. They further maintained that matters of business, in connection with larger instrumental ensembles, had occupied a larger share of their time than work load proportions had allowed. They felt that administrating the band and orchestra took as much time, if not more, than directing the organizations musical activities.

In six of the colleges the instrumental director indicated that his total responsibilities created problems in giving enough time to the development of the assigned ensembles. This was true in the four smallest colleges of the study, where there were fewer full-time music teachers.

Chapter of professional music fraternities and sororities. On nine of the campuses no professional music fraternities and sororities were found. On three of the campuses one or two organizations were active at the time of this study. It appeared that three organizations had made a general contribution to the instrumental ensemble program by way of interest. Only one college had a chapter of Kappa Kappa Psi; and in this case the band had been strengthened by specific effort.

Student chapters of the Music Educators National Conference were found on five of the campuses. Their contribution to the instrumental groups was with interest for teacher preparation.

III. SCHEDULING

General principles of scheduling. Specific scheduling problems of the band and orchestra were discussed in Chapter III and IV, respectively. In order to establish some general principles of scheduling, some questions were asked which would give insight into the values of the instrumental ensemble program. The music personnel and the administrators rarely took extreme positions on the educational and recreational values of the program. Almost all of them indicated that the band and orchestra had both recreational and educational values for the student. The emphasis was placed on the educational rather than on the recreational values. They were in rather mutual agreement that it should stay that way. While to one student the activity may be almost entirely for a recreational outlet, to another it may be one of his most serious educational pursuits.

Almost unanimous agreement was found on another principle: that the band and orchestra should be scheduled as all college activities so that capable students from all departments could participate. Reasons were given that they serve the whole college, that ensembles need the availability of the whole student membership in order to find satisfactory

instrumentation in a small college. Therefore, a competitive schedule during the peak of the academic day, would be defeating. In the case of the orchestra, the availability of community membership had to be considered.

In most of the colleges the music personnel indicated that general faculty pressures had not been apparent, of the kind which showed bias against these principles. Administrators indicated that some faculty pressures had existed which, if carried through, would curtail the development of instrumental ensembles. In most cases these pressures arose as a result of the following:

1. Generally overcrowded curricula.
2. Competition for preferred hours of the day.
3. Greater use of late afternoon hours.
4. Increased evening classes, laboratories and examinations.
5. Lack of understanding and consideration.
6. Growing list of student activities.

Members of the administration wanted to work out the difficulties as much as possible, but they were not very optimistic concerning when such growing pains would stop.

It was found that the responsibility for deciding on rehearsal schedules varied from college to college. Individual persons (such as deans, registrars, music department chairman, and instrumental directors), were found to be responsible for determining when the ensembles would practice. In other schools this had been largely determined by tradition.

It appeared satisfactory to appoint a faculty committee to study all students activity needs, for the purpose of coordinating the best possible schedules.

Using the rehearsal for teacher preparation. Table XXVI shows values concerning the use of band and orchestra rehearsals for purposes of teacher preparation.

Table XXVI. The Values to the Student in Using the Rehearsal for Activities of Teacher Preparation

College	Acquaintance With Music Literature	Student Conducting Experience	Study Problems of Instrumental Technique
A	2	1	3
B	3	1	2
C			
D	2	1	3
E	1	2	3
F	3	1	2
G		1	
H	3	1	2
J			
K			
L		1	
M	2	3	1

Choice: Numbers one to three, with number one most important.

The three values were as follows: 1) acquaintance with music literature; 2) student conducting experience; and 3) to study problems of instrumental technique. Two directors offered no response and a third director maintained that the three values should be combined.

Of the nine directors who responded to the question, seven indicated that student conducting experience should be the most important value of using the rehearsal for activities of teacher preparation. Next to this value, the acquaintance with musical literature and the study of problems related to instrumental technique appeared to be almost equally important.

Table XXVII indicates response to the following question: "Are music majors used to conduct the orchestra and band?" It was found that this opportunity was frequently given to junior and senior music majors.

In seven of the ten colleges which maintained a band program, select students were used to conduct the band in rehearsal. In six of the seven colleges students were used to conduct the band in concert performance.

In three of the eight colleges which maintained orchestras, select students were used to conduct the orchestra in the rehearsals as well as for occasional concert performances.

Orchestra directors particularly felt that due to limited rehearsal time, student conducting experiences would have to be kept at a minimum for the community type organization. Without using student conductors, one orchestra director maintained that the rehearsal was still an activity for teacher preparation as long as high level performance was used to raise the applied standards. Another orchestra director felt that it was unfair to the instrumentalists to use student conductors in a performing group, and that this should be practiced only in amateur non-performing groups.

Table XXVII. Utilization of the Band and Orchestra for Purposes of Teacher Preparation

College	Experience for Junior and Senior Music Majors			
	Conducting in Rehearsal		Conducting in Concert	
	Band	Orchestra	Band	Orchestra
A	yes		no	
B	no	no	no	no
C		no		no
D	yes	yes	yes	yes
E	yes		yes	
F	yes		yes	
G	no	no	no	no
H	yes	yes	yes	yes
J	yes	no	yes	no
K		no		no
L	no		no	
M	yes	yes	yes	yes

Student conductors. In College F the advanced conducting class worked with the band during the second semester and a concert was prepared in which each member of the class conducted two numbers. In College J the last concert of the year was devoted to student conductors. In College D members of the conducting class auditioned, and as a result, two were selected to conduct in the Pop concert. Several colleges used various student conductors for band warm-up period and for occasional numbers in rehearsal.

In College L the orchestration class was made responsible to prepare and to conduct one football halftime show in the fall. Another college offered outlet to its student conductors, by using them to conduct the academy band on the same campus.

These activities change somewhat from year to year since they are based on available talent. Of these band and orchestra directors who responded to the question of how much rehearsal time should be given to activities of teacher preparation, the median answer was 21.7% of the rehearsal time. Directors reported to be spending from none to 50% of their rehearsal time for activities of teacher preparation. Most of them were using less than 10% for this purpose.

The scheduling of sectional rehearsals. There was no indication that sectional rehearsals were used consistently in even half of the colleges. In two college bands, one hour per week was given to sectional rehearsals. Most of the directors agreed to some value of sectional rehearsals. In most of the college bands, the sectional rehearsal was called when the director felt it was needed: 1) at the beginning of preparation for a specific concert; or 2) as a remedial device shortly before concerts. It was obvious that all directors did not consider the sectional rehearsal of chief value. The typical frequency of band sectional rehearsals was less than one per month. One director who rarely used

sectional rehearsals, indicated that if he had more than two rehearsals per week, the third one would be called as a sectional.

In the orchestras the situation was found to be still different, because of the percentage of community musicians. The rehearsal time was usually limited to one evening per week. In this case no regular sectional rehearsals were called. Occasionally a string section rehearsal was called when music could not be prepared in the regular rehearsal. One director had projected plans for a regular additional string section rehearsal for the 1961-62 school year.

Policies of concert tours. It was rare to find a school policy which specifically outlined policies for concert tours. Most of these had been established by tradition. In all of the twelve colleges the choral groups had traditionally traveled on tours which lasted from two to thirty days. Three of the college bands had annual tours. Because of the nature of the community-college organizations, none of the orchestras had toured. Student academic eligibility requirements remained essentially the same as for home concerts. In one college, students on academic probation could play in home concerts but could not tour.

In six of the colleges the director of the touring group was responsible to decide on the itinerary for the tour. He assumed the responsibility for business details also. Public relations directors were responsible for all of these details in other colleges. He consulted with the music department. This arrangement was much preferred.

The general faculty was thought to be in relative agreement with concert tours in most cases. Where students were required to miss academic work their attitude toward tours was effected. Directors reported that the trend was toward shorter tours. Some of the tours required no absence from classes any longer. In four of the colleges, ten to fourteen day tours were still regularly planned. They were purposely

scheduled near semester breaks and spring vacations. One college reported that lengthy tours up to forty-five days were still being planned on occasional years, but that they took place during summer vacation.

In the three colleges where both the band and choral organization toured, a system of alternation from one year to the next had worked out satisfactorily. Both organizations did not regularly schedule an extensive tour during the same school year. Students who served both organizations objected to loss of vacation time, work time, and/or school time.

The following methods of finance were used:

1. Advance ticket sales through public relations or college activities manager.
2. Stipulated guarantee for each concert.
3. College subsidy, up to \$1,500.00.
4. An offering at the concerts.
5. Combination of these.

When administrators and music personnel were asked how the concert tours contributed to the students and to the college, the general response was consistent; that tours made a combined contribution: 1) to the student, for professional growth and enthusiasm; and 2) to the college and music department, for public relations. There was significant agreement that the values should be more strongly student centered. Tours promote interest and stabilization for ensembles. This was not to be denied. Standards of performance were usually elevated.

The following were indicated as significant problems related to concert tours:

1. The expense of moving the equipment of the concert band.
2. A declining student interest in touring.
3. Poorly handled financial responsibilities on the part of sponsoring organizations.

4. Students spending too much time on a small amount of music literature.
5. The tour audience's request for sub-quality music.
6. Students missing classes.
7. Expense for two busses.
8. Interruption of regular flow of the activities in a small college.
9. Faculty pressures.
10. Extra duties imposed on the director.
11. The inequality of tour traditions associated with certain prestige groups.

It was indicated that tours for the choir were satisfactorily scheduled in churches. Their music was usually appropriate there. For the band a stage was more necessary and their music was obviously more appropriate in a general auditorium.

Most of these problems were less significant with shorter tours. Where tours had been kept in proper perspective the directors were not in favor of discontinuing them. Instrumental directors recommended a more careful review of the problems so that activities would be kept in balance. Although there was an indication that shorter tours were being planned, major tours were thought to have their place about every third year. One department chairman favored this plan because it allowed each member who stayed with the group to have one experience of this kind, sometime during his college career.

IV. FINANCES AND FACILITIES

Areas related to finance were found to be most crucial in several situations. Matters concerning budgets, instruments, uniforms, marching bands, and rehearsal facilities were included in this area.

Music Department Budgets. Concrete annual budgets were found to be existent in six out of the twelve colleges of the study. Faculty salaries were not considered a part of operating budgets. Budgets were for the purpose of maintaining other business demands of the department except for regular salaries. Typical purchases from annual budgets included purchase of pianos, tape-recorders, record players, orchestral instruments, instrument maintenance, music library and some costs for student assistance. A departmental budget of this type ran from \$2,500.00 and up. Both choral and instrumental activities were to be maintained by some share of this total allowance. A top budget was not easily distinguishable because special allotments were usually included. One department chairman had spent over \$10,000.00 in 1960 but this included a major instrument purchase, for which special negotiations had been made.

Nine out of the twelve department chairmen indicated that the music department funds appeared to represent a worthy share of total college funds. In several of these cases the total resource had proved to be the restricting factor. Only two department chairmen felt that funds had been generous for their needs. Two others indicated that it had become very difficult to secure a reasonable allowance.

One music department financed the ensembles on a portion of student activity fees. One dollar was received for each student enrolled in the college during 1960-61. This was divided as follows: 1) fifty-five per cent to instrumental ensembles; and 2) forty-five per cent to choral ensembles.

The budget for band and orchestra. Most of the instrumental directors indicated that their programs were supported by a realistic share of available music department funds. There were three complaints about unfairness. Seven of the instrumental directors indicated that the "realistic" share was still not adequate. The financial demands of an

instrumental program had been too often confused with that of the choir. Octavo music and robes every few years, could not compare with the rising costs of orchestral instruments and equipment.

Some of the administrators appeared to be uninformed, if not immune, to these financial needs. Three of them indicated that they realized these needs were not being met.

In all eight of the colleges where both orchestras and bands were maintained, the two were operated on mutual funds. Six of the directors had no budget to go on, their needs were met from crisis to crisis. This arrangement did not consistently prove to supply less money than other cases where the director had received a stated allowance. The directors indicated that their instrumental programs were being operated on annual amounts from \$500.00 to \$2,500.00. Where over \$2,500.00 had been spent, it was indicated that special negotiations had been made for the purchase of expensive items. A typical amount of annual expenditure was between \$1,000.00 and \$1,500.00. A \$1,500.00 budget would be typically disbursed in the following proportions: 1) \$300.00 for purchase of music; 2) \$1,000.00 for the purchase of new instruments; 3) \$100.00 for the maintenance and repair of equipment; and 4) \$100.00 for other expenses and supplies. The costs for the printing of programs were usually not separated from regular music department expenses.

The instrumental ensemble's sources of income were usually channeled through administrative funds. All of the following contributed to instrumental ensemble incomes in one college or another: 1) college allocated funds; 2) athletic funds; 3) receipts from concessions at athletic events; 4) patrons; 5) concert income; 6) student activity funds; and 7) special contributions. These college groups had rarely used fund raising projects of a candy sale nature.

Instrumental directors indicated what they would need to develop instrumental ensembles of quality on their campuses. Some of them

were so far behind on the purchase of needed equipment that it was difficult to be objective. Few had realized any difficulty in getting the music which they needed for concerts. Funds rarely appeared to be adequate for the building of a desirable instrumental library. Other needs seemed to exclude this possibility. Those who spent \$300.00 for music during the year indicated that this was adequate for practical concert purposes.

As for a total budget the director's realistic desires ranged from \$1,000.00 to \$4,500.00 per year. They indicated that to maintain both an orchestra and a band in a college of this size, the added expense would probably not run more than one-third more, if that much. The typical need for operating an instrumental ensemble program in these colleges was indicated to be \$2,400.00 per year. The judgment of both the music department chairmen and the instrumental directors was considered before arriving at this median figure. Most of them felt that this budget should be channeled through administrative funds.

There was general agreement that these funds should be administered by the individual director in consultation with the music department chairman. Administrators were interested in total annual amounts and long range plans for stability. In one college the business matters of the orchestra were controlled by an orchestral board, which was strongly community directed. This arrangement had proved to be successful. There was financial advantage through the businessmen's contacts.

Uniforms from special funds. Nine out of the ten colleges which maintained bands provided uniforms for the members. One did not. The band in this college did not march. The college-community orchestras did not appear in uniform, other than a determined mode of dress.

Bands were not generally expected to replace uniforms out of their own funds. Administrative, athletic and specially allocated funds were made available for such projects.

In one college the band was outfitted in kilts. In another the outfit was blazers and slacks. Regular uniforms were the outfit in the other seven colleges.

In one or two colleges, the traditional uniforms had become badly worn. One director indicated that the uniforms were hanging in shreds and that there was no available provision for replacement.

Provision for the marching band. When asked to evaluate the expenditure for maintaining the marching band in the smaller college, the directors were not totally optimistic. In the six colleges where marching continued, there was real concern for this problem: 1) the continuance of it appeared to be pressured by college alumni; and 2) music education majors were receiving teacher training through it. Several music department chairmen and instrumental directors defended it for these reasons. They qualified their answers by stating that marching bands should not extend their rehearsal time beyond that which is normally provided for concert preparation. The median for this was 3.5 hours per week. It was added that in this area, small colleges must not try to compete with large institutions. If it was not overdone, these people indicated that the marching band had a place.

In evaluating the marching band, some of the directors were less enthusiastic than their department chairmen. Nine of the instrumental directors indicated that they could justify no expenditure to keep the marching band on the field. Some added that it was not needed, that it had no place in their serious endeavors, and that they were personally not interested.

School owned instruments. Table XXVIII shows the total instrument inventory of school owned orchestral instruments in the twelve colleges. The instrumental directors were asked to include only those instruments which were of sufficient quality for adequate concert use.

Instrument

Presently Owned Band and Orchestra Instruments

Indicated Needs for Band and Orchestra Instruments

Table XXVIII. The Individual Inventories of Orchestral Instruments with Projected Present Needs

Instrument Inventory	Presently Owned Band and Orchestra Instruments													Indicated Needs for Band and Orchestra Instruments												
	Colleges													Colleges												
	A	B	C	D	E	F	G	H	J	K	L	M	A	B	C	D	E	F	G	H	J	K	L	M		
Flute	1					2	3		4	1	1		1													
Piccolo							1		1			1		1				1	1	1						
Oboe		1		2	1	1	2	1	2	1	1	1		1				1	1	1			1			
English Horn									1											1						
Bassoon		2		2	1	1	1	1	2	1	1			1			1	1	1	1						
Contra Bassoon																										
E♭ Clarinet																	1									
A or B♭ Clarinet						2	4		6	2	4	3						1								
Alto Clarinet				1		1	1	1	1		1	1					1									
Bass Clarinet		1		1	2	2	1	1	1		1	1				1		1	1							
Contra Bass Clarinet																										
Alto Saxophone						3		1	1			1														
Tenor Saxophone						2			1		1	1														
Baritone Saxophone	1			1	2	1	1		1		1	1						1								
Trumpet, Cornet						1			4		1	2								2						
Horn	2	1		3	4	3	5	2	3	1	2	3		2				2	2	2						
Tenor Trombone						1			4	1	1									1						
Bass Trombone				1	1	1			1		1									1						
Baritone	2	1			2	3	3	1	3	1	2	3														
Sousaphone	3	1		2	3	3	3	1	1	1	3	3														
Tuba				1	3	1	3		1			2						2								
Violin		1	5			15		6		1	3															
Viola		1	1		3	3	2	2	2	2	1	1														
Cello	1	1	1		2	2	1		4	1	1	4														
String Bass			1			3	2	2	2	1	1	2														
Percussion Equip.	x	x	x	x	x	x	x		x	x	x	x		x		x				x						

The individual instrument inventories were listed in order to show a significant comparison.

Percussion was usually considered adequate. In some cases additional percussion equipment was needed, but only one college needed anything as major as a set of tympani.

Outside of percussion instruments, the highest inventory to be found, as school owned equipment, included French horns, Sousaphones, violins, baritone horns, cellos and clarinets. Oboes, bassoons, bass clarinets, baritone saxophones, tubas, violas and strong basses were very frequently found but in quantity not as many were used.

It was indicated that more French horns, were still very much needed, particularly double horns to replace the much used older equipment. The colleges also frequently needed to add bass clarinets, bassoons and oboes to their existing instrument inventories. Five new concert tubas or recording basses were needed to build up quality concert equipment.

College H which appeared to be the farthest behind on the replacement of instruments presently needed about \$6,000.00 for purchase of instruments. In this college the band uniforms were also over thirteen years old. The morale problem in the instrumental groups, was seriously impeding musical progress. College E had need of only one new instrument at the time of this study. It is significant that this college had built a strong concert band program with generous administrative support. Nine years ago there was nothing but a pep-band there.

A long range purchase plan for instruments was found in just three of the twelve colleges. Most of the other instrumental directors had none. When funds were made available, the instrument was purchased which seemed to be the most needed. Two or three directors had made general plans from year to year but had no over-all pattern for building their instrument inventory over a period of years. There was also no provision for consistent maintenance of equipment.

In the colleges where both orchestras and bands were maintained, it was said to be satisfactory for both groups to share appropriate equipment. Since the director was responsible to both groups and since the colleges were small, the sharing of equipment did not seem to create problems.

Rehearsal rooms and storage facilities. This was an area where problems were critical for some music departments. Two of the twelve colleges had projected plans for new buildings. In one institution, the new music building had received priority rating for several years but somehow it always lost its place, and other buildings were built instead. The competition for new facilities was increased by many bulging departments.

The following list describes the instrumental rehearsal rooms in each of the twelve colleges:

1. The Chapel platform.
2. The stage in a civic auditorium.
3. A rehearsal room in the local high school.
4. A combined choral and instrumental rehearsal room.
5. An orchestra and band rehearsal room.
6. The women's gymnasium
7. A low ceiling classroom.

This lists all seven types of rehearsal facilities which were found in the twelve colleges. The list itself suggests some problems. The stage at the civic auditorium was not readily available and scheduling problems resulted. Scheduling conflicts arose from combined choral and instrumental rooms when several rehearsals were moved to the same hour of the day. The acoustics were defiable in the woman's gymnasium as was true of the low ceiling classroom.

In several colleges an additional facility problem existed because there was no adequate auditorium for a large instrumental ensemble to perform. The lack of incentive for performance had strongly effected their instrumental ensembles.

Only one college had a band and orchestra rehearsal room. Four colleges had combined instrumental and choral rooms. And the remaining seven colleges had no adequate private rehearsal room, separate or combined; these facilities were borrowed or were unprivate places.

In five of the colleges it was indicated that instrument storage was inadequate. Rooms for instruments were crowded, where damage would result from congestion. Instruments were damaged or stolen where private and locked storage was not available. Poorly ventilated rooms had caused further damage to instruments.

In most colleges private practice rooms for ensemble members were sufficient to meet the need. Classrooms were used for this purpose if necessary.

In spite of some of these inconveniences, seven out of the twelve directors reported that their rehearsal rooms were still adequate for musical progress. It was necessary for five to report that disregarding any inconvenience, musical progress of the instrumental program had unfortunately been impeded.

CHAPTER VI

THE ADMINISTRATIVE PROBLEMS EFFECTING THE DEVELOPMENT OF MISCELLANEOUS INSTRUMENTAL ENSEMBLES

Instrumental ensembles are considered here which were not bands or orchestras. Most of these ensembles were smaller groups which were organized by families of instruments. The ensembles which were found on the twelve campuses ranged in size from three to fourteen members.

I. ACTIVE ENSEMBLES ON THE CAMPUSES

The music department chairmen listed and discussed the miscellaneous instrumental ensembles which were active on their campuses. Most of them were active during the 1960-61 school year. The list of ensembles which significantly contributed to the instrumental program is as follows:

1. Brass choir (five cornets, four horns, three trombones, baritone, tuba).
2. Dance band (variable instrumentation).
3. Brass ensemble (three trumpets, two Horns, two trombones, baritone, tuba).
4. Brass octets (variable instrumentation).
5. Chamber group (woodwinds and strings).
6. Brass sextet (two trumpets, two trombones, baritone, tuba).
7. Percussion ensemble (four marimbas, piano, chimes, bells, string bass).

8. Woodwind quintet (flute, oboe, clarinet, Horn, bassoon).
9. String quartet (two violins, viola, cello).
10. Clarinet quartet.
11. Flute quartet.
12. Trombone quartet.
13. Trumpet trio.
14. Trombone trio.
15. String trio (violin, cello, piano).

The most frequent small ensembles were made up of brass instruments. Talent was adequate, and string quartets were organized in one or two of the schools.

The number of performances for each group ranged from two to twenty per year. A typical number of performances was nine per year. The size of the college did not appear to effect the frequency of ensemble organization. The smallest of the twelve colleges had the largest number of active, small ensembles.

Among their activities were found performances similar to the following: 1) full concerts; 2) recitals; 3) church gatherings; 4) private clubs; 5) civic events; 6) commencement; 7) festivals; 8) appearance on band programs; 8) accompaniment of choral groups; 9) public school appearances; and 10) concert tours.

College credit for smaller ensembles. Eight out of the twelve schools offered college credit for participation in these ensembles. In five of the eight colleges, one credit was offered per semester. One-half credit per semester was offered in the other three colleges. The extent of participation governed the availability of college credit. Informally organized ensembles without supervision were generally not eligible for credit.

II. ORGANIZATIONAL PURPOSES FOR THE SMALL INSTRUMENTAL ENSEMBLE

Table XXIX indicates what the music department chairmen chose for purposes of the small instrumental ensemble. More weight was given to "variety of performance experience" as a significant purpose for the existence of these groups. Following this, frequently chosen purposes were the "gaining of proficiency" and "culture through repertoire."

A primary purpose which was indicated in one college was the serving of its church constituency. Their small instrumental ensemble performed on alternating weekends throughout the school year.

Public relations and entertainment were not typically considered to be among the primary purposes for these ensembles.

An important activity for the student. Comments supported the importance of small ensemble activity for the student, particularly for music majors. Performance in larger ensembles, such as, in bands and orchestras, was typically limited to one concert per semester in these small colleges. The appearances of smaller ensembles tended to increase the student's limited performance. Students began to perform with ease in public.

One director felt that the Brass Choir had served his students as a better performance activity than the band. Musicianship had grown through this activity. The music literature had been carefully chosen. The group was unique and portable; and annual tours were planned. This group grew and became stabilized; and, as a result, an English-type brass band had been planned for the 1961-62 school year.

Benefits to the music department. To have an added quality ensemble with which to challenge the better players was an asset for this

Table XXIX. The Organizational Purposes for Small Instrumental Ensembles

College	Organizational Purposes*				
	Purpose of Entertainment	Gaining of Proficiency	Variety of Performance Experience	Culture Through Repertoire	Public Relations for the Department and College
A		3	4		2
B	1		2		
C	2	1	4		3
D	5	3	1	2	4
E	5	2	3	1	4
F	4	1	2	3	5
G	5	3	1	2	4
H			1		
J	5	4	1	2	3
K		3	2	1	
L		1	2	3	
M		3	1	2	

* Numbered according to importance, with number one as most important.

music department. In several of these small colleges, instrumentalists were improved through small ensemble activity, who in turn were able to strengthen the band and orchestra. In this way music students were becoming better prepared for their future professions as well.

One college was able to use a string quartet or chamber ensemble to real advantage in the absence of an orchestra.

III. PROBLEMS OF DEVELOPMENT

Table XXX shows several problems that were related to the development of miscellaneous instrumental ensembles. Music department chairmen indicated that two problems were particularly significant.

1. Difficulties in scheduling rehearsals had hindered the organization of these groups. The demands on the students' time were increasing. This activity, although valuable, seemed to be more easily pushed aside without penalty.
2. A problem of student personnel was apparent. These ensembles did not need as many members, but here the availability of more equalized talent was necessary. On one campus the organization of a string quartet had failed when only two adequate violinists were available. No adequate viola or cello players could be found.

As a result of these two major problems the consistent development of ensembles was hindered. It was difficult to keep the groups active. Until these groups became sufficiently rewarding to the students, it was easy for them to collapse. One college found that regular performance assignments had particularly helped this condition.

Table XXX. The Chief Problems Related to the Development of Small Instrumental Ensembles

College	Problems of Development*				
	Scheduling Rehearsals	Staff Coaching and Supervision	Rehearsal Facilities	Consistent Development	Equality of Talent
A	3	2		1	
B	1	2			
C	2				1
D	1				2
E	4	2	3	1	
F	1				
G	1			2	
H				2	1
J	1			2	
K					1
L				2	1
M	1	2		3	

* Numbered according to importance, with number one as most important.

CHAPTER VII

SUMMARY AND CONCLUSIONS

A study of literature related to this subject indicated that small colleges are presently facing serious administrative problems which are a threat to the development of instrumental ensembles. An historical survey showed the general development of the instrumental ensemble in both the high schools and colleges of the United States, during the past century. The specific problem proved to be a current one through an investigation of periodical literature. It was found that in recent years small college instrumental directors have referred to these problems as specific to their institutions. They were basically administrative in nature and were seriously effecting the musical performance of bands, orchestras and other instrumental ensembles in their colleges.

Structured interviews, provided the data in a further pursuit of this problem. These interviews were scheduled with music department chairmen, with instrumental ensemble directors and with administrators, on the campuses of twelve selected small colleges. They were based on three main assumptions: that 1) scheduling, 2) personnel, and 3) financial matters were the serious development problems to be faced.

I. CONCLUSIONS ACCORDING TO THE THREE MAIN ASSUMPTIONS

After discussing many factors in detail, each person being interviewed was asked to evaluate the instrumental ensemble development problems on his campus, in light of the three basic assumptions. They were encouraged to add to the three main areas if other things had

appeared more significant. Table XXXI indicates how the question was answered. Additional areas did not appear.

In eight of the colleges, two, if not three, parties indicated that the most serious problems were related to personnel, often the availability of student personnel. Matters related to finance were the next most frequently indicated problems. Scheduling conflicts were frequently given weight as a secondary problem. Three parties indicated that these problems had become so interrelated that it was difficult to separate them.

Scheduling. It was indicated that school days were becoming so crowded, that activities which depended on a cross-section of the student body were noticing real adjustment. As indicated by Table XXXI the music personnel in the smallest college of this study had become particularly alarmed. In five of the six colleges with the smaller enrollment, scheduling was indicated as a significant primary or secondary problem. The following conclusions were made in light of the data provided by the interviews in each of the twelve colleges:

1. Larger instrumental ensembles, such as bands and orchestras, should be scheduled as all college activities so that capable students from all departments may participate.
2. The orchestras may have a sustained problem in securing enough rehearsal time because the community musicians usually represent over 25% of their membership.
3. The median for rehearsal time was 3.5 hours per week in the band, and 2.16 hours per week in the orchestra.
4. In the eight colleges which maintained bands, the median number for home concerts was 2.9 per year.
5. In the six bands where marching was done, they performed for about five home games and one "away" game per year.

Table XXXI. Conclusions According to the Three Main Assumptions of the Study

Serious Problems of Instrumental Ensemble Development*															
	Personnel									Finances					
	Scheduling Conflicts			Faculty		Student		Faculty	Student	Resources		Facilities			
				A	C	D	A			C	D	A	C	D	
College	A	C	D	A	C	D	A	C	D	A	C	D	A	C	D
A	3	1	1	1	3	3	1	3	1	2	2	2	1	2	1
B	2	2	2	1	1	1	1	1	1	3	3	1	1	1	1
C	3	2	2	1	1	1	1	1	1	2	1	3	1	3	1
D	3	2	2	1	1	3	1	1	1	3	1	3	1	1	3
E	1	3	3	1	2	1	1	2	1	1	1	1	2	1	1
F	2	2	2	3	3	1	3	3	3	1	1	1	1	1	1
G	1	3	3	1	1	3	2	1	1	3	2	2	2	2	2
H	3	3	3	1	1	1	1	1	1	2	2	2	1	1	1
J	3	3	3	1	1	1	1	1	1	2	2	2	1	1	2
K	3	2	2	1	1	1	1	1	1	2	3	3	3	3	3
L	3	2	2	2	1	1	1	1	1	1	1	3	1	1	1
M	3	2	3	1	1	3	1	1	1	2	3	3	1	1	1

A = Administrator's reply.

C = Music Department Chairman's reply

D = Instrumental Director's reply.

* Numbered according to importance, with number one as most important.

6. In the eight institutions where college-community orchestras were maintained, the median for home concerts was two per year. They were generally used to provide accompaniment for one oratorio per year.
7. The band particularly, should be used for activities of teacher preparation, where adequate advanced music majors rehearse the group and conduct occasionally for concerts.
8. Sectional rehearsals were not typically scheduled more than once a month. They were particularly used; 1) at the beginning of preparation for a specific concert; and 2) as a remedial device just before performances.
9. Instrumental tours had been scheduled less frequently than tours for choral organizations. Prestige groups had been built, and problems of instrumental ensemble development had resulted.
10. Brass choirs, woodwind ensembles, string quartets and many other small instrumental ensembles were found to be active on the campuses.
11. Problems of scheduling and of securing equally talented members had effect on the consistent development of the small instrumental ensemble.
12. The most significant reasons for scheduling smaller instrumental ensembles were these: 1) to offer the student a variety of performances; and 2) to gain musical proficiency. In the small college, the number of performances for the band or orchestra member often appeared to be limited.

Personnel. Factors related to personnel, could be divided into two problems: 1) student personnel; and 2) staff personnel. The following conclusions were made in light of the material which was gathered:

1. The median for band enrollment was 48.6 members. The members were represented in the various sections similar to this typical division:

Median for Band Enrollment

Woodwinds	22.8 members
Brass	21.5 members
Percussion	<u>4.3 members</u>
Total	48.6 members

2. The typical concert band did not have a high percentage of music majors, as represented by this median figure:

Sources Providing Membership

Music majors	24.1%
Other students	74.8%
Faculty as members	<u>1.1%</u>
Total	100.0%

3. The median for orchestra enrollment was 43.5 members. The members were represented in the various sections similar to the following:

Median for Orchestra Enrollment

Woodwinds	8.4 members
Brass	9.1 members
Percussion	2.5 members
Strings	<u>23.5 members</u>
Total	43.5 members

4. No college had a self-contained orchestra. The typical orchestra did not have a high percentage of music majors, as represented by this median figure:

Sources Providing Membership

Music majors	29.3%
Other students	34.3%
Faculty as members	5.2%
Community musicians	26.2%
Paid musicians	<u>5.0%</u>
Total	100.0%

5. The principal method for the recruitment of band and orchestra members was the audition.

6. Two colleges had established systems of scholarship or performance awards, effecting the instrumental ensembles. These were limited. They appeared to have recruitment value. They specifically encouraged private applied study.
7. The median for the number of music majors in the twelve colleges was 36.7 persons.
8. The duplication of personnel between choral and instrumental ensembles ranged from 10% to 90%. A typical number of members serving both groups at once was 20% to 30%. A similar duplication of instrumentalists was found between the band and the orchestra.
9. Drop-out problems from the band and orchestra had been a problem in four of the colleges. Chief reasons appeared to be; 1) the poor quality of the instrumental ensemble; 2) student discouragement; and 3) the academic course load of students.
10. Four colleges indicated that they had not offered equal performance opportunities to students in instrumental as compared with choral activities. Others who felt they had kept the opportunities equal, indicated problems in keeping them that way.
11. A student's grade in the orchestra and band was largely determined on the basis of attendance. Students were usually offered one half or one full credit per semester for these performance groups.
12. Not many orchestra and band members were studying privately on their instruments. Directors indicated some increase in this area where ensembles were becoming stabilized.
13. Directors indicated that about 15% of the student personnel in the orchestra were inadequate instrumentalists and really should not be members of a college orchestra. It was indicated that about 25% of the band members were in this same category.

14. The typical music faculty for the twelve colleges was six full-time members and one half-time member. Woodwind instructors were needed in about one-third of the colleges to help strengthen the instrumental ensemble program.
15. Where less than six full-time music personnel were employed, the instrumental director frequently indicated that he was too busy to give adequate time to the development of the band or orchestra.
16. The median for responsibilities of the instrumental ensemble director was similar to the following:

Median Work Load Distribution

Teaching of courses	48.6%
Directing the band	12.7%
Directing the orchestra	10.5%
Teaching applied music	19.5%
Miscellaneous duties	8.7%
Total	<u>100.0%</u>

17. In seven out of the eight colleges where both bands and orchestras were maintained, the same director was responsible for both organizations.

Finances. Factors related to finances could be divided into two problems: 1) available capital; and 2) larger facilities, such as rehearsal rooms. The following conclusions were reached in light of the data which were gathered:

1. In all eight of the colleges where both bands and orchestras were maintained the two were operated on mutual funds.
2. The annual amounts on which instrumental programs were maintained ranged from \$500.00 to \$2,500.00.
3. Few directors had annual budgets. Where administrators had been generously supporting the needs of the program, instrumental directors appeared to be satisfied not to have a budget.

The lack of a budget and poor administrative support, together created the insurmountable problem.

4. A \$1,500.00 annual expenditure was typically disbursed in the following manner:

Disbursement of Funds

\$ 300.00	Purchase of music
1,000.00	Purchase of instruments and equipment
100.00	Maintenance and repair of instruments
100.00	Other expense and supplies
<u>\$1,500.00</u>	

5. The sources in income were usually channeled through administrative funds. They were derived from many sources, but the greatest percentage was regularly from college allocated funds.
6. The typical need for operating an instrumental ensemble program in the colleges was indicated to be \$2,400.00 per year.
7. Uniforms were generally purchased by specially allocated funds.
8. The deteriorating condition of the marching band uniforms and equipment was forcing basic decisions concerning its survival. Basic values were also challenged.
9. The larger instrumental ensembles in seven of the colleges had no private rehearsal room, not even a room which was shared with choral groups. Their facilities for rehearsal were borrowed public schools or were typically in public gathering halls. Storage problems for instruments and equipment often resulted.
10. The rehearsal facilities in five schools were inadequate for musical progress.

II. RECOMMENDATIONS

The problems of this study were found to be existing in varying degrees in all of the twelve colleges. Two or three of the colleges had seriously considered them, and in recent years their instrumental

ensembles had made remarkable strides. As a result of studying these problems and accomplishments the writer suggests a series of steps for the improvement of instrumental ensemble development. The following five steps appear to be inevitable:

Steps of Improvement

1. The securing of strong leadership in staff personnel.
2. Financial support to rebuild and improve instruments and the equipment.
3. The recruitment of quality student personnel.
4. A serious study of all student activities, with the intent to achieve better balance and coordination.
5. The provision of adequate building-type facilities.

Strong instrumental directorship, for a period of ten years or more, had been present in about half of the colleges. Several of the remaining colleges had felt the necessity of strengthening instrumental leadership and had done so within the past ten years. In two of the colleges, strengthened leadership had influenced encouraging trends after only one school year (1960-61). One college recognized that adequate instrumental leadership was still not being provided. The need was recognized, and steps were being taken to correct this. This is mentioned to show that the first step for improvement is a very important one. Its value is obvious, but its success appears to be directly dependent upon step two, financial support.

Directors were carefully employed, but efforts were frequently limited by antiquated equipment. At this point some administrators appeared to be near-sighted. They justified the director's salary with consideration for his other services rendered to the college, but failed to provide funds for the necessary upgrading of equipment.

Directors and music department chairmen should carefully prepare a five-year instrumental purchase plan to be presented to the administration. Such a plan should not be left to be filed away or lost.

Where follow-up is necessary it should be done with willingness to work out satisfactory adjustments toward some workable plan. If a college is seriously interested in rebuilding an instrumental program, it is conceivable that financial amounts equal to the instrumental director's salary, probably should be invested for two or three years of such a rebuilding program. This will taper down as major equipment is provided.

Step three, the recruitment of quality student personnel, was unexplored in most of the colleges. As previously stated, two colleges had recently made plans to encourage more private study with financial aids. Others had made almost no move in this direction.

Not all of student recruitment requires college financial aid. Colleges suffer from a lack of strengthened ethical contacts at festivals, clinics and conferences. The larger colleges and universities have usually been the hosts to such meetings. Many small colleges would find that helpful contacts are made as invitations for such professional activities are extended. Instrumental clinics and workshops on these campuses would do much to stimulate the instrumental program. These contacts offer opportunities for better students and organized ensembles to perform, and the college instrumental program makes valuable acquaintances.

A director who is active as an adjudicator establishes valuable contacts. True, it is unethical to recruit students here, but as the director takes sincere interest in the high school groups, the image of his own work and the instrumental activities of his college are strengthened. The value of wholesome relations with high school directors should not be underestimated. The music department chairmen should make high school contacts, showing interest in their activities.

The best utilization of other activities on campus, such as Career Days will encourage helpful contacts. As high school students are brought to the campus an awareness grows for what is being done.

A Summer Youth Music program with college leadership brings benefit to instrumental ensembles as well as to the music department. An Alumni Friends of Music organization would promote all performing ensembles and take on projects to provide items of equipment for the groups.

Activities related to the above are suggested to strengthen the recruitment of quality student personnel. The multiple contacts indirectly build one upon the other. Possibly directors have not realized these values because of their seemingly indirect benefit. Several directors were not yet established in their colleges, and these activities would help to establish their work. Demands on the director's work load should not prohibit activity in this larger aspect of his position.

Accreditation by the National Association of Schools of Music had strengthened the music departments of the three colleges which were members. One department chairman indicated that the stabilizing N.A.S.M. had been the main influence for continuance, when major offerings of the department and its performing ensembles had been threatened by ensuing college problems. Membership in this organization had also strengthened their recruitment of serious music students. It is suggested that other colleges study the requirements of the N.A.S.M., and that music departments adjust where it is necessary to pursue accreditation in the National Association of Schools of Music.

A serious study of all student activities, step four, should be seriously pursued in every college. The contributions of the growing list of student activities call for careful evaluation. Smaller colleges need to coordinate activities to serve the student enrollment in the best possible way. Ineffective time users will increase without supervision. One college was attempting to study this problem by a representative faculty committee. Reasons for increased scheduling problems should be objectively investigated by persons who are responsible to find better

balance and coordination. The instrumental director is not in a position to do this alone but he can contribute to the success of such an effort.

As indicated in Chapter VI, the musical progress of instrumental ensembles was seriously hindered in several of the colleges. The step of providing adequate building-type facilities is possibly the slowest and hardest to achieve. Major investments of this type are dependent upon the progress of long range college development programs. It is suggested that progress can be achieved on the preceding four steps while this problem is studied. The instrumental director should study his needs in relation to existing rehearsal and performance facilities. Temporary suggestions should result to encourage the best possible use of present facilities. Adequate future facilities cannot result without projected careful planning. Although this is an important problem to consider, its solution does not appear to be very significant if the other steps of progress are not made.

The order of procedure for these five steps seems to be important since each step builds upon the previous one. Strong advancement was noticed where steps one and two had been taken. Steps three and four appear to have been less frequently accomplished. Step five was accomplished by several of the institutions, but unfinished work remained on the other steps of improvement.

III. SUGGESTIONS FOR FUTURE STUDY

A detailed study of all-college student activities in several colleges of this size, would shed valuable light on this problem. A study of this kind would need to be directed toward better coordination of the bulging list of present student activities.

Research comparing the calibre of available performance talent in colleges of this size, as contrasted with large colleges and

universities, would also be helpful. The small college music faculty needs to seriously consider with what students they are working in relation to the large institutions. On the basis of this, decisions would be made to determine what can and should be done to develop appropriate performance ensembles. Only the groups which they are prepared and willing to support should be planned.

A study of existing practices in the giving of financial aids to college instrumentalists would be useful. This would be difficult to undertake for the data in some institutions might not be made readily available. A median for existing procedures of recruitment should be established on ethical principles.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Apel, Willi. Harvard Dictionary of Music. Cambridge: Harvard University Press, 1956.
- Barnes, James W. and Justin D. Bradbury. "Music in the Small School." Instrumentalist, Volume 3, May-June, 1949.
- Baum, M. "If I Were You." Instrumentalist, Volume 13, June, 1959.
- Birch, T. E. "The Band Director in the Small College," Instrumentalist, Volume 3, December, 1948.
- Birge, Edward B. History of Public School Music in The United States. Philadelphia: Oliver Ditson Company, 1939.
- Bornoff, George. "Strings in the Sixties." Instrumentalist, Volume 15, September, 1960.
- Brown, Merrill. "Why Not Teach Strings in the Smaller Schools?" Instrumentalist, Volume 8, November, 1953.
- Bulgin, Lansing W. "Music Education Curricula in Selected Non-Accredited Liberal Arts Colleges." Unpublished Doctor's Dissertation, Indiana University, 1957.
- Burford, L. "Music in the Church Related College." Southwestern Musician, Volume 15, January, 1949.
- Chenette, Louis F. "Equipping the Instrumental Organization," Instrumentalist, Volume 14, August, 1960.
- Chenoweth, Gene. "Shall We Save the Orchestra?" Music Educators Journal, Volume 26, May, 1940.
- Eagan, T. E. "Relation of Music Achievement to Background," Music Educators Journal, Volume 36, June-July, 1950.
- "Early American School and College Bands," Instrumentalist, Volume 4, January-February, 1950.

Education Directory, 1960-61, Part III, Higher Education.

Office of Education, U. S. Department of Health, Education, and Welfare, Washington, D.C.: Government Printing Office, 1960.

Evenson, Pattee. "Are Our Colleges Doing the Job in Instrumental Music Teacher Preparation?" Music Educators Journal, Volume 41, February-March, 1955.

Ewen, David. Music Comes to America. New York: Thomas Y. Crowell Company, 1942.

Finney, Theodore M., editor. Volume of Proceedings of The Music Teachers National Association, Series Forty-four, Pittsburg: M. T. N. A. Publication, 1953.

Fite, Kenneth A. "Blueprint to Success." School Musician, Volume 26, May, 1955.

Fite, Kenneth A. "Building a Band in a Small College." Music Educators Journal, Volume 41, April-May, 1955.

Fritschel, A. L. "Scheduling the Band Rehearsals." Educational Music Magazine, Volume 30, March-April, 1951.

Glover, Ernest. "Brass Choirs." Instrumentalist, Volume 7, October, 1952.

Goldman, Richard Franko. The Band's Music. New York: Pitman Publishing Corporation, 1938.

Gonda, Louis. "One Room for Band and Chorus?" Instrumentalist, Volume 10, January, 1956.

Good, Carter V., editor. Dictionary of Education. New York: McGraw-Hill Book Company, 1959.

Hanna, Dan H. "The Small College Band Day." Instrumentalist, Volume 13, September, 1958.

Hare, Robert Y. "Ensemble Performance," Instrumentalist, Volume 13, January, 1959.

Hill, F. W. "Observations on College String Teaching," American Music Teacher, Volume 2, January-February, 1953.

- Hodgson, Walter H. "Problems of Music Administration in Colleges." Education, Volume 72, September, 1951.
- Jones, Vincent. Music Education in the College. Boston: C. C. Birchard and Company, 1949.
- Lee, William Franklin III. "Qualifications, Training, and Functions of the Heads of the Music Departments of the Public and Private Junior Colleges in the United States." Unpublished Doctor's Dissertation, University of Texas, 1956.
- Leidner, Burton R. "Instrumental or Vocal Music, Should Music Teachers Be Prepared for Both?" Music Educators Journal, Volume 44, January, 1958.
- Louis, Gonda. "Organizing the Instrumental Music Department." Instrumentalist, Volume 14, May, 1960.
- McKenzie, Jack. "The Percussion Ensemble." Instrumentalist, Volume 11, December, 1956.
- Maddy, Joseph E. "The First School Owned Instruments." Instrumentalist, Volume 10, December, 1955.
- Maddy, Joseph E. and T. P. Giddings. Instrumental Technique for Orchestra and Band. Cincinnati: Willis Music Company, 1926.
- Manning, Carroll R. "The High School Orchestra in the United States: Its Growth and Development." Unpublished Master's Thesis, University of Southern California, 1951.
- Marcouiller, Don R. Marching For Marching Bands. Dubuque, Iowa: William C. Brown Company, 1948.
- Mattern, David and Norval Church. "Instrumental Activities." National Society for the Study of Education, Thirty-Fifth Yearbook, Part II. Bloomington, Illinois: Public School Publishing Company, 1936.
- Melendy, Earle R. "The Development of Selected College and University Orchestras in the United States." Unpublished Doctor's Dissertation, University of Virginia, 1955.
- Mitchell, M. "A New Trend." Educational Music Magazine, Volume 34, September-October, 1954.

- Moore, Earl V. "College Bands--Their Roles in Curriculums and in Public Relations." Music Educators Journal, Volume 43, February-March, 1957.
- Nagro, Constantino F. "Ensemble Performance for Maximum Musical Growth," Instrumentalist, Volume 10, December, 1955.
- Neumeyer, Carl M., editor. By-Laws and Regulations, of the National Association of Schools of Music. Bloomington, Illinois: McKnight and McKnight Publishing Company, 1959.
- Noble, Weston H. "Problems and Advantages of the Small College Band in a Church Affiliated School." Music Educators Journal, 47:3, January, 1961.
- Normann, Theodore F. Instrumental Music in the Public Schools. Philadelphia: Oliver Ditson Company, 1941.
- Normann, Theodore F. "The Problem of Music Scholarships." Music Educators Journal, Volume 38, September-October, 1951.
- Pottag, Max. "French Horn Ensemble." Instrumentalist, Volume 13, August, 1959.
- Prescott, Gerald R. and Lawrence W. Chidester. Getting Results With School Bands. New York: Carl Fischer, 1939.
- Reeder, Jane. "School Orchestras, Past and Present." Instrumentalist, Volume 13, January, 1959.
- Revelli, William D. "The Band's Equipment and It's Care." Etude, Volume 74, February-March, 1956.
- Rhoads, William. "The Symphonic Wind Ensemble." Instrumentalist, Volume 9, November, 1954.
- Richards, John K. "Brass Ensembles Foster Permanent Interest in Music." Instrumentalist, Volume 8, January, 1954.
- Riehl, J. Oscar. "Band and Orchestra Values Contrasted." Instrumentalist, Volume 3, March-April, 1949.
- Righter, Charles B. Success in Teaching School Orchestras and Bands. Minneapolis: Schmitt, Hall and McCreary Company, 1959.

- Ritter, Frederic Louis. Music in America. New York: Charles Scribner's Sons, 1890.
- "Smaller Ensembles . . . Music With a Purpose." International Musician, Volume 50, December, 1951.
- Squire, Russel N. Introduction to Music Education. New York: The Ronald Press Company, 1952.
- Stoddard, Hope. "The College Band as a Cultural Medium." International Musician, Volume 57, November, 1958.
- Stoddard, Hope. "Wilifred Pelletier: Crusader for Strings." International Musician, 57: November, 1958.
- Sunderman, Lloyd. "The Music Educators National Conference." Education, 72:3, September, 1951.
- Terry, Anna M. "A Proposed Music Education Curriculum for the Small College Based on a Survey of Curriculum in Selected Colleges." Unpublished Doctor's Dissertation, Boston University, 1959.
- Thompson, Randall. College Music. New York: The Macmillan Company, 1935.
- Trobian, Helen R. "College Clarinet Trio." Instrumentalist, Volume 7, September, 1952.
- Waln, George E. "Small Ensemble Strategy." Instrumentalist, Volume 9, November, 1954.
- Whear, Paul W. "Problems of the Small College Band." Music Educators Journal, 46:4, February-March, 1960.
- Williams, Arthur L. "The C.B.D.N.A. Answers." Instrumentalist, Volume 13, June, 1959.
- Zorn, Jay D. "Are You Neglecting the Brass Ensemble?" Instrumentalist, Volume 14, November, 1959.

APPENDICES

APPENDIX A

STRUCTURED INTERVIEW FOR
ORCHESTRA AND BAND DIRECTORS

I General information:

Name o/b	Purpose	Home performances per year	No. of members	Desired No. for this coll. (Practical)

B. What is the instrumentation of the o/b?

Name o/b	☐ Piccolo	☐ Cornet (Trumpet)
	☐ Flute	☐ Horn
	☐ Oboe	☐ Tenor Trombone
	☐ English Horn	☐ Bass Trombone
	☐ Bassoon	☐ Baritone
	☐ Contra. Bassoon	☐ Tuba
	☐ E ^b Clarinet	☐ Sousaphone
	☐ B ^b Clarinet	☐ Violin
	☐ Alto Clarinet	☐ Viola
	☐ Bass Clarinet	☐ Cello
	☐ Contra. Bass Cl.	☐ String Bass
	☐ Alto Saxophone	☐ Percussion
	☐ Tenor Saxophone	☐
	☐ Baritone Saxophone	☐

Name o/b	☐ Piccolo	☐ Cornet (Trumpet)
	☐ Flute	☐ Horn
	☐ Oboe	☐ Tenor Trombone
	☐ English Horn	☐ Bass Trombone
	☐ Bassoon	☐ Baritone
	☐ Contra. Bassoon	☐ Tuba
	☐ E ^b Clarinet	☐ Sousaphone
	☐ B ^b Clarinet	☐ Violin
	☐ Alto Clarinet	☐ Viola
	☐ Bass Clarinet	☐ Cello
	☐ Contra. Bass Cl.	☐ String Bass
	☐ Alto Saxophone	☐ Percussion
	☐ Tenor Saxophone	☐
	☐ Baritone Saxophone	☐

Name o/b	☐ Piccolo	☐ Cornet (Trumpet)
	☐ Flute	☐ Horn
	☐ Oboe	☐ Tenor Trombone
	☐ English Horn	☐ Bass Trombone
	☐ Bassoon	☐ Baritone
	☐ Contra. Bassoon	☐ Tuba
	☐ E ^b Clarinet	☐ Sousaphone
	☐ B ^b Clarinet	☐ Violin
	☐ Alto Clarinet	☐ Viola
	☐ Bass Clarinet	☐ Cello
	☐ Contra. Bass Cl.	☐ String Bass
	☐ Alto Saxophone	☐ Percussion
	☐ Tenor Saxophone	☐
	☐ Baritone Saxophone	☐

C. Brief historical information:

Indicate the proper year, since 1946, where the following historical facts apply.

Name o/b	Birth of the organization	Major re- organizations	Stabilized group since
----------	------------------------------	----------------------------	---------------------------

D. Indicate approximate percentages:

1. How are the following majors represented in the personnel of o/b(s) ?

Name o/b	M. Ed. Majors	Other Mus. Majors	Other Students	Faculty Musicians	Community Musicians
_____	_____ %	_____ %	_____ %	_____ %	_____ %
_____	_____ %	_____ %	_____ %	_____ %	_____ %
_____	_____ %	_____ %	_____ %	_____ %	_____ %
_____	_____ %	_____ %	_____ %	_____ %	_____ %

2. If faculty or community musicians are used, what instruments do they play?

3. What responsibility, if any, does the o/b program have to the community?

E. How are instrumentalists recruited into the o/b?

Name o/b	Scholarships	Audition upon arrival	Contact through H. S.	Contest-fest. Clinic, contest	Other
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

II Concert o/b Personnel information:

A. What factors are considered in determining admission into the o/b?

Name o/b	Audition	Past experience	Stand Mus. Test	Personality
----------	----------	-----------------	-----------------	-------------

B. How are problems of ability differences in musical performance overcome?

If little is done at present, what should be done?

C. In your opinion, how is instrumental proficiency proportioned in the o/b?

Name o/b	% Capable performers	% Able to contribute with diligent effort	% Should not be members
----------	-------------------------	--	----------------------------

D. Have drop-outs from the o/b constituted a significant problem?

Yes

Some

No

Reasons:

Number according to importance

_____ outside work
 _____ course load
 _____ scheduling conflict
 _____ grade average
 _____ personality conflict

_____ lack of credit
 _____ inadequate facilities
 _____ inadequate equipment
 _____ discouragement

E. How well do o/b members assume their responsibility in the following areas?

	Well	Average	Poor
1. Rehearsal attendance	_____	_____	_____
2. Care of school equipment and facilities	_____	_____	_____
3. Private rehearsal	_____	_____	_____
4. Applied music study	_____	_____	_____
5. Follow through on tour commitments	_____	_____	_____
6. Attendance at home concerts	_____	_____	_____
7. Academic eligibility	_____	_____	_____

F. What important factors are used in determining o/b grades?

Attendance _____
Individual practice _____
Attitude _____
Proficiency _____

G. What are the important factors governing dismissal of o/b members?

Attendance _____
Individual practice _____
Attitude _____
Proficiency _____

H. Approximately what percentage of the o/b members are also members of other musical organizations?

% _____, % _____, % _____

I. In a college this size, should membership in more than one musical activity be encouraged at one time?

Yes

Some

No

What problems arise from student participation in more than one large ensemble?

Number according to importance

_____ Scheduling conflict
 _____ Loyalty
 _____ Conflict of interest
 _____ Drop out

_____ Attendance
 _____ Scholarship
 _____ Work Conflict

J. Instrumental scholarships:

1. Describe the instrumental scholarships which are offered at the present time.

Requisites	Amount	Source of funds
------------	--------	-----------------

2. Should instrumental scholarships be awarded? Yes Some No
 - a. To whom?

_____ upper classmen, _____ under classmen, _____ either,

- b. Purposes for offering them?

_____ to help the band, _____ to help worthy-talented students,
 _____ either

3. Is your present instrumental scholarship program adequate?

Yes

Fair

No

4. In your opinion what (realistic) part of the o/b enrollment should be recruited by the offering of scholarships? _____
- a. For what instruments:
- b. Amount:
- c. Source of funds?
5. What services should be expected from students receiving instrumental scholarships?
- _____ play in one only, _____ play in both o/b, as needed
- _____ play in o/b plus small ensemble
6. What factors would effect the increased offering of scholarships?
- _____ Securing finances, _____ administrator's support,
- _____ school philosophy restricting the granting of scholarships.

- K. Is it noticed that larger colleges and universities receive so much good talent that it curtails o/b development in your school?
- Yes To some extent No

If this is a problem, what should be done to help surmount these difficulties?

L. Private and sectional study:

1. Are sectional rehearsals scheduled consistently?

Name o/b	Frequency	Length	When
----------	-----------	--------	------

a. Difficulties:

b. Values:

2. Is an instrumental specialist employed to offer sectional instruction to the o/b members? Yes No

Describe: (type, frequency, length, expense, credit)

3. What percentage of the o/b members study privately on their instruments?

Name o/b _____ % Woodwind, _____ % Brass, _____ % Percussion
 _____ % Strings ----- _____ % Total

- a. How has this increased or decreased in recent years?

- b. Are there any requirements for applied study?

Yes Strongly encouraged No

4. What staff members are presently employed to direct the orchestra and band program?

☐ String specialist
☐ Woodwind specialist
☐ Brass specialist
☐ Percussion specialist
☐ Orchestra director
☐ Band director

What staff members should be employed in a college of this size?

☐ String specialist
☐ Woodwind specialist
☐ Brass specialist
☐ Percussion specialist
☐ Orchestra director
☐ Band director

5. o/b director's responsibilities:

- a. Does the o/b director teach members privately on their instruments? Yes No

How many?

What instruments?

Is this a desirable arrangement? Yes No

b. Describe the o/b director's work load.

_____% o/b conducting _____% teaching applied music
 _____% o/b administration _____% teaching courses
 _____% other

c. Does the o/b director's teaching load create problems in giving time to the organization? Yes No

How?

d. What percentage of a faculty load should be allowed for directing an o/b which meets 4-5 hours per week? _____%

e. As an o/b director, what is your responsibility with regard to the b/o (other group)?

Organization Development Other None

D. Is the o/b rehearsal time adequate at present? Yes No

1. How many hours per week should (realistically) be given to o/b rehearsal? _____ hours per week

2. When should rehearsals be scheduled?

a. Days - M. T. W. Th. F. Sat. Sun.

b. Time - Morning, noon, afternoon, supper time, evening

c. Type of hour - free activity hour, during sectional courses only, in competitive schedule.

3. Are you aware of o/b scheduling pressures which are exerted by the general faculty? Yes Some No
Describe:

4. What other o/b scheduling problems exist?

E. Tour information:

1. What are the values of o/b tours?

Number according to importance

_____ Student enthusiasm and professional growth
 _____ o/b and departmental publicity
 _____ College public relations
 _____ other

2. In what order of importance should these values contribute?

Number according to importance

_____ Student enthusiasm and professional growth
 _____ o/b and departmental publicity
 _____ College public relations

Other:

3. What are some significant problems concerning o/b tours?

(faculty pressures, student penalties, financing, scheduling)

F. Training ground for teacher preparation:

1. To what extent is the o/b rehearsal used as a training ground for teacher preparation?

a. At present: (Approximately) 50%, 40%, 30%, 20%, 10%

b. Time should be given: (Approximately) 50%, 40%, 30%,
20%, 10%

2. Are music majors used to conduct the o/b?

(Seniors, Juniors, class hours per year, etc.)

Present emphasis

Desirable emphasis

a. In rehearsal: (Approximate percentage of time)

Present emphasis

Desirable emphasis

b. In concert: (outstanding students, all mus. majors,
frequency, etc.)

Present emphasis

Desirable emphasis

3. What should be the values of using the o/b rehearsal for teacher training?

Number according to importance _____

_____ Acquaintance with band literature
 _____ Student conducting experience
 _____ Problems of Instrumental technique
 _____ Other

IV Facilities and Finances:

- A. How satisfactory is it for instrumental groups and choral groups to share the same rehearsal room?

Satisfactory Possible Unsatisfactory

Why?

1. Is instrumental storage adequate? Yes No
 Describe:

2. Are the rehearsal facilities adequate for the musical progress of the o/b? Yes No
 Future plans:

3. What other facility problems exist?

B. Do the o/b funds represent a realistic share of the music department funds?

Yes

Fair amount

Not enough

Comments: Adequate

Inadequate

1. Is there a o/b budget? Yes No

\$ _____ \$ _____

2. If there is no o/b budget how are negotiations made to keep the program in operation?

3. From what sources did the funds come during the past year?

Name o/b

Name o/b

Name o/b

Name o/b

College Admin.

Concerts

Contributions

Athletic funds

Fund raising projects

4. How are funds disbursed?

	Name o/b	Name o/b	Name o/b	Name o/b
New instruments				
Maintenance and repair of Instr.				
Private/sectional instruction				
Uniforms				
Music				
Misc. services and supplies				

5. Does the college provide uniforms?

Name of o/b Yes No

With what funds are they purchased?

6. What should a realistic budget be for the o/b program in this college? (amounts, sources, etc.)

Name Group	Amount	Source of funds
		_____ % Admin. funds
		_____ % Stud. Activ.
		_____ % Concert income
		_____ % Ath. funds
		_____ % Military
		_____ % _____ Other

7. By whom are the o/b funds administered?
(by director, by dep't head, by gen. admin., by student)
Other:

By whom should the o/b funds be administered?
(by director, by dep't head, by gen. admin., by student)

8. Are the costs of a marching band justifiable in this size
school? Yes No

a. What are its added costs?

b. How is it financed?

C. Should the college provide some o/b instruments?

<u>Adequate instruments</u> presently owned		Instruments which the college <u>should</u> provide
Flute	_____	_____
Piccolo	_____	_____
Oboe	_____	_____
English Horn	_____	_____
Bassoon	_____	_____
Contra. Bassoon	_____	_____
E ^b Clarinet	_____	_____
B ^b Clarinet	_____	_____
Alto Clarinet	_____	_____
Bass Clarinet	_____	_____
Contra. Bass Cl.	_____	_____
Alto Saxophone	_____	_____
Tenor Saxophone	_____	_____
Baritone Saxophone	_____	_____
Trumpet Cornet	_____	_____
Horns	_____	_____
Tenor Trombone	_____	_____
Bass Trombone	_____	_____
Baritone	_____	_____
Sousaphone	_____	_____
Tuba	_____	_____
Violin	_____	_____
Viola	_____	_____
Cello	_____	_____
String Bass	_____	_____
Percussion	_____	_____
Other	_____	_____
	_____	_____
	_____	_____
	_____	_____

1. Do you have a purchase plan for instruments? Yes No

Present

Desirable

2. How satisfactory is it for the band and orchestra to share the school owned instruments?

Satisfactory

Possible

Unsatisfactory

Why?

- D. What other financial o/b problems exist? (Budget, equipment, programs, transportation, etc.)

V. General follow-up:

Which of the following areas present the most serious problems to the o/b director?

Why?

Number according to importance

_____ Scheduling

_____ Student-Staff personnel

_____ Facilities and finances

APPENDIX B

**STRUCTURED INTERVIEW FOR
MUSIC DEPARTMENT CHAIRMEN**

STRUCTURED INTERVIEW
Music Department, Chairman

College _____
Person interviewed _____
Position and experience _____

I Personnel information:

A. What are the general participation requirements (in choir, orchestra, band, ensembles, etc.) for music majors?

_____ Minimum, _____ Maximum (semester credits applied toward graduation)

1. Approximately how many music majors are there in the department? _____ Total

List areas:

2. Do the participation requirements vary with the different music curriculums? Yes No

3. In a college of this size should membership in more than one musical activity be encouraged at one time?

Yes Some No

4. What problems arise from student participation in more than one large ensemble?

Number according to importance

☐ Scheduling conflict	☐ Attendance
☐ Loyalty	☐ Scholarship
☐ Conflict of interest	☐ Work conflict
☐ Drop-Out	☐ _____

5. Have drop-outs from the orchestra and band program constituted a significant problem?

Yes Some No

Reasons:

Number according to importance

☐ outside work	☐ lack of credit
☐ course load	☐ inadequate facilities
☐ scheduling conflict	☐ inadequate equipment
☐ grade average	☐ discouragement
☐ personality conflict	

B. What semester credit is granted for musical performing groups?

Name of group	Credit	Per semester	Per year
---------------	--------	--------------	----------

How is credit determined?

Present Practice

Desirable Change

C. How is academic eligibility determined for the performing groups?

Present Practice

Desirable Change

D. Are instrumental and choral opportunities quite equal for the students? Yes No

Problems

Desirable Change

E. Music Scholarships:

Is there a music scholarship program for the department?

Yes No

Requisites

Amount

Source of Funds

1. Should instrumental scholarships be awarded? Yes Some No

a. To whom?

_____ upper classmen, _____ under classmen, _____ either

b. Purposes for offering them:

_____ to help the o/b, _____ to help worthy-talented students,

_____ either

2. Is your present instrumental scholarship program adequate?

Yes

Fair

No

3. In your opinion what (realistic) part of the orchestra and band enrollment should be recruited by the offering of scholarships? _____

a. For what instruments:

b. Amount:

c. Source of funds:

4. What services should be expected from students receiving instrumental scholarships?

_____ play in one group, _____ play in both o/b as needed,
_____ play in o/b and small ensemble

5. What factors would effect the increased offering of scholarships?

_____ securing finances, _____ administrators support,

_____ school philosophy restricting the granting of scholarships.

F. Is it noticed that larger colleges and universities receive so much good talent that it curtails orchestra and band development in your school?

Yes

Some extent

No

If this is a problem, what should be done to help surmount these difficulties?

G. How many staff members are presently employed in the music department?

_____ full-time

_____ part-time

Describe positions briefly:

1. What staff members should be employed to direct the instrumental program in a college of this size?

_____ String specialist
 _____ Woodwind specialist
 _____ Brass specialist
 _____ Percussion specialist
 _____ Orchestra director
 _____ Band director

2. What percentage of a faculty load should be allowed for directing an orchestra or band which meets 4-5 hours per week? _____%

II Scheduling information:

- A. Are you aware of orchestra and band scheduling pressures which are exerted by the general faculty? Yes Some No

Describe:

1. How many hours per week should (realistically) be given to orchestra and band rehearsals?

Orchestra

Band

2. When should rehearsals be scheduled?

a. Days - M. T. W. Th. F. Sat. Sun.

b. Time - Morning, noon, afternoon, suppertime, evening.

c. Type of hour - free activity hour, during sectional courses only, in competitive schedule.

3. What other orchestra and band scheduling problems exist?

B. Is there a school established tour policy? Yes No

1. Describe present practices concerning the scheduling of tours.

Name of group	When	Frequency	Length	Finance
---------------	------	-----------	--------	---------

2. Do eligibility requirements remain the same for tours?

Yes No

Changes:

3. Who determines where the groups will tour?

(Coll. admin., M. Dep't., M. Dep't. Chmn., o/b director)

Satisfactory?	Yes	No	Desirable change
---------------	-----	----	------------------

4. Who assumes the business arrangements for the tours?

Satisfactory?	Yes	No	Desirable change
---------------	-----	----	------------------

5. Do you feel that the tours have general faculty support?

Excellent	Fair	No	With student penalties
-----------	------	----	------------------------

6. What are some significant problems concerning tours?
(purpose, financing, scheduling)

III Facilities and Finances:

A. What are the rehearsal room facilities?

1. Rooms: Band, Orchestra, Choir, _____ Combination

2. Type: Gym, chapel, auditorium, stage.

B. How satisfactory is it for instrumental groups and choral groups to share the same rehearsal room?

Satisfactory Possible Unsatisfactory

Why?

C. What other facility problems exist?

Future plans:

- D. Do you feel that the music department receives a worthy share of the operating funds of the college? Yes No
Desirable change:

Is there an operating budget for the music department? Yes No
Describe funds: (sources, negotiations, etc.)

- E. Do the orchestra and band funds represent a realistic share of the music department funds? Yes Fair amount Not enough

Comments: adequate inadequate

- F. What should a realistic budget be for the orchestra and band program in this college? (amounts, sources, etc.)

Name Group	Amount	_____ % Admin. funds
		_____ % Stud. Activ.
		_____ % Concert income
		_____ % Ath. funds
		_____ % Military
		_____ % _____ Other

G. Are the costs of a marching band justifiable in this size college? Yes No

a. What are its added costs?

b. How is it financed?

H. What other financial orchestra and band problems exist?
(budget, equipment, uniforms, programs, transportation, etc.)

IV General information:

A. Has the N. A. S. M. influenced the orchestra and band program here?

Facility	Admissions	Scholarships	Other
----------	------------	--------------	-------

B. Are there chapters of (professional) music fraternities and sororities on campus?

Name of Organization	Influence
----------------------	-----------

V General Follow-up:

Which of the following areas present the most serious problems
in the development of the orchestra and band program?

Number according to importance

Why?

_____ Scheduling
_____ Student-Staff personnel
_____ Facilities and finances

VI Small Instrumental Ensembles: (less than 20 members)

A. What smaller instrumental ensembles are organized under the auspices of the school?

Type	Instrumentation	Credit per semester	Number and type of performances per year

B. What are the organizational purposes for the small instrumental ensemble?

	Number according to importance
_____	To entertain
_____	To gain proficiency
_____	Offer variety of performance experiences
_____	Culture through repertoire
_____	Public relations for dep't. /college

C. Comment on the importance of (small) instrumental ensembles for the student.

Comment

- _____ Important as solo performance
- _____ More important than o/b
- _____ Equally important as o/b
- _____ Less important than o/b
- _____ Little value

D. How do small instrumental ensembles benefit the music department?

Number according to importance

- _____ Improve o/b instrumentalists
- _____ Added challenge to better players
- _____ Make up for scheduling inadequacies
- _____ String experience where there is no orchestra
- _____ Teacher preparation
- _____ Public relations

E. What are the chief problems related to the development of small instrumental ensembles?

Number according to importance

_____ Scheduling rehearsals
_____ Staff coaching and supervision
_____ Rehearsal facilities
_____ Consistent development

How have some of these problems been surmounted?

F. What are some significant features of the (small) instrumental ensemble program in this college?

VII If a band or orchestra does not exist what are the reasons?

	Number according to importance
	Problems
	_____ String personnel
	_____ Faculty personnel .
	_____ Finances and equipment
	_____ Scheduling

What caused its decline?

1. Is this college large enough to support the missing orchestra or band? Yes No
2. What are the future plans for the missing orchestra or band?
3. Do you feel a responsibility for developing a college and community orchestra? Yes No
4. Who should be responsible to organize the orchestra or band?

Check

_____ Music Dep't head
 _____ Band director
 _____ College admin.

5. How is string training experience offered to music majors without an orchestra on campus?

6. How is wind instrument training offered to music majors without a band on campus?

APPENDIX C

STRUCTURED INTERVIEW FOR
ADMINISTRATORS

STRUCTURED INTERVIEW
Administrator

College _____
 Person interviewed _____
 Position and experience _____

I Personnel information:

A. In a college of this size, should membership in more than one
 musical activity be encouraged? Yes Some No

What problems arise from student participation in more than
 one large ensemble?

Number according to importance	
_____ scheduling conflict _____ loyalty _____ conflict of interest _____ drop-out	_____ attendance _____ scholarship _____ work conflict _____

B. Scholarships:

1. Should instrumental scholarships be awarded? Yes Some No

a. To whom?

_____ upper classmen, _____ under classmen, _____ either

b. Purposes for offering them:

_____ to help the band, _____ to help worthy-talented students

_____ either

2. Is your present instrumental scholarship program adequate?

Yes Fair No

3. What factors would effect the increased offering of scholarships?

_____ securing finances, _____ administrator's support,

_____ school philosophy restricting the granting of scholarships.

II Scheduling information:

A. Do you feel that the orchestra and band should be scheduled
as all school activities? Yes Qualified No

Why?

1. What are the values of the orchestra and band in your
opinion?

Strongly educ., Educ. and Rec., Mostly Rec.,
Public Relations

2. What should the values be?

Strongly educ., Educ. and Rec., Mostly Rec.,
Public Relations

B. By whom is the orchestra and band rehearsal schedule
determined?

Faculty committee, Gen. admin., Rec. by Mus. Dep't.,
o/b Director

Satisfactory? Yes No Desired changes

C. When should orchestra and band rehearsals be scheduled?

1. Days - M. T. W. Th. F. Sat. Sun.
2. Time - morning, noon, afternoon, suppertime, evening.
3. Type of hour - free activity hour, during sectional courses only, in competitive schedule.

D. Are you aware of orchestra and band scheduling pressures which are exerted by the general faculty? Yes Some No

Describe:

E. What other orchestra and band scheduling problems exist?
(tour, etc.)

F. Tour information:

1. What values should there be for orchestra and band tours?

Number according to importance

_____ Student enthusiasm and
_____ professional growth

_____ Music dep't publicity

_____ College public relations

2. What are some significant problems concerning orchestra and band tours? (faculty pressures, student penalties, financing, scheduling)

III Facilities and Finances:

A. Can you comment on the orchestra and band budget?

1. How should orchestra and band funds be administered?
By director, by dept't head, by gen. admin., by students.

IV General Follow-up:

Which of the following areas present the most serious problems in the development of the orchestra and band program?

	Number according to importance
	_____ Scheduling
	_____ Student-Staff personnel
Why?	_____ Facilities and finances

APPENDIX D

LETTERS OF ENDORSEMENT AND TRANSMITTAL

Letter Requesting Interviews

Music Department Chairman
_____ College
City, State

Dear Sir:

As a doctoral candidate at Michigan State University, I am undertaking a study of administrative problems effecting the development of instrumental ensembles in selected small colleges of four states in the north-central area of the United States. The general objective of the study is to investigate factors of scheduling, finance and personnel as related to the development of the Band, the Orchestra, and miscellaneous instrumental ensembles on the small college campus.

Colleges face enrollment and economic problems at present, and these will appear for years to come. It is our hope that this study will prove to be a valued aid in meeting these problems. The colleges which are involved will receive the results of the study. The names of the colleges will be concealed in the report of data, to provide for the protection of each institution.

An itinerary of personal interviews is being planned at this time. I would like to pay a visit to your campus on the _____ or _____. If it fits into your schedule the _____ would be the preferable date. At that time I shall desire to meet with the Music Department Chairman, the Band and Orchestra Director, and an Administrative Person associated with general scheduling (such as the Registrar or Dean).

Thank you for your kind consideration in this matter of mutual interest. The enclosed card is provided to expedite communication.

Sincerely,

Sample of Enclosed Card

The persons whom you requested to see would be available--

_____ on either of the suggested dates.

_____ only on Mr. Bisdorf's preferred date.

_____ only on the alternate date.

Other comments:

Signed
College

MICHIGAN STATE UNIVERSITY
East Lansing, Michigan
Department of Music

Music Department Chairman

City, State

Dear Sir:

The attached letter written by Mr. Don L. Bisdorf has been approved by this department. We hope that you will find it possible to cooperate with him in this study. He has a sincere desire to produce a study that you will find helpful.

May I thank you in advance for your courtesy.

Sincerely yours,

William R. Sur, Chairman
Music Education

ROOM USE ONLY

ROOM USE ONLY

~~ROOM USE ONLY~~

~~ROOM USE ONLY~~

APR 13 1965

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 03058 0454