

A STUDY OF THE COMMON EFFORTS OF THE COMMUNITY  
ORCHESTRA AND THE PUBLIC SCHOOL MUSIC  
PROGRAM IN PROVIDING LISTENING  
EXPERIENCES FOR SCHOOL  
STUDENTS

By

CHARLES RUSSELL HOFFER

A THESIS

Submitted to the School of Graduate Studies of Michigan  
State University of Agriculture and Applied Science  
in partial fulfillment of the requirements  
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1955

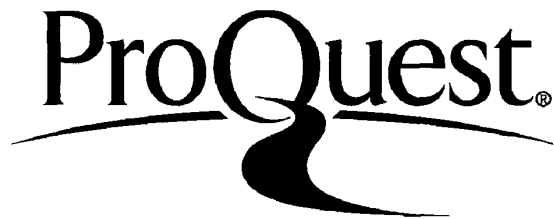
ProQuest Number: 10008691

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10008691

Published by ProQuest LLC (2016). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code  
Microform Edition © ProQuest LLC.

ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 - 1346

## ABSTRACT

The study concerns common factors between the school music program and the community orchestra in developing music appreciation in school students. The two areas used were children's concerts for elementary school students and attendance at orchestra concerts by students in the junior and senior high school. Six Michigan communities possessing relatively similar characteristics furnished the source of data. School teachers on all levels, the music supervisor, superintendent of schools, orchestra conductor, and several members of the orchestra board were contacted in each city. Information was gathered by personal interview and questionnaire.

The study first analyzed each city as a unit. A high degree of interrelationship existed between the school music program and the success of the community orchestra in the area of music education. The need for effective leadership in musical and educational efforts was also indicated.

The study then proceeded to gather information relating to three questions. One, what is the present status of the efforts? Two, what reasonably should be the desired status? Three, how can the differences between the existing and desired status be accounted for?

The present condition of the efforts at the elementary level amounted to less than half of what was termed reasonably desirable. The efforts for children's concerts should be improved to include more and better concerts, more and better preparation and follow-up, and the use of school time and money.

The efforts at the junior and senior high school level were only a fraction of what was desirable. Attendance by students should be greatly increased, as should the efforts related to concert attendance.

The concept of desirable status was arrived at largely from the sum of the views offered by the informants. Publications of the Music Educators National Conference and the American Symphony Orchestra League also served in the formulation of the concept.

The data clearly indicated that there existed a large discrepancy between the present situation and the desired situation. Certain reasons for this difference were hypothesized. Some differences of philosophy and methodology between the teachers and the orchestra officials were evident. The orchestra officials envisioned their organization as avocational in nature, while the music teachers stated cultural and psychological objectives for school music. Extreme attitudes or misinformation between the parties was discovered in only a few cases. Although the informants were not well informed

about the activities of the opposite group, they did not hold hostile attitudes toward one another. Circumstances of time, money, and leadership were also considered. Time was found to be important from the standpoint of rehearsal of the orchestra and the hours of performance. Financial conditions were not found to be significant in the situations. On the other hand, conditions related to leadership were found to be significant. Superintendents of schools did not appear to hold views that would hamper improvement in school-community orchestra relationships.

The results of the study show that the present situation of school-community orchestra efforts to achieve music appreciation was below reasonable standards of accomplishment. The causes for the existing status are: (1) the school music teachers have not been sufficiently interested in the situation to make the necessary efforts for improvement, (2) the community orchestra officials likewise have not indicated an interest in improving the situation, and (3) success in the area of school-community orchestra relationships occurred wherever a conscious effort had been made on the part of both parties for improvement.

## FOREWORD

For the past several years the author of this dissertation has played in community orchestras in Michigan, and has taught music in the public schools. It has appeared that school music teachers have tended to emphasize performance without a corresponding emphasis on appreciation. Also, it seemed that community orchestras have had to strive constantly to maintain an interested audience for their concerts. Improvement in both these situations could logically be brought about if the school and orchestra would work together in seeking and promoting solutions to their common problems.

It was with this thought in mind that the subject was evolved. The research is based on three fundamental questions: (1) what is being done now, (2) what should be done, and (3) what are the reasons for the differences between the actual accomplishment and the desired conditions. A fourth question which seemed significant concerned the conditions within each city that have influence on the results. Hence, the study becomes a dissertation in the field of music education, and a source of practical information to persons interested in the topic.

Special mention and thanks are due Dr. William R. Sur, who as committee chairman gave much time and effort in offering many valuable suggestions. The writer wishes also to express his gratitude to the members of the committee for their comments on the manuscript, Dr. Milosh Muntyan, Dr. J. Murray Barbour, Dr. H. Owen Reed, and Dr. Roy Underwood. Finally, the author would like to thank his wife, Marjorie, for her assistance in typing and editing.

## TABLE OF CONTENTS

CHAPTER	Page
I. INTRODUCTION . . . . .	1
Nature of Study . . . . .	2
Importance of Study . . . . .	6
Relationship to Previous Studies . . . . .	14
Methodology . . . . .	15
II. INDIVIDUAL ANALYSIS OF CITIES . . . . .	25
City A . . . . .	29
City B . . . . .	34
City C . . . . .	37
City D . . . . .	44
City E . . . . .	47
City F . . . . .	51
Pertinent Factors . . . . .	56
III. EXISTING PRACTICES AND CONDITIONS . . . . .	64
Children's Concerts . . . . .	64
Teen-Age Concert Attendance . . . . .	78
IV. IMPROVEMENT OF PRACTICES AND CONDITIONS . . . . .	88



CHAPTER	Page
Improvement of Children's Concerts . . . . .	89
Improvement of Youth Concert Attendance . . . .	94
Suggested Improvements by Authorities . . . . .	101
Conclusions . . . . .	110
V. POSSIBLE CAUSES FOR DISCREPANCIES BETWEEN EXISTING STATUS AND DESIRED STATUS . . . . .	114
Philosophical-Methodological Differences . . . . .	119
Misunderstandings or Extreme Attitudes . . . . .	129
Circumstances of Time, Money, and Leadership . . . . .	135
VI. SUMMARY AND CONCLUSIONS . . . . .	153
Summary . . . . .	153
Recommended Practices and Actions . . . . .	158
Final Conclusions . . . . .	168
APPENDIXES . . . . .	176
BIBLIOGRAPHY . . . . .	209

## LIST OF TABLES

TABLE	Page
I. Selected Practices and Conditions of the Community Orchestra in Relation to School Music Program in Six Michigan Cities, 1954 . . . . .	60
II. Selected Practices and Conditions of School Music Program in Six Michigan Cities, 1954 . . . . .	62
III. Comparison of Existing Status of School- Community Orchestra Efforts with Desired Status as Indicated by Fifty-Four Informants and Authoritative Sources, and Applied to Selected Practices and Conditions in Six Michigan Cities, 1954 . . . . .	115
IV. Comparison of Opinions Held by School Music Teachers and Community Orchestra Officials Regarding Desirability of Selected Practices and Conditions in Common Areas of Music Education in Six Michigan Cities, 1954 . . . . .	126

## CHAPTER I

### INTRODUCTION

In the past thirty-five years music in the public schools of the United States has experienced a tremendous growth. Music education has gained because of the belief that there are many ways in which music can contribute to the personality and development of the child, and the belief that music as a part of our culture should be understood and utilized by school students. Therefore, music educators generally feel that one of their tasks is giving the students a knowledge of and taste for music which is culturally significant.

Somewhat paralleling the growth of music instruction in the schools has been the rapid formation and development of amateur musical groups of adults who play or sing together as an avocation. Chief among these groups is the community orchestra. In addition to its avocational aspects the community orchestra, theoretically speaking, is an institution which seeks to better the lives of the people of the community through the enjoyment of music. Like the school music program, the community orchestra has a relationship with the knowledge of and desire for orchestra music. In the case

of the orchestra this relationship covers all the people of the community.

In some areas the efforts of the school music program and the community orchestra almost duplicate one another. There exists a certain amount of overlapping. Some of this overlapping is due to the fact that both organizations are concerned with children and young people from the age of nine to approximately eighteen. There is also duplication in the fact that both organizations are concerned with music understanding and/or music appreciation. It is about these areas of duplication or common interests and the possibilities they have for music education that this dissertation is written.

### Nature of Study

In this study the common interests and their related activities are classified for purposes of study in two categories. One category is some type of special concert or program for students in the elementary schools. The other includes a variety of activities such as publicity, ticket arrangements, and special concerts centering on the problem of inducing students in junior and senior high school to attend orchestra concerts. Common problems are viewed from two different positions; namely, the position of the school, and that of the community orchestra.

The essence of the problem is the development of appreciative and understanding listening in students of school age. Many of the various means toward achieving this appreciation are held in common by the school and the community orchestra. This study attempts to explore certain fundamental questions pertaining to this situation.

A major, specific purpose is the determination of what the situation is in relation to common community orchestra--school efforts at the present time. Efforts which are referred to in this dissertation are construed to include activities concerned with a children's concert for the elementary school age children, and those pertaining to concert attendance by students in junior and senior high school. Under each area there is a list of specific activities that is used to assist in determining what the situation is. Included under the children's concert are such points as programing, financing, time, activities at the concert, number of concerts, activities of school teachers in relation to the concert, instructional practices at concerts, and the amount and type of cooperation between the orchestra and school. Under the attendance by junior and senior high school students at concerts, the factors are: programing, ticket arrangements, special concerts and concert activities, and the amount and type of cooperation between the school and orchestra.

The second purpose is to determine what improvements should be made, or can be made, regarding the two areas. Again, the same set of topics will be used as a basis for judging the situations, i.e., financing, time, programing, activities at the concert, number of concerts, instructional practices, and cooperation with regard to the elementary schools; and programing, ticket arrangements, special concerts, concert activities, and cooperation regarding teen-age concert attendance.

The notion of what constitutes an "improvement" is vital in any such consideration. In this study the concept of improvement will be derived from the composite of opinions offered by the informants and from the publications of the Music Educators National Conference and the American Symphony Orchestra League. Each informant is asked what views he holds concerning improvement. When his views are combined with those of the other informants, they may divulge a definite conception in terms of desired actions. It is believed that this method of arriving at a concept of what improvement is in this area is the most valid one under the circumstances. In one way or another, all the informants are involved in the problem of school-community orchestra relationships and the problem of music appreciation. They know the limitations and possibilities of their particular circumstance. They have a practical experience and knowledge

of the questions considered in this study that no outsider could possibly have. Even though each individual has only limited experience with the subject, the sum of individual opinions should be of much value in this connection. This procedure will offer the practical views of the persons in the medium-sized cities of Michigan.

In addition to the compiled answers of the school teachers and orchestra officials, three major sources of authority will be cited. These sources will offer a national viewpoint on the situations. One will be the publication of the American Symphony Orchestra League, Inc., The Community Symphony Orchestra, by Mrs. Helen M. Thompson.<sup>1</sup> The others will be publications of the Music Educators National Conference, Music Education Source Book,<sup>2</sup> edited by Hazel Nohavec Morgan, and the 1930 Yearbook of the Music Supervisors National Conference.<sup>3</sup>

The third purpose of the study concerns the indication of some factors that tend to hamper improvement. Several such

---

<sup>1</sup> Helen M. Thompson, The Community Symphony Orchestra (Charleston, West Virginia: The American Symphony Orchestra League, 1952).

<sup>2</sup> Music Education Source Book, Hazel Nohavec Morgan, ed. (Chicago: Music Educators National Conference, 1947).

<sup>3</sup> Yearbook, Paul J. Weaver, ed. (Ithaca, New York: Music Supervisors National Conference, 1930).

factors are hypothesized to facilitate the gathering of information. Not all the hypotheses are thoroughly tested, but sufficient data and other information are collected to indicate possible relationships in important areas. It would require an extensive study to thoroughly test all of the hypotheses. Nevertheless, some of the problems which are hypothesized for purposes of this study are: (1) philosophical and methodological differences between the school teachers and community orchestra officials, (2) misunderstandings of and attitudes toward each other's positions and problems, and (3) circumstantial obstacles such as lack of adequate finances and/or time, quality of performance, or lack of leadership.

### Importance of Study

The subject of the dissertation has value for several reasons. First of all, its relation to music consumership would seem to be of great importance. One need think only a moment to realize that the only contact the vast majority of the adult population has with music is as a listener. Studies made on the problem of carry-over or transfer from school to adult life indicate that carry-over is limited in actual participation, but manifests itself often in consumership



of music.<sup>1,2</sup> As far as most adults are personally concerned, music is something to be heard. Hence, appreciative consumership has great importance because of the quantity of people involved.

Not only is quantity important as in the case of the great numbers of music consumers, but so also is quality. The importance of quality in music consumership is related to some very fundamental beliefs about music as an art form--as a product of the culture. The value behind the paramount importance of quality of music has a logical basis. Music as one of the arts represents and expresses human emotion and experience through its medium of sound.

Irving Edman, a well-known writer on philosophical matters, in his book Arts and the Man has offered the following thoughts on the expressiveness of music:

There is, of course, a sense in which music is utterly inadequate to express emotion at all. Tones are tones, melodies are tonal relations in time; harmonies are tonal relations at an instant. They can, none of them, say what language can say specifically or what some situation in life can specifically exemplify.

---

<sup>1</sup> W. O. Aleshire, "An Evaluation of Post-Graduate Music Activities of Students of Pomeroy High School," unpublished master's thesis, Ohio State University, Columbus, Ohio, 1941, p. 37.

<sup>2</sup> Eugene Tillotson, "The Influence of Public School Music on the Development of Adult Musical Activities," unpublished master's thesis, Eastman School of Music, Rochester, New York, 1936, p. 83.

But just because music cannot be specific it can render with voluminousness and depths the general atmosphere or aura of emotion. It can suggest love, though no love in particular; worship or despair, though it does not say who is worshiped or what is the cause of the despair. Into the same music, therefore, a hundred different listeners will pour their own specific histories and desires. A thousand different sorrows and a thousand different joys will be called to focus by the same musical material. And the very fact that there is nothing definitive or exclusive in the emotional atmosphere of a given composition will make it all the more accessible as a means of catharsis or relief for the listener. Words are too brittle and chiseled, life too rigid and conventional to exhaust all the infinity of human emotional response. The infinite sinuousness, nuance, and complexity of music enable it to speak in a thousand different accents to a thousand different listeners, and to say with non-committal and moving intimacy what no language would acknowledge or express and what no situations in life could completely exhaust or make possible.<sup>1</sup>

By its expressiveness music provides the listener with an avenue to vicarious experiences of a most profound and intimate type. In a sense, to understand music as an art form is to understand a part of life itself. It thereby gives to the individual a meaning and insight to assist in living a more complete life. When music succeeds in expressing something of life, it brings to the hearer a satisfaction and a completeness in a psychological sense.

Moreover, since a work of art performs these functions, it has a high degree of permanence. A popular song is highly transitory

---

<sup>1</sup> Irwin Edman, Arts and the Man (New York: New American Library, 1949), pp. 108-09.

when compared to a great symphony. Also, this type of music has value for society. Edman goes on to state:

This art of sound, then, at first hearing so completely spontaneous, at close examination so disciplined and mathematical, at once stingingly sensuous and austere intellectual, has more consequence on life and society than might be imagined. In its twin freedom and control, it is an anagram of what a civilized society might be. In its intellectual structure and clarity it offers an audition of such rationality as no society has as yet exemplified. In its unspoken but deeply uttered refinement of emotion, it makes the passions and crises of this world seem awkward and gross. Plato imagined philosophy as a finer kind of music. And he suggested what is apparently (but only apparently) fantastic: that a refined musical sensibility might be the most civilizing of educational instruments. For a mind educated to musical form and an imagination refined to the finesse of musical emotion cannot remain completely gross in the contacts of life. Moral and musical taste may not be altogether unrelated. For a rational civilization would in its sensuous beauty, its emotional delicacy, and its intellectual order be very like the noblest and the best in music.<sup>1</sup>

These considerations lead to the conclusion that there are definite choices to be made as to quality in music. There exists some music which, because of its ability to express, is highly desirable. On the other hand, there is music which appears to have almost no significance in expressing a human experience. Clearly in such considerations the paramount place of quality is evident.

Improving the quality and quantity of music consumership has ramifications of importance for practically every area of music.

---

<sup>1</sup> Ibid., p. 109-10.

This is due to the fact that quality and quantity in consumership have a direct bearing on the amount and type of music which is performed and composed. The art form depends upon an audience in the broadest sense of the word. Compositions which have no hearers will gather dust on library shelves. Orchestras and choirs will cease to be unless there exists sufficient interest in their products. A civilization which shows little interest and understanding of works of art will probably produce only a few, and may even ignore those which chance has given it. By its own curious processes, society decides how much support music shall receive, and what type of music is to be supported. The amount of support and interest by society has a direct bearing on practical matters such as money available for orchestra, choirs, commissioned compositions, music libraries, and music teachers. Music is dependent upon the constant education of people regarding its values. Without this education music runs the threat of a slow death, or at best a paralysis.

Writers in the field of music education stress in one way or another the importance of giving students an appreciation and understanding of music. For example, Brooks and Brown, in their book Music Education in the Elementary School, point to appreciation as a major objective at the elementary level. "They [the objectives] include abilities and skill, understandings and insights, and

appreciation."<sup>1</sup> In discussing appreciation further, they list four points to be considered in developing appreciation: (1) discrimination, (2) sensitiveness, (3) integration, and (4) understanding.<sup>2</sup> Since so many authors in the field of music education have written books chiefly centering on methodology, the objectives in the field are often more implied by these writers rather than explicitly stated. One of the objectives frequently implied is appreciation and/or understanding. Almost every book on the subject of music education in the school emphasizes the importance of appreciation by devoting considerable space, usually a chapter, to it. Some of the better known texts that do this are: Peter Dykema and Karl Gehrken, The Administration of Music in the Secondary School;<sup>3</sup> James Mursell, Human Values in Music Education;<sup>4</sup> Arthur Ward, Music Education for High Schools;<sup>5</sup> and Louise Kifer Myers, Teaching Children Music.<sup>6</sup>

<sup>1</sup> B. Marian Brooks and Harry A. Brown, Music Education in the Elementary School (New York: American Book Co., 1946), p. 113.

<sup>2</sup> Ibid., p. 196.

<sup>3</sup> Peter Dykema and Karl Gehrken, The Administration of Music in the Secondary School (Boston: C. C. Birchard and Co., 1941), p. 276.

<sup>4</sup> James Mursell, Human Values in Music Education (New York: Silver, Burdett, and Co., 1934), p. 265.

<sup>5</sup> Arthur Ward, Music Education for High Schools (New York: American Book Co., 1941), p. 175.

<sup>6</sup> Louise Kifer Myers, Teaching Children Music (New York: Prentice-Hall, Inc., 1950), p. 20.

Therefore, the subject at hand, that of community orchestra-school relationships and activities in developing music appreciation, derives a great deal of its importance from the value inherent in music understanding. The importance of the topic reflects directly upon the importance of the activities of the school and the community orchestra. The work of both groups often attempts to promote music appreciation, and therefore the means (activities) derive value because of the end (music appreciation).

The topic also possesses value because it concerns music education in all its facets. The wholeness of music education is emphasized in the report of the Committee on Graduate Study in Music Education of the Music Educators National Conference. In this report one finds the following statements concerning the objectives of graduate study in the field:

The emphasis here should be upon a thorough grasp of all phases of music education including not only philosophy, methods, curriculums, and materials of music suitable for the public schools but acquaintance also with those problems of music in community life which influence directly or indirectly any part of the teaching of music. The student, in other words, should have a comprehensive grasp of the place of music in American life.<sup>1</sup>

---

<sup>1</sup> "Graduate Study in Music Education," Journal of Research in Music Education, Vol. II, No. 2 (Fall, 1954), p. 167.

Music has long suffered from a lack of integration or unity on both the instructional level and on the institutional level within society itself. Often music teachers have not been aware of the unity between all music--choral and instrumental, modern and classical. The school music teachers have tended to classify themselves as band directors, orchestra directors, or choral specialists rather than approaching their profession as musicians concerned with music as a unified art. Also, music has been compartmentalized so that it is often thought of by the public as existing only for specialists in music, and not having much relationship with the life of the people. The lack of unity was stressed only recently (1955) at the North Central divisional conference of the MENC by Willard E. Goslin of George Peabody College for Teachers. Music, it would seem, should cross barriers and become an agent of integration in the life of our civilization. The integration of the school and the community orchestra in the development of music understanding is one specific activity which could lead the way toward a larger unity than now exists.

The present study should be of some very practical value to persons connected with community orchestras. The community orchestra movement has grown rapidly in the last several decades. In fact, there are now over seven hundred orchestras of various

types in the United States and Canada.<sup>1</sup> This study will provide information on many facets of youth work by the orchestra, and how this work might be improved. The future of the symphony orchestras lies, as it does in so many other instances, in the attitudes and interests of the children of today.

The teachers of music in the schools should likewise find the study of practical assistance. The crucial test in all teaching arrives when the subject matter leaves the classroom and moves into the life of the individual. A joint, integrated program with the community orchestra would furnish a great opportunity not only to vitalize music in the classroom, but also to start that vitalization moving into the life of the student.

#### Relationship to Previous Studies

The previous research in the area of this study has tended to fall into two groups. One group is those studies concerned with community music. Community music includes such things as recreational music, community bands, orchestras, choirs, operas, dance groups, and many other activities. A community orchestra is one portion of the over-all community music program. There exists a

---

<sup>1</sup> Thompson, op. cit., p. 11.



sizable number of studies on community music. The number of studies on the community orchestra, however, is not at all large. Most of them are listed in the bibliography of this report. These studies are concerned with the organization and finance of such orchestras.

The other group of studies concerns the aspect of the listening experience of the school music program. These deal with the very broad subject of music appreciation and understanding. Some are psychological in nature, while others are concerned with pedagogical procedures. The viewpoint almost always taken is that of teaching music appreciation in the classroom. Very few of these numerous works could have much direct application to the subject at hand.

As one can surmise from the preceding paragraphs there exist very few research works with a close relationship to this study. As far as can be determined there exists no study similar to this one. Those studies and sources that have a bearing on this work are cited throughout the text and in the bibliography.

### Methodology

The methodology utilized consists of a survey of six Michigan cities coupled with intensive interviewing and questionnaire of selected individuals in these communities. The gathering of valid data which

will point out significant relationships appears to demand the two types of approach.

First of all, it should be pointed out that each community orchestra-school situation possesses a certain amount of uniqueness. No two such situations are identical any more than two cities may be said to be identical. Each situation contains relationships and factors which make it like no other. Therefore, it is necessary to use a case study approach in obtaining information from each community. Each situation is given a careful examination regarding the circumstances and relationships which are in each one. Much of the valuable information which is obtained by this method would have been inaccessible by any other method. In the case studies, however, an effort is made to refrain from involving personalities. The personalities of the individuals involved in the situations, although sometimes seemingly of much importance, are highly intangible. When a study concludes that the differences between situations is attributable to "personality of individuals," then little assistance can be gained in analyzing other situations.

However, to cease examination with only the six case studies would omit information of much value. There is much valuable information derived from case studies which can be obtained by comparing conditions prevalent in all of them. The cities covered in

the study are homogeneous to the degree that some comparisons and contrasts can be made among them. There is, for example, value in determining what the position and attitude of the school music teachers is on the various matters, what the position and attitude of the board members of the community orchestras is, and what the relationship of the superintendent of schools is to the problem in the composite of the cities. Therefore, there appears to be a demand for a survey type of study.

These six cities provide a wide range of school-community orchestra situations, and consequently furnish information which is likely to be found in most school-community orchestra situations. In other words, these six cities are fairly representative in that area which was studied.

Research theory and experience have demonstrated that the size of the sample is not necessarily a determining factor in its quality. In discussing the methodology of the sample in the book The Talladega Story, Kimball and Pearsall state:

However, research in the dynamics of human systems does not call for such exhaustive inquiry. Empirical experience has demonstrated that any such attempt is unnecessary since human behavior is repetitive in time and space in terms of existing systems. The objectives can be met with more modest efforts if it can be established that the activity under observation encompasses the range of variation.<sup>1</sup>

---

<sup>1</sup> Solon T. Kimball and Marion Pearsall, The Talladega Story (University, Alabama: University of Alabama Press, 1954), p. 14.

Attempts to enlarge the sample within the state of Michigan would have had to include cities with rather different orchestral circumstances. There are those orchestras supported by two or more cities. The Twin Cities Symphony (Benton Harbor-St. Joseph), and the Westshore Symphony Orchestra (Grand Haven, Muskegon, Holland) are two examples of this. In the southeastern part of the state one encounters the orchestras in such "sleepers" cities as Royal Oak, Birmingham, and others. Two other types of community orchestra which are somewhat different than the six studied are the nationalistic type (Scandinavian Symphony Orchestra in Detroit), and the type sponsored by a business firm (Dow Orchestra in Midland). The inclusion of any of these orchestras would have detracted considerably from the homogeneity of the sample.

Thus the study seems to demand both a vertical examination--one that covers extensively individual situations, and a horizontal examination--one which seeks to examine the six situations in a more general manner. To omit either type of study would seriously impair the value of the research. Both are necessary.

Since only six communities are studied, exact percentages and correlations in the statistical meaning of these terms are not emphasized in reporting the findings. However, indications and generalizations are possible in many instances, and these will be cited.

The method of obtaining the data and qualitative information was a combination of interview and questionnaire. The first problem encountered was that of preparing an interview schedule to suit each type of informant. It is clear that the same schedule could not be used for an orchestra conductor, a junior high school music teacher, and the superintendent of schools. Therefore, a special schedule was prepared for individuals in each of the following groups: orchestra officials, elementary music teachers, junior and senior high school music teachers, and school administrators. In addition, there were supplementary questions for the conductor of the orchestra and the music supervisor in the school system--if the school system had one.

The schedules were pretested in actual interviews. After the schedules were tested and revisions made, a questionnaire was drawn from the material used in the interview schedule. The questionnaire was used almost entirely in the gathering of information from school teachers, since it was found that all the data needed could be obtained by a two and a half page questionnaire. Where a large amount of detailed information was necessary, as in the case of the orchestra conductor or music supervisor, interviews were used. Pretesting indicated that for the information sought in the questionnaire the

accuracy of reporting was substantially as valid as the reporting done in an interview.

In covering the six cities a total of twenty-five persons were interviewed, and thirty-eight were sent questionnaires. Thirty-two out of thirty-eight persons replied to the questionnaire. The procedure was first to send an individually typed letter explaining the purpose of the study with a questionnaire and stamped, self-addressed envelope enclosed. Three weeks were allowed to pass, and if no reply was received, another short reminder letter was sent with another questionnaire, but no stamped envelope. No attempt was made to keep the questionnaire anonymous as the name of the informant was written on each copy. Interviews were arranged by long distance telephone calls.

Definite procedures were set up as to who should be included in the data-gathering process. Representing the community orchestra were the following individuals:

- (1) conductor of the orchestra;
- (2) president of the governing board of the orchestra;
- (3) a second influential board member.

The view and activities of the public schools were provided by persons holding the following positions:

- (1) supervisor of music;

- (2) a high school music teacher;
- (3) a junior high school music teacher;
- (4) two elementary music teachers, or three classroom teachers, depending on the system utilized;
- (5) superintendent of schools.

First was the conductor of the community orchestra. In many instances he is the real leader in the community music organization because of his tremendous influence in selecting music, selecting players, treatment of players, planning concerts, the quality of performance, and in many other ways. The president of the symphony board was interviewed because of his or her influence on policy matters concerning the collection and disposition of orchestra funds. A second board member was selected who in the opinion of the conductor had the most influence on the development of the orchestra. All of these individuals were interviewed personally, except for a conductor who commutes from Chicago to the weekly rehearsal, and spends only a few hours in the city.

When the school system had a supervisor of music, he or she was interviewed. The influence of the supervisor upon the amount of time and encouragement given to community orchestra activities is very great because of his or her influence on the teachers under supervision. Information from the remainder of the

teaching staff used in the study was obtained by questionnaire. Included in this group was a senior high school music teacher, a junior high school music teacher, two elementary music teachers or three classroom teachers. All of these teachers were contacted because of the fact that they are involved in the various educational situations concerned with this study. Superintendents of schools were covered by questionnaire or by interview. The influence of the school superintendent is very great over the school board and the other administrators under him on such matters as finance and use of school time and facilities.

The sample of cities was selected from six central Michigan communities. The cities are Ann Arbor, Battle Creek, Kalamazoo, Flint, Lansing, and Jackson. Henceforth throughout the study the cities will be referred to only by a letter of the alphabet. Because much of the information obtained may be considered to be confidential, none of the informants or other persons directly or indirectly involved in the study will be named. When the data were obtained, the informants were assured that neither their identity nor the name of the city would be revealed in reporting the data. For the purposes of this study the lack of proper names will not be a deterring factor since it is concerned with principles and processes, and not with particular persons or cities.



For purposes of clarification several terms that are used frequently in this study will be defined. An important one is the term "community orchestra." Helen M. Thompson has made the following definition of a community orchestra:

The community orchestras are considered to be the orchestras whose musicians may or may not receive financial remuneration for orchestra work, but in no case is the symphony remuneration sufficiently large to enable all musicians in a given orchestra to depend on it for their sole source of income for even a portion of the year.<sup>1</sup>

Several conditions are usually implied about a community orchestra. One, the orchestra is basically an amateur group; two, the orchestra is a community project and not the special representative of any person or group; three, due to its nature there are definite limitations on its rehearsal and performance schedule.

The term "civic" is also frequently used in connection with such orchestras. Theoretically, civic orchestras may be professional organizations which use the name of some city. However, in recent times the words "civic" and "community" when applied to orchestras are synonymous.

The term "children's concert" is used to denote a concert specifically designed for elementary school age children. Usually

---

<sup>1</sup> Thompson, op. cit., p. 10.

such a concert has some type of explanation and instruction connected with it. A shorter and lighter type of music is a characteristic of such concerts.

The terms "'music appreciation'" and "'music understanding'" are highly important in this study. According to Webster the word "'appreciation'" usually connotes valuing something justly. The word "'understanding'" means the comprehension of the meaning of something. It would appear that with regard to music both words are necessary. Indeed, it would be difficult to have a true appreciation without comprehension. And in the field of music one would not want understanding without appreciation. Consequently, the term "'music appreciation'" or "'appreciative listening'" connotes not only pleasure, but also an understanding. In this study the terms are used almost interchangeably.

Two terms which at times cause confusion are "'integration'" and "'general music.'" Integration is the process of making whole or one. If one were to integrate art and music, he would unify them or make them one. General music in this work means the music class which presents a cross section of music to the student--singing, listening, music reading, recreational instruments, and other musical activities.

## CHAPTER II

### INDIVIDUAL ANALYSIS OF CITIES

This chapter deals with the status of school-community orchestra efforts in a horizontal manner. That is, it will consider each situation on a broad basis. Before indulging in a discussion of each city, it should first be pointed out that by and large the views of teachers or orchestra officials do not differ substantially from one city to another. There were some variations, but they were minor in nature. When there are opinions held in one city that tend to deviate from those which are expressed in the other cities, they will be noted.

As was stated previously, the six cities in the sample contained many similarities according to United States Bureau of Census data. The population varied from 47,000 to 165,000. The percentage of native-born citizens in the population of each city was approximately the same. All cities have experienced similar increases in population over the past two decades. Each city contains approximately the same amount of industry. The cities are truly communities in their own right with almost all the employed persons working

and purchasing goods in the same city where they reside. All have similar school situations in that they receive nearly the same financial support, and have a similar ratio of parochial and public schools. The community orchestras are similar in nature. They rehearse one night weekly, are organized on a volunteer, amateur basis, and are oriented as a community institution.

It might be well to mention several points which should be kept in mind when evaluating the data presented on the music program in the school system. First of all, it is difficult to make accurate generalizations about the music program in a school system. There can be tremendous variation in the type and amount of instruction between schools within a city. The size of the individual school, for example, can vary considerably, and the size of the school in turn can alter the type of music program.

In evaluating school systems it is sometimes significant to note whether or not the city has a supervisor of music. Without some person who is responsible for coordinating the music program, joint school-community orchestra efforts will have a difficult time being successful. Much of the significance of the supervisor lies in the effectiveness of the person holding that position. In this study supervisors of music had varying effects on the school music program.

In evaluating instruction in the elementary schools it is important to note certain things. First, is the music taught by a music specialist or by the room teacher? All other factors being equal a music specialist is probably to be desired because he or she (1) is better trained for music teaching, (2) is more interested in music, and (3) will teach a uniform length of period. The last point is important. A supervisor may want the room teachers to teach 100 minutes of music a week, but it does not follow that this will be done. Many supervisors freely admit that there are many room teachers who are lax, very lax, about teaching music. The music specialists, on the other hand, teach the amount of time which is stated. Therefore, the amount of time listed under each city must be considered carefully.

With junior high school instruction it is important to note two points. One is the amount of music required of all students. The other is the availability of general music to the students. General music is significant because it is usually taught so that a portion of the class time is devoted to music appreciation. In performing groups the emphasis is upon performance and not appreciation.

A third factor to be noted is the emphasis upon listening in the program of the school. To assist in evaluating this, the availability of recordings is cited. Generally a central library of recordings

is not as good as having the recordings readily accessible in the school building. There is a nuisance factor in borrowing recordings which tends to discourage their use. The total time available for music is significant in considering the emphasis on listening. When the time for music is quite limited, so then is the time for listening experience. In fact, when confronted with limited time, teachers seem to be more inclined to stress singing and activities other than listening. It is significant to note whether or not a city has a prepared course of study. With a course of study the chances of actually having good listening experiences are increased. When there is no course of study, any type of listening program is possible--good, bad, and indifferent.

Finally, the string instruction program of the school is cited. This is due to the positive relationship between school orchestras and community orchestras. Interest in the stringed instruments in schools should assist an interest in orchestras and orchestra music. Of significance is the amount of this type of instruction given the students. Then one should note the numbers of players studying stringed instruments in the city. One should not rate orchestra size too highly because some cities tend to have more and smaller schools than other cities. The city-wide figure when analyzed on a comparable basis with total population is significant.

This report assumes that the quality of instruction and sincerity of purpose is approximately equal from city to city. No attempt has been made to evaluate the quality of instruction. Evaluations of cities with regard to school music programs are made on the basis of the factors already mentioned.

The informants were asked to rate the community orchestra in their city as a performing organization. By this method some indication of performing ability is available. The type of music that the orchestra performs is also some indication of the quality of the orchestra, although a relationship between the difficulty of music and the quality of performance is not necessarily a positive one. In addition, the writer has played in several of the orchestras used in the study. Therefore, statements regarding orchestra quality are based upon these three sources of information listed above.

### City A

City A is the seat of a large state university. The community orchestra has 65 members. It gives three regular concerts each year, one concert for school students, and one "pops" concert in addition to two open rehearsals. The orchestra is definitely amateur in character. It makes no effort to hire well-known outside artists and does not attempt to hire players from other cities unless it is

necessary. The conductor of the orchestra is on the music faculty at the university. He is an experienced musician and conductor and has had a great deal of experience conducting civic orchestras.

The presence of the university in the city is both a boon and a detriment to the orchestra. On the positive side the university supplies the orchestra with much of its personnel. Most of the players and members of the governing board of the orchestra are in some way connected with the university, either as students or as faculty. Also this situation makes it reasonably easy for the orchestra to obtain a high quality of personnel without a large expenditure of money. On the negative side of this situation is the fact that the university maintains a very large and high quality concert series. In addition, it has many fine student music groups such as orchestra, band, opera, and choirs and glee clubs. These other musical performances furnish the orchestra a tremendous amount of competition for audiences. In many ways it is even difficult for the orchestra to schedule performance dates which will not conflict with some event at the university.

The orchestra is financed through private contributions and a small allocation from the city. The city furnishes the money for one "pops" concert in the month of June, which is played in one of the city parks. The orchestra does not charge for its concerts.



It has the use of school facilities for rehearsal and uses the auditorium of the university for most of its performances.

The music department in the public schools is under the supervision of a member of the school of music of the university. She divides her time about equally between the schools and the university. In the elementary schools the room teachers in all grades are expected to teach their own music. They have the regular assistance amounting to one period of twenty minutes each week of a music specialist. In addition to this a music specialist conducts an assembly singing period once a week for the upper elementary grades. The sing usually lasts from twenty to thirty minutes. In all, the school system offers its students in the elementary schools about a hundred to 120 minutes of basic music each week. Since the room teachers are responsible for much of the instruction, this figure can vary considerably. There is a prepared course of study for music on the elementary school level. Books from several elementary songbook series are used.

At the junior and senior high school level there is no required music in any grade. Students may elect general music in the junior high schools. On the junior high school level the program varies somewhat from building to building. The music teachers

in the junior high schools meet to discuss curriculum and to work together to keep the program somewhat similar.

The music teachers feel that they place considerable emphasis upon listening experiences, especially in the elective general music classes. The junior high schools possess what is termed by the supervisor "large" record libraries. No exact figures were available. The elementary schools make use of a large circulating library of recordings which is maintained by the school system.

The school system has an active stringed instrument program. The students are started on stringed instruments in the fourth grade and given two periods of instruction lasting thirty minutes. For those elementary students who have studied a year the two periods are split up. One is an advanced class and the other consists of ensemble playing. There are 110 elementary students studying stringed instruments. The junior high school orchestras vary between sixty and seventy players. The high school orchestra numbers about 45 or 50.

As for the school-community orchestra relations, the orchestra in City A has been quite active. It has maintained children's concerts for about seven years. It attempts to create interest in and to do some of the preparation for the concerts through the device of a music information contest. The students are prepared for the

contest by the orchestra conductor who presents his material over the radio. At the concert the contest winners are announced and asked to appear on the stage as an honor for their efforts. The children's concert covers, in addition to the children in the city, all the children from the several schools in the county. The year this information was being obtained, this orchestra was trying one concert for junior high school students. The conductor of the orchestra felt that educational objectives are the most important for the orchestra in its situation. He felt that it cannot compete as a music organization with those maintained by the university and those on its concert series. Therefore, he stated that the orchestra should be an instrument of music education to the students in the schools and at the same time provide avocational experience for those adults who play in the orchestra. In this city there is also a youth orchestra for teen-age students from the city and surrounding areas.

The program presented by the orchestra tends to be not too serious. The orchestra plays such music as "Invitation to the Dance," by von Weber, "Prelude to Act III of Lohengrin," by Wagner, "Merry Wives of Windsor," by Nicolai, and usually one symphony a year. There is little modern music performed by the group.

City B

There is no college or university in City B. Some of the individuals made wealthy through the local industries have shown interest in the city and have donated money for schools, parks, and hospitals, but their contributions to the orchestra have not been so generous.

The orchestra has about sixty members. It presents four concerts a season plus two "pops" concerts. The orchestra maintains rather strictly an amateur status. It does not employ outside musicians as soloists or orchestra members unless necessary. It uses about ten to fifteen high school students. City B and City D were the only cities to use any number of high school students in the orchestra. The orchestra also sponsors an amateur solo contest, and has the three winners play a concerto movement with the orchestra. The conductor is employed on a full-time basis as a time study engineer in a factory, although he is a graduate of a school of music. He directs the orchestra for a very small salary. His wife is the concertmistress of the orchestra.

There has been some criticism made of the orchestra by members of the community who are musicians. They state that the quality of the orchestra is only a little better than that of most

high school groups. Even though the orchestra was founded over fifty years ago it has not succeeded in getting the interest and participation of many of the musicians who reside in the community. Usually the orchestra in City B can attract a fair-sized audience (about a third of the seating capacity of the auditorium which will seat about 1500 persons). The city does not maintain any major concert series. Thus the orchestra does not have a great deal of competition in attracting people to its concerts.

This orchestra has the smallest budget of the six studied. It is maintained very largely through sale of tickets, especially to the "pops" concert. It uses the school facilities for rehearsals and for performances.

The music department in the city's school system has within the last few years had a supervisor of music. He devotes about half his time to supervisory work and the other half to actual teaching of instrumental music. The room teachers in the elementary schools teach their own music. There is only one music specialist for all the sixteen elementary schools. The specialist tries diligently to be in each building once a week. Her service is more that of consultant rather than a supervisor. She helps the elementary teachers who request assistance and teaches those teachers who voluntarily attend training sessions. The music specialist hopes to

have the children receive 100 minutes of music each week, but realizes that this objective is seldom realized. Books from several songbook series are used.

On the junior high school level general music is required of every seventh grade student one period a day for thirteen weeks. In the eighth grade music is elective. All elective music consists of performing groups with no general music being available. There is a book of suggested units in junior high school general music which the teacher may follow if she so desires. There is no other type of course of study for the school system.

The individual elementary and junior high schools contain very few recordings. However, there is a large record library in connection with the school system's audio-visual center which is available to all teachers. The teachers offer what listening experiences they can with the limited time at their disposal. Usually one period out of five is devoted to listening work in the junior high school general music class.

Instruction in stringed instruments is begun in the fourth grade with classes meeting twice a week for thirty minutes. In the entire city there are about 70 to 75 stringed instrument players in the elementary schools. The junior high school orchestras

average between forty and fifty musicians, and the high school orchestra numbers about forty-five.

There is very little cooperation between the school music program and the community orchestra. Furthermore, neither the music supervisor nor the conductor of the orchestra appear to be very interested in working together at the present time. There are no feelings of animosity between them, however. Part of the problem in this area stems from the fact that the quality of the community orchestra is not of a type to elicit the interest of the school music personnel.

In general the community orchestra in City B performs quite light programs. In other words it plays a considerable amount of what might be termed "pops" music. Only a few times in recent years has the orchestra attempted to perform a whole symphony.

### City C

The orchestra in City C is made up of about eighty-five members. It presents six concerts each year. Included in this number is the Christmas concert, of which one-half is devoted to music which would especially interest children. Over 60 percent of its membership is unionized. The orchestra is considered to be excellent, and is regarded very highly by the musicians in the

surrounding areas. It makes some serious attempts to be professional, as it employs at least one "big name" artist each season. For instance, Roberta Peters and Artur Schnabel have recently been guest artists. The conductor of the orchestra commutes from Chicago weekly, where he is the conductor of a large university orchestra and another community group in Chicago. He has been the conductor of the orchestra in City C for the past 21 years.

The presence of the colleges in the city has had some influence on the city as a whole, especially in the school system. However, the city or colleges do not maintain an extensive concert series. The concert series is of very high quality but the programs are not numerous. Therefore, it does not furnish the orchestra with an undue amount of competition. The orchestra concerts are very well attended. It has been calculated that on the average 1,500 to 1,800 persons will be present at each concert. Also of much interest to the study is the fact that around 300 to 500 teen-age students usually attend regular orchestra concerts.

Informants agree that much of the success of the community orchestra in City C is due to the personality of one person. She is the person who conceived the idea of the orchestra some thirty-four



years ago and served as its business manager from that time until 1953. To give some insight into the belief and attitude of this woman, the following section is quoted from the twenty-fifth anniversary program:

The first concert was held in December, 1921, at the Masonic Temple, and we used that auditorium until 1926. The first number on our first program was the Phedre Overture by Massenet.

I now quote from Mrs. . . . "The first concert was well received, although I went home and shed bitter tears, thinking of the many bad spots. It seemed almost hopeless--then I determined that the next concert would be better, that we would have a better symphony orchestra. We had more rehearsals, worked harder, and the next concert was better." That has been the spirit that has made the idea such a success.

As to the business end of our orchestra the first year: Our business manager, Mrs. . . . , sold all the tickets, had programs printed, and attended to practically all the other many details which were absolutely necessary. A great help to us during the early years was the fact that Mr. . . . , then music critic of the Gazette, took a great interest in our efforts. There was much to criticize and little to commend in those first concerts, but he was wise enough to know that a group such as ours needed encouragement and he was kind in his reviews, mentioning the few good things, and asked for the support from the public. His reviews and the loyalty and support of the music-lovers who came to our concerts regularly, poor as they were, account in a large measure for our success today.<sup>1</sup>

It is of interest to note that Mrs. . . . in the early days of the orchestra sought to integrate its work with the schools. For

---

<sup>1</sup> Program notes from Twenty-Fifth Anniversary Concert Program, October 14, 1945, p. 11.

example, she went to the president of one of the large paper processing firms and asked that he make a contribution to the orchestra budget for the purpose of giving free tickets as an award to deserving school students. Her request was granted and a certain number of free tickets were given by the music teachers of the schools to deserving students. In addition, she did much to promote the concerts by publicity in the schools and even had the school teachers sell tickets to the orchestra concerts. These practices of the free tickets and the teachers selling tickets are no longer carried on, partly because the orchestra found that it was no longer necessary and partly because the school board has since prohibited the sale of tickets to events not sponsored by the school system.

The school system has enjoyed the benefit of a music supervisor for at least the past nine years. He is a strong leader and highly recognized in professional circles. The school music program is a highly articulate one with much emphasis on all phases of music. It is the belief of the school system that even the high school bands, orchestras, and choirs are not only performing organizations, but also music classes in a broad sense.

In the elementary schools the room teachers are expected to teach their own music from kindergarten through the second or third grade. (The latter figure varies from school to school.) The

kindergarten and first grade children receive fifty minutes of music each week, the second graders a hundred minutes a week, and starting in the third or fourth grade the students receive 150 minutes of music each week. Teachers of kindergarten, first, second, and sometimes third grade receive a limited amount of supervision and assistance. The supervisor acts as both a supervisor and a consultant on this level. In the third or fourth grade a music specialist assumes the responsibility for all the music instruction. The music course becomes not only the basic vocal music type of training, but an integrated vocal and instrumental course taught by the same teacher. The students are all given exploratory experiences on instruments in the elementary schools. Several songbook series are used.

In the seventh grade all students are required to take general music for two and a half periods each week. In eighth grade all students are required to take one period of general music each week. In junior high school the students begin electing music classes. There are several options available to them. The students can take choir and general music, or choir and instrumental music, and other such arrangements. In ninth grade the students may elect general music for five periods a week.

Much emphasis is placed on listening experiences by the music teachers of this city. The school music department has a very complete course of study which has been published and is available to the public. The music program, therefore, varies little from school to school. The course book refers frequently to listening and appreciation work. The record libraries in the individual schools are rather small. However, there is a large circulating library operated by the school system which they borrow from for instructional purposes.

Because of the unusual nature of the music course in the upper elementary grades, a very large number of children, about 500, study stringed instruments. The time spent on this level consists of one class lesson and two or three group meetings a week. In the junior high school the orchestras vary between 45 and 50 players. The high school orchestra, which has yet to feel the effects of the elementary program, numbers about sixty players. The reason that the size of the high school orchestra is smaller than might be expected is the presence in the city of another large high school operated by the college.

It is significant to note that the music teachers in this system not only have a very desirable situation at this time, but also have a great many ideas and aspirations for the future. This fact was more

evident in City C than in any other city in the study. The reason for this probably lies in the fact that this city has accomplished much, and the successful experience has given birth to new ideas for educational concerts.

The orchestra is financed through ticket sales and private contributions. It has a large budget for a community orchestra, and this past year it amounted to \$13,000. It pays much money for "big name" soloists--as much as \$2,500 for one night. The orchestra uses school facilities for rehearsals and performances.

Many of the school teachers play in the symphony and two of them are on the governing board of the symphony. The orchestra also maintains a youth orchestra which gives at least one performance of its own each year.

In general a rather high quality of program is performed by this orchestra. It will perform works that are somewhat unusual for community orchestras. For example, such works as "Cavalleria Rusticana" by Mascagni in concert form, with soloists and selections from the "Damnation of Faust" by Berlioz are presented in concert form. The orchestra also performs some modern works.

The members of the orchestra feel that the community as a whole supports the orchestra and takes pride in its work. They

feel, and it is apparently justified, that the orchestra has won a place in the hearts of the people in City C.

#### City D

The orchestra of City D consists of 55 members. It presents three concerts a year, but no special programs for children. Due to the shortage of local orchestra talent it is necessary to hire a great many outsiders to play in the concerts. The orchestra usually uses soloists but does not attempt to hire "big name" artists. The conductor of the orchestra commutes weekly from another city. He is a conservatory musician who has previously taught for many years in a small college. He has been the conductor of this orchestra for the past five years.

The city does maintain a concert series, but it is not a large one and does not furnish competition for the community orchestra. The attendance at most of the orchestra concerts is only fair. There is no senior college in or near the city.

The situation in City D differs from that of City C in that it lacks an active program. The absence of some person or group really interested in pushing the idea is the major explanation for the difference. The present position of leadership is in the hands of an amateur bassoonist who is interested in having an orchestra so that

he may have some place to play his bassoon. He is not interested in organizing or promoting groups to raise money or to form the necessary organizations for a community orchestra. In fact, he has been attempting for several years to find some group or person who would take over this responsibility. To date he has not been successful in keeping, for more than one or two years, any group to promote and maintain the orchestra. The orchestra does not have a stable history, as it has been necessary to reorganize it several times. The last complete reorganization took place five years before this study was made.

Strange as it may seem, the financial situation of the community orchestra in City D is rather good. Most of its money comes from contributions by individuals and businesses, and it earns some funds through the sale of tickets.

The school system has no supervisor on either the secondary or elementary levels. On the elementary level there are two music specialists who work in conjunction with the room teachers in providing music instruction. The music specialist is able to reach each room in grades two through six once a week for about thirty minutes. The room teacher is then expected to give the students another fifteen minutes a day. Hence the total time theoretically

spent on music is ninety minutes a week. The city uses a recognized songbook series.

In junior high school music is entirely elective. There are no general music classes. The students elect or are selected for such classes as girls' chorus or band. Occasionally time is given in vocal groups for music appreciation. This, however, depends upon the individual teacher. The program is similar in all the schools of the city. Just this year the teachers in the junior high schools have prepared a course of study outline in music.

The record library varies much from school to school. Most schools have a very small library. Again, this depends upon the teacher, as was exemplified by one junior high school music teacher who spent over \$250 on recordings in one year. Unfortunately the city has no central record loan service operated by the school. The limited amount of records within each school is all that is available.

String instruction is begun in the fourth grade. The classes meet once a week for thirty minutes. There are about 75 students in the elementary schools studying strings. The orchestras in the junior high school have about forty players. The high school orchestra is about the same size.



Generally, the orchestra plays a rather serious program. In the past two years, it has performed such works as the Fifth Symphony of Beethoven, 'Polovetzian Dances' by Borodin with the civic chorus, and Brahms' Second Symphony

### City E

The orchestra of City E consists of 75 members. It is largely an amateur group as the number of unionized musicians is very small. There is no attempt to hire 'big name' soloists, and much of the time the orchestra uses local talent for soloists. Usually the attendance at concerts is just fair with about a third of the 1,500 seat auditorium being filled. Each year the orchestra presents four concerts and two children's concerts. The two children's concerts occur on the same afternoon, one following immediately after the other. Near the city is a large state-supported university. The conductor is a member of the music department at that university. He has been conductor of the orchestra for about the past 15 years.

The nearby university runs a very large and extensive concert series. The presence of the concert series and the presence of high quality music groups connected with the university furnishes the community orchestra with some very serious competition. In fact the city at one time maintained a concert series of its own

which has had to be discontinued because of the lack of interest in it.

The music department of the schools has no over-all supervision. In the elementary schools there is a supervisor of music who with one assistant attempts to help the room teachers teach their own music. The supervisors can only hope to be in each of the 27 buildings (370 rooms) once a week. The room teachers are requested to have music 100 minutes a week, although this objective is seldom realized. The service of the music specialist tends to be that of a consultant rather than a supervisor because of the large number of rooms involved. Several of the songbook series are used.

At the junior high school level there is no required music. In most of the junior high schools there is no elective general music. All the music instruction consists of elective performing groups such as glee clubs and bands. There is no coordination of schools at this level, and no course of study.

The record libraries at the individual junior high schools vary, but most seem to be reasonably well equipped. For instance, one large junior high school had about 150 records in its library. The elementary schools use records on a loan basis from the city's audio-visual center.

Instruction in stringed instruments until two years ago was very limited. Some of the junior high schools had stringed instrument instruction of sorts, but it was usually taken care of after the needs of the bands had been met. Less than two years ago the first classes in stringed instruments were started on an experimental basis in the sixth grades of several elementary schools. The plan has been successful to the extent that another stringed instrument teacher is being added to enlarge the program. There are about 115 elementary students studying stringed instruments. The amount of instruction they receive varies from school to school, but usually amounts to two periods of thirty minutes each week. Instruction begins in the sixth grade. The orchestras in the junior high schools number about 30 to 35 players of which less than half play stringed instruments. Only one of the city's three high schools has an orchestra, and that one numbers about forty players.

The orchestra is financed largely by private contributions, and the adult education department in the city does furnish around three hundred dollars a year to the orchestra budget. Each member of the orchestra is paid at the rate of \$10 a concert. The public is not charged admission for the concerts, which are held on Sunday afternoon.

The two children's concerts which are given on one afternoon during school hours reach all the sixth grade students in the

public schools of the city and surrounding areas. There is a high degree of cooperation between the elementary music supervisor and the conductor of the orchestra. The elementary music supervisor is the announcer at the concert and has some voice in the selection of music. It is interesting to note that the elementary music supervisor, while she was president of the symphony board, instigated the children's concerts. Although the cooperation is rather high at the elementary level, at the secondary level there is almost no cooperation between the school and the orchestra. The lack of cooperation on the secondary level is probably due to the lack of supervision and coordination in the school music program. The orchestra maintains no youth orchestra. However, the local university has established a youth orchestra which is open for students in the high schools of the area.

For a community orchestra, the orchestra in City E usually presents a fairly serious program. For example, in recent years such works as Hanson's Symphony No. 2 and Brahms' Symphony No. 4 were presented. There were, however, the usual selections of orchestra pieces such as "Russlan and Ludmilla" by Glinka and "Les Preludes" by Liszt. Nevertheless, the conductor has been criticized, and even had board members resign, because of the charge that his selection of music was too heavy.

City F

The orchestra of City F is made up of about seventy-five players. It presents four concerts each year in addition to the "family" concert. All the concerts are held on Sunday afternoon. The orchestra tries diligently to be a truly community orchestra. It hires no outside players unless it is absolutely necessary. Also, it does not hire "big name" soloists but rather uses local talent and other soloists from around the state. The conductor of the orchestra is employed on a full-time basis as a supervisor of music in the public school system. He also heads the entire community music association which has received considerable recognition in the past for its excellent quality of community music. The conductor, a former symphony musician, has been in this position for about six years.

The city has some concert series on its own, but it is not as active as the concert series in either City A or City E. Therefore, its competition with the orchestra is not a serious matter. The city has for about thirty years had a favorable reputation for music on the community level. In addition to the orchestra, the community music association includes a civic band, a civic opera company, a community chorus, and a record loan library.

The orchestra budget is maintained almost entirely by contributions from the local community chest. In addition to these funds, the orchestra receives a small grant from a private foundation. It is not necessary for the orchestra to pay the conductor for his services as his salary from the city school system is expected to cover that activity. The orchestra does not charge for concerts; however, a collection is taken during the concerts. The orchestra is given the use of school facilities for rehearsal, and the use of a large city auditorium for performances.

The room teachers in grades one through three of the elementary schools are expected to teach the music. The supervisor recommends that they spend 100 minutes a week on music. The supervisor can visit the rooms in these early elementary grades only infrequently. Starting with the fourth grade a music specialist assumes the responsibility for the instruction. Generally the music specialist can spend about twenty minutes a day, or 100 minutes each week with each room.

In junior high school music is required of all seventh and eighth grade students for two and a half hours a week. In ninth grade students may elect a general music class. In the seventh

and eighth grades students may take both the required general music and elective instrumental or vocal music. The program varies little from building to building as there is a prepared course of study on the junior high school level.

There are adequate record libraries available in the individual junior high schools. The elementary schools have the recordings that go with the songbook series. Other recordings are available on a loan basis not from the school system, but rather from the local community music association.

About five years ago the city schools began earnestly to build up a stringed instrument instruction program. At the present time there are about 450 elementary students studying stringed instruments. Instruction begins in the fourth grade, and classes meet twice a week for half an hour. In the junior high schools the orchestras number approximately 50 to 55 players. Since the rebirth of the string program occurred only five years ago, its effects have yet to reach the high schools. One of the city's high schools has no orchestra, and the other has an orchestra of about 55 players.

Since the orchestra conductor is also the music supervisor, there is a high degree of integration between the school and the community orchestra. The "family" concert, which is actually a children's concert to which parents are also invited, is very extensively prepared for by the school music teachers. In connection with the concert, the children are organized into "Know Your Music Clubs." The students are tested in school on the material that the orchestra will play and on other questions about music. The child must have a certain grade before he can become a member of the club. The questions on the test are not at all easy. For example, the questions on one number in the concert are listed on the following page. The "family" concert is also expected to include children in seventh and eighth grade as well as sixth grade. The attendance at this concert is good.

In general the orchestra presents a moderate type of program. At one of its concerts this past year it performed "La Forza del Destino" by Verdi, in concert form with singers, and "Matinées Musicales" by Britten. At another concert it performed the Messiah by Handel with the civic chorus. The orchestra also accompanies the civic opera which is given each year.



## KNOW YOUR MUSIC CLUB BULLETIN

QUESTIONSANSWERSThe Barber of Seville OvertureGioacchino Rossini

- |  |  |
|--|--|
| 1. How many operas did Rossini write?  | 1. Over 40                                     |
| 2. How long did it take him to write "The Barber of Seville"?  | 2. 13 days                                     |
| 3. What was the original name of the opera?  | 3. Almaviva                                    |
| 4. What happened to the original overture?   | 4. It was lost                                 |
| 5. What instrument did his father play?  | 5. Trumpet                                     |
| 6. How old was Rossini when his parents began to travel and leave him alone?   | 6. 4 years old                                 |
| 7. As a young man how did he earn his living?  | 7. He sang in churches and played in theatres. |
| 8. The great volume of his production up till the time he was 37 gave promise of a still greater future. How many compositions did he write in the 39 years that followed? | 8. 2   |
| 9. What work by Rossini is well-known as a radio theme song?   | 9. William Tell Overture                       |
| 10. What kind of opera is "The Barber of Seville"?   | 10. Comic                                      |

### Pertinent Factors

An analysis of the data collected on each city which has been described and presented in Table I, elucidates certain significant differences related to circumstances and results. There are some points which should be emphasized and explained further. Conclusions as to why there are differences between cities in the area of this study may then be more clear.

A factor that merits special consideration is the presence or lack of serious competitive concerts for the community orchestra.

It was found that where community orchestras have to face the competition of a professional concert series they have difficulty in drawing an audience of an appreciable size. This is quite evident in Cities A and E. Both orchestras have much difficulty in interesting people in their efforts. They have this problem in spite of the fact that their playing quality is at least equal to that of the other orchestras in the study. Neither city appears to have overcome the problem created by the competing concert series.

It becomes clear as one studies the results of the data for these cities that there exists a strong interrelationship between the activities of the school music program and the efforts of the community orchestra. This interrelationship manifests itself more

clearly at the secondary level than at the elementary. When one compares the numbers of teen-age students that usually attend orchestra concerts in one city with the number that usually attends in another, and the amount and type of school music program in each of the same two cities, a certain positive relationship between attendance and program is apparent. In other words, a positive relationship generally exists between the type of school music program and attendance at community orchestra concerts. When good attendance at these concerts is observed, one can be reasonably sure that the school system in that city emphasizes a broad music program for all students. It is only logical that if the music instruction has been effective, it would manifest itself in appreciation and understanding of music which in turn becomes evident in concert attendance. For example, City C draws many more school students to its orchestra concerts than other cities. This success can partially be attributed to the fact that the school music program is articulated and integrated to listening and performing. The students receive above average amounts of general music, a strong basic music program in the elementary schools, and the string instruction program is very active. On the other hand, in City D, where teen-age concert attendance is very low, one finds no music supervisor,

little integration or articulation, and only modest efforts in string instruction.

This relationship is further substantiated by the conclusions of Peter Donnelly after a study of community music. He says,

"This means then that to a large degree the community depends on the school music program for its impetus. Good school music is very important to the success of the community music program."<sup>1</sup>

Another fact that seemed to be indicated in the study is the need for some individual to be sincerely interested in the success of the orchestra. This person must be willing to endure some of the thankless tasks that will be forced upon him or her, and at times undergo criticism and discouragement. Several of the orchestra conductors complained that social ambitions are the principal reason for some persons' interest in the orchestra. Therefore, it is important that persons primarily interested in the welfare of the orchestra hold positions of leadership in its organizations. Again it was City C that enjoyed most the benefit of such a person.

Finally, the situations in the various cities studied indicated that the quality of the orchestra had much to do with attracting both

---

<sup>1</sup> Peter J. Donnelly, "Community Instrumental Music in Selected Areas of Southern California and its Relation to the Schools," unpublished master's thesis, University of Southern California, Los Angeles, California, 1949, p. 4.

adults and students to concerts. Good orchestras have a much better chance of drawing an audience than those which are not so good. Also, good orchestras have a way of attracting good players to the city. Occasionally a fine instrumentalist will tire of life in a large city like Chicago or Detroit and seek a place where he can still play and take life a bit more leisurely. The orchestra in City C has attracted such persons.

As in other areas of human endeavor there is no one cause for the particular success or lack of success of a community orchestra. Rather, it is many factors operating in relation to one another. The cause of the apparent superiority of the school-community orchestra situation in City C has resulted from the effects of the school music program, the quality of the orchestra, its ticket and seating arrangements, the devoted efforts of an individual, and possibly several other factors which are not included in this study.

TABLE I

SELECTED PRACTICES AND CONDITIONS OF THE COMMUNITY  
ORCHESTRA IN RELATION TO SCHOOL MUSIC PROGRAM  
IN SIX MICHIGAN CITIES, 1954

Practice or Condition
Number of children's concerts each year . . . . .
Degree of cooperation between school and community orchestra on children's concert . . . . .
Number of special concerts for teen-age students . . . . .
Approximate percentage of potential student audience attending regular concerts** . . . . .
Approximate number of teen-age students usually attending regular orchestra concerts . . . . .
Degree of cooperation between school and community orchestra at junior and senior high level . . . . .
Community youth orchestra . . . . .
Type of financial support . . . . .
Conductor of orchestra resides in community . . . . .
Serious competition with concert series . . . . .
Charge for concerts for adults . . . . .
Usual concert attendance by adults . . . . .
Type of program usually performed . . . . .
Quality of orchestra . . . . .

\* One-half of annual Christmas concert is devoted to music of special interest to children.

\*\* The following method was used to obtain the potential audience figure: According to the U. S. Bureau of Census, 5 percent of the total population attend school in grades 9-12. This figure is divided by the number usually attending concerts, to determine the

TABLE I (Continued)

City A	City B	City C	City D	City E	City F
1	0	1/2*	0	2	1
some	/	much	/	much	very much
1	0	0	0	0	0
3%	1.4%	14%	1%	0.5%	1.8%
75***	35	300-500	20-30	20-30	150
some	little	much	little	little	some
yes	no	yes	no	no****	yes
contri- butions	tickets, contri- butions	tickets, contri- butions	tickets contri- butions	contri- butions	Community Chest
yes	yes	no	no	yes	yes
yes	no	no	no	yes	no
no	yes	yes	yes	no	no
350	500	1800	400	400	800
light	very light	somewhat serious	serious	somewhat serious	moderate
average	fair	excellent	average	good	good

percent of potential audience. Students in grades 7 and 8 are not counted in the potential audience, because they are usually considered too young to attend evening concerts.

\*\*\* The figure does not account for attendance at special junior high concert.

\*\*\*\* University nearby maintains youth orchestra.

TABLE II

SELECTED PRACTICES AND CONDITIONS OF SCHOOL MUSIC  
PROGRAM IN SIX MICHIGAN CITIES, 1954

Practice or Condition
Supervisor of music . . . . .
Teacher of music in grades four through six . . . . .
Amount of supervision in elementary grades . . . . .
Required general music in seventh grade . . . . .
Required general music in eighth grade . . . . .
Elective general music available in junior high school . . . . .
Possible combinations for students of general music and performing group in junior high school . . . . .
Recordings available in junior high school . . . . .
Recordings available in elementary schools . . . . .
Number of students studying elementary strings . . . . .
Membership of high school orchestras . . . . .
Quality of music program in terms of this study . . . . .

\* Figures were adjusted to a city of 50,000.



TABLE II (Continued)

City A	City B	City C	City D	City E	City F
yes	yes	yes	no	no	yes
room and specialist (20 min.)	room	specialist (150 min.)	room and specialist (30 min.)	room	specialist (100 min.)
some	little	some	some	little	some
none	5 hours 13 weeks	2-1/2	none	none	2-1/2
none	none	1	none	none	2-1/2
yes	no	yes	no	no	yes
no	no	yes	no	no	yes
many	circulating library	circulating library	few	some	many
circulating library	circulating library	circulating library	very few	circulating library	circulating library
125*	70-75	490*	75	65*	140*
65*	45	60*	40	25*	20*
good	fair	excellent	fair	poor	very good

## CHAPTER III

### EXISTING PRACTICES AND CONDITIONS

A major consideration of this study is the determination of the existing practices and conditions of school-community orchestra efforts to achieve music understanding. This chapter is an analysis and survey of the six cities reviewed in the preceding chapter to determine what is being done now in relation to the problem. The chapter utilizes as a basis for analysis the factors related to children's concerts and youth concert attendance which were mentioned in Chapter I.

#### Children's Concerts

The first question to be considered is the number of children's concerts given by the community orchestras included in this study. Of the six orchestras examined in the survey, three gave what may be termed a children's concert according to the conditions stated in Chapter I. A fourth city, City C, has a Christmas concert, of which the first half is devoted to music primarily of interest to children. No narration or group singing is used, however. Since

some of the concert is specifically for children, it will be included in the group of children's concerts for purposes of analysis. City E gives two children's concerts a year, one after another on the same afternoon. It is necessary for this city to give two concerts in order to include all the children in the sixth grade. Cities B and D give no type of children's concert whatsoever.

The concerts are financed in several ways. Of the four cities that do give children some type of concert, three finance them from their regular orchestra budget. Each one of these cities apportions about one-fifth of its budget for educational purposes. City E finances its concert through a direct donation from a local department store whose contribution covers the entire amount necessary for the concert.

The ticket arrangements for the children's concerts follow closely the method of financing. In three of the four cities that give special programs for children there is no charge for the concerts. In City F, students are given free tickets to encourage attendance. In City C, a charge of ten cents is asked of each student who attends.

The time that the concert is held is a much more important factor than may be realized. It is important because the time of day it is held partly determines which children can and do attend

the concert. Concerts held during school time can affect all the children in the elementary grades involved. On the other hand, concerts which are held out of school will usually get a relatively small percentage of the children. In many cases the children, because of the effort it requires, will not attend when the concert is held outside of school hours. Therefore, it seems that any system which seeks to reach all the children of the school will necessarily have to have the concert during school time.

Having the concerts during school time also involves the problem of transportation. When concerts are held during school time, the school is responsible for the transportation of pupils to and from the concert. This creates for the school system a problem which can be quite serious.

Of the four cities that do give special concerts for children, two hold them during school time. In City E the second of the concerts does run beyond the end of the school day, but the school still takes the responsibility of seeing that the children are able to get home safely. Cities C and F hold concerts on Sunday afternoon.

One of the practices sometimes used to improve children's concerts is the limiting of the concerts to certain grades. In Cities A and E concerts are limited to upper grades with City E inviting sixth graders only. In Cities C and F, where the concerts are held

on Sunday afternoon, there is no possibility of limiting grades. The most important reason for limiting grades is the fact that not all the children in the entire elementary school of the city can be seated in the auditorium at the same time. However, many of the directors and supervisors of music did mention that they felt they could better plan a program and conduct a concert for a more homogeneous group.

The instructional efforts made at the concert were largely limited to explanations and demonstrations. In most cases these efforts were explanations of the character of the music and other significant details about it, and definitions and explanations of instruments. Three of the four cities have explanations or definitions in conjunction with their children's concerts. In two of the three cities the conductor himself makes the explanations and announces the numbers. The third city has the elementary music supervisor announce the program.

There seems to be little disagreement upon the length of the children's concerts. In no case did the length of the concert vary out of the range of 45 minutes to one hour and 15 minutes. The average time was about one hour.

It is rather hard to generalize about the program used. In most cases compositions were selected that were short, simple, and often programmatic. In the case of City F the program was somewhat

more mature than in the cases of the other three cities, because of the presence of junior high school students at the concert.

Listed below are five programs of music played at children's concerts by community orchestras used in this study.

#### PROGRAM

To a Wild Rose	MacDowell
The Merry Wives of Windsor Overture	Nicolai
Turkey in the Straw	arr. David Guion
Eine Kleine Nachtmusik	Mozart
--First Movement	
Album for the Young	Robert Schumann
--Woodwind Quartet	
Concerto in A Major (Piano)	Mozart
--Allegro Movement	
Michigan, My Michigan	Malloch-Meissner
--group song	

#### PROGRAM

This is the children's half of a concert.

Fantasy on a Christmas Carol	Anderson
Trumpeter's Lullaby	Anderson
Waltzing Cat	Anderson
Syncopated Clock	Anderson
Thunder and Lightning Polka	J. Strauss

#### PROGRAM

Don Giovanni Overture	Mozart
Minuet and Farandole	Bizet
--from 'L'Arlesienne' Suite No. 2	
Cello demonstration	

Elegie	Fauré
Piano Concerto No. 2	Rachmaninoff
--Finale	

## PROGRAM

Prelude to Act III of "Lohengrin"	Wagner
The Instruments Perform	arr. Dalley
Requiem for Three Young Cellists and Orchestra	Popper
Roumanian Dances	Bartok
Album Leaf	Wagner
Invitation to the Dance	von Weber

## PROGRAM

The Barber of Seville Overture	Rossini
Symphony No. 94--"The Surprise"	Haydn
Concerto for French Horn	Mozart
Air from Suite No. 3	J. S. Bach
Flower Song from "Carmen"	Bizet
Bugler's Holiday	Anderson

Probably more important than the particular programs selected, for the purposes of this study, are the reasons why and how the particular pieces were chosen to be played at a children's concert. In all cases it was the conductor of the community orchestra who had the primary voice in the selection of the music. In two of the four cities the conductors submitted the prospective program to the school music teachers for approval. In the third city the conductor of the community orchestra is also the supervisor of

music in the public schools. In the fourth city no attempt was made to seek the approval of the school music staff.

In general, the conductors of the orchestras were somewhat vague as to their reasons for selecting music for children's concerts. The conductors' first comment most often seemed to be, "I just thought the children would like it." However, the conductors did mention the following three reasons for the selection of music. First was the selecting of music that would suit the ability of the orchestra both as to the difficulty of the work and the rehearsal time required to prepare the work for performance. In fact, the problem of rehearsal time was one of the most frequently mentioned reasons. A second consideration was fitting the particular subject or length of a number to a program. Sometimes, though not often, children's concerts are built around a theme such as "Music of Foreign Lands," "Music for Fun," "Music of the Dance," et cetera. In an attempt to keep the program at a certain length, numbers were sometimes selected because they were long or short enough to suit the over-all demands of time. A third consideration, which was mentioned only once but was highly important in the particular city, was the availability of recordings. If recordings were not available with which to prepare the students, then the number was not used. Recordings had to be available for all the numbers played on the children's concert.



In three of the four cities that give children's concerts, there was an attempt made to have the members of the audience participate in the concert. The technique most often used for gaining audience participation was massed singing. The Golden Book of Favorite Songs was used in all three cities, probably because the book has been orchestrated.<sup>1</sup> Also of some interest would be the fact that during the past few years all three cities have used the song "America" in massed singing. Another participation technique was having the winners of a quiz on music concerned with the children's concert appear on the stage to receive recognition. In this case the children were tested over the material they had studied for concert preparation, and the winners were announced at the concert. Another technique used in City E several years ago was the playing of a composition by a student composer. The limitation to this type of participation is obvious.

No city in recent years has attempted to build a children's concert around a particular theme, such as "Music of America" or "Rhythm in Music." Some of the music teachers and conductors of the orchestras mentioned that they felt this practice tended to detract from the music.

---

<sup>1</sup> The Golden Book of Favorite Songs, revised edition, John W. Beattie et al., eds. (Chicago: Hall and McCreary Co., [n.d.]).

All of the eleven teachers who have had experience with children's concerts and teaching music in the elementary schools claim to have done some preparation in connection with the children's concert. The average time of preparation for the concert was about one hour of class time. Some teachers allowed as little as fifteen minutes for concert preparation, while at the opposite extremes some spent more than two hours of class time in preparation for the concert.

The preparation given by the school teachers in every case included some discussion of the concert and what was to be heard. The term "discussion" in this case included such activities as talking about the coming event, what the children were to hear, something about the composer, and program notes on the music. Playing recordings and recognition of themes was mentioned by three-fourths of all the elementary music teachers, and explanations of instruments and instrument families was stated by about one-half of the teachers. One teacher discussed composers, another cited concert manners, and a third teacher commented that she had the students draw pictures to illustrate certain points about the program.

The supervisors of music often send information sheets on the concert music to the room teachers and music specialists. Below

is an example of the notes given the teachers on "The Barber of Seville Overture."

THE BARBER OF SEVILLE OVERTURE

Gioacchino Rossini

Rossini was born into a musical family in the town of Pesaro. His father was a trumpeter and his mother was a singer. Because they had to tour with an opera troupe, Gioacchino was left alone a great deal from the time he was four. At a very early age he received instruction in piano and voice. As a young man he sang in churches and played in theatres to earn his living.

Rossini became one of the greatest composers of the 19th century and wrote over forty operas including "The Barber of Seville" and "William Tell." Young TV viewers and radio listeners recognize melodies from the latter as the "Lone Ranger" theme song. The opera "The Barber of Seville" was written in the short time of just 13 days, which shows the amazing genius of the composer. The original overture, the opening or introduction to the opera, was lost, and it was only after the present overture was written and the name was changed from "Almaviva" to "The Barber of Seville" that it became one of the most popular comic operas ever composed.

Rossini was the only great composer who stopped his creative work in the prime of his life. During the 39 years he lived after age 37, he wrote only two important works, his Stabat Mater and Petite Messe Solenne.

Follow-up efforts were reported by all of the music teachers in the elementary schools, although a few mentioned that they did not follow up every concert. The length of time given for follow-up effort varied from almost nothing to about one hour with the average time being fifteen minutes. Again, the most common follow-up activity was what the teachers termed "discussion." This usually

consisted of a question and answer period and an attempt by the teachers to gain the reactions of the children to the concert. Only one teacher mentioned any such integrating activities as writing letters or stories. There was little relationship of the concert experience to other materials used in music class. Seemingly there was very little effort made in the way of a planned, comprehensive, integrated follow-up effort.

The role of the music specialist at the children's concert is usually that of a performer. The vast majority of the music specialists contacted in this study were members of the community orchestra. Those few who did not play assisted in the concert by announcing or helping the room teachers.

Generally the music department of the school system and the officials of the community orchestra cooperate with one another to a high degree in the preparation and presentation of children's concerts. In City E the conductor and the elementary supervisor work closely together in planning and presenting the concert. The conductor, however, still selects the music for the concert and merely asks the approval of it by the elementary music supervisor. This approval is almost always granted. In City C, the orchestra and the school cooperated with one another. The orchestra furnished an advance program of the concert to the schools, and the school

music supervisor in turn offered suggestions as to selection of music. In City A there is some cooperation between the school and the orchestra, although the conductor largely plans the program and selects the music.

It might be well at this point in the discussion to interpolate a few sentences as to why cooperation is shown to a rather high degree between the music department of the public schools and the community orchestra giving the children's concerts. Probably the reason for this degree of cooperation is due in part to the very necessity of it. Clearly the schools could have no children's concert without the help and cooperation of the orchestra, and in return the orchestra feels the need of the school in carrying out the concert. An orchestra conductor who has been trained in a conservatory of music and has worked with adults most of his life often feels that he does not know children, or what to give them in the way of music. Also, the process of preparing the children for a children's concert must necessarily be done in the school. The orchestra has to furnish an advance program and the school bases the preparation on it. Another reason for the rather high degree of cooperation is the fact that many school teachers play in the orchestras, and in some cases are members of the orchestra board.

Certainly the attitude of the children during the children's concert should not be overlooked. According to the responses received from the eleven teachers who accompanied the children to the concert and the eight orchestra officials who had helped during the concert, about half of the children like the concert "very well," and the other half like the concert "quite well." In no case did any of the informants feel that the children as a whole were just passingly interested, or disinterested. As far as can be determined, there was a high amount of agreement on the fact that the concerts are very popular with the children.

From the data presented, the following conclusions may be drawn regarding the efforts of the community orchestra and the public school at the elementary school level.

- (1) Of the six cities studied, three give a children's concert, a fourth offers half a concert of music especially for children.
- (2) Of the four orchestras that offer children's work, three finance the concerts out of the general budget and the fourth is sponsored by a local department store.
- (3) There is no admission charge in three of the four cities; the fourth charges a nominal fee.
- (4) Two community orchestras hold children's concerts during school hours, and the other two hold such concerts on Sunday afternoon.

- (5) When children's concerts are held during school time, the concerts are limited to students in the upper elementary grades; no such limitation is possible when the concert is held outside of school time.
- (6) Instructional efforts at children's concerts consist of explanations and demonstrations of music.
- (7) The average length of a children's concert is one hour.
- (8) The conductor of the orchestra selects the music for the children's concert, and in most cases submits the program to the music supervisor for approval.
- (9) The factors considered by the conductors in selecting music for children's concerts are, in order of importance:
  - (a) the ability and rehearsal needs of the orchestra;
  - (b) fitting the music into a program theme or into the allotted amount of time.
- (10) Audience participation techniques were used in three of the four cities that give children's concerts, with massed singing being the technique most often used.
- (11) All teachers who had the opportunity to prepare for children's concerts did so; the average time given to preparation was about one hour.

- (12) The preparation for children's concerts usually consisted of discussion, playing recordings, and explanations of instruments.
- (13) All teachers of children who attended a children's concert made some follow-up effort; the average length of time given follow-up activity was fifteen minutes.
- (14) The follow-up activity usually consisted of discussion, with almost no efforts at integrating the concert experience with other subject matter.
- (15) Generally, where children's concerts are held, the school music department and the community orchestra officials report that they cooperated with one another rather well in presenting them.
- (16) Of the teachers who have had experience with children's concerts, half felt that the children liked the concerts very well, and the other half thought that they liked the concerts quite well; there were no instances of children generally disliking or being just passingly interested in the concerts.

#### Teen-Age Concert Attendance

The other area of common activity by the community orchestra and the public schools is that dealing with the students in junior and senior high school. Basically, the problem lies in the fact that



concert attendance is a manifestation of an interest in good music. In a way its absence or presence is a reflection upon the quality of the school music program, and the quality of the community orchestra. Also, as was pointed out in Chapter I, the orchestra needs the continuous education of young people to its values. Unlike the children's concert, which concerns one major activity, the problem of teen-age concert attendance involves many activities. It also differs from the activities for children because attendance by teen-age students at the regular adult orchestra concerts concerns every orchestra.

Most community orchestra officials treated the topic of teen-age concert attendance as though they were not proud of the record in this area. It is most significant to note that almost none of the informants, teachers or orchestra officials, had a clear idea of how many teen-age students attended concerts. Apparently they were not sufficiently interested in the problem to make any serious effort at checking the numbers attending. In most cities the informant could only say of teen-age concert attendance, "not very good," or "very poor," or some such remark. Quite often the informant merely replied to the question of numbers of students attending the concerts, "I don't know." The best approximation of teen-age concert attendance that can be given in numbers varied from twenty to five hundred, with most of the cities averaging between twenty-five and seventy-five.

This means that in most cases about 1 percent of the potential audience of this age group attends concerts. The only exceptional city in this situation seemed to be City C, which also had the clearest idea of the number of students that did attend concerts. In the case of City C, the number attending represents approximately 12 to 18 percent of the potential audience. The number of students attending concerts was also checked with the school music teachers. They, too, did not have a clear idea of the number of their students who attend. The answers that they were able to give did not contradict those given on the topic by the orchestra officials. Clearly the community orchestra concerts are not reaching many of the students in the junior high schools and the senior high schools.

The ticket and seating arrangements for school students at concerts did seem to have some bearing on the number that attended. In Cities A, E, and F there is no admission charge to the public. The other cities, B, C, and D, offer a regular season ticket for the student at half price. In City C the elementary and junior high school students are sold tickets to the Christmas concert for the price of 10 cents, and senior high school students may purchase them for 25 cents. In addition to the activities for the Christmas concert, the orchestra arranges a special section, in the second balcony, exclusively for school students. It sells these seats at a

very low cost (25 cents) to any group of young people, whether it is a school group, scouts, or church group. At most of its regular concerts the orchestra can nearly fill this second balcony. The idea was conceived when it was discovered that the adult patrons did not want to walk up the many steps to the second balcony, and as a result these seats were not usually occupied. Fortunately the school students seemed to like the idea of sitting way up in that balcony. Just recently City D has attempted to follow the pattern of City C by offering a special student ticket. Only one city, City C again, made any provision for having the students sit as a group.

In conjunction with ticket policies, many of the informants felt that it worked better to sell the students a ticket at a small price rather than simply to give them a ticket. The feeling was that the students would not appreciate something that was given to them without cost

At the present time, no city which charges for admission has any program for distributing free tickets to students. Many years ago City C distributed many free tickets as a basis for outstanding interest or work in school music. City B tried the idea once, and dropped it because the orchestra conductor felt that the students who were given the tickets were too noisy during the concert.

The publicity by the community orchestra tended to be rather weak in its efforts to obtain the interest of teen-age students. In no case was there any effort made to interest these students with other than the usual publicity designed for adults. This type of publicity includes such activities as newspaper advertisements, radio announcements, and posters. The only publicity which was especially designed for these students, if it could truly be called publicity, was the announcement of the concerts by the teachers in the schools. About three-fourths of the junior and senior high school teachers interviewed claimed that most of the time they announced the concerts of the community orchestra and encouraged their students to attend. Again it was in City C that the teachers in the schools offered the most encouragement to the students to attend the concerts.

It was stated that attendance had been improved by the technique of joint performances by the community orchestra and some music group from the schools. In most cases the joint efforts in cities that maintain a youth orchestra are limited. The practice of a joint performance was used once in Cities C, E, and F, and several times in City A. It has never been used in Cities B and D. In City C, a combined youth orchestra and community orchestra was used; in City F a soloist; in City E, a soloist; and combined school string orchestra and community orchestra in City A. Although

this practice has not been used often, the general response of the informants was quite favorable. In regard to the combined performances with school groups, however, some of the informants mentioned that they felt the use of teen-age soloists was not too satisfactory.

The degree of cooperation by the public school and community orchestra was much less at the secondary level than at the elementary level, although most of the informants realized that attendance at concerts by secondary school students was a problem. In only one city, City C, have the officials of the orchestra and school teachers met with one another to seek a solution. Apparently this effort was successful for City C is well ahead of the other cities in attendance by junior and senior high school students.

The situation is not one entirely of two organizations disinterested in one another. Cities A, C, D, E, and F have school teachers on the governing board of the symphony. In City F the school music supervisor and orchestra conductor are the same person. However, in spite of this situation no formal effort has been made at attacking the problem of attendance in this age level. This lack of effort is also indicated by the condition of the publicity, tickets, and joint concerts.

Although there was a lack of an organized, formal effort to encourage students to attend concerts, the teachers in the junior and

senior high schools do carry on some type of preparation and follow-up. Approximately three out of four of the school music teachers stated that most of the time they made some efforts to prepare their students for a community orchestra concert. The type of preparation varied for junior high school and senior high school. In junior high school the preparation usually consisted of playing recordings of the music and telling about music and composer. At the high school level preparation was rather superficial, usually consisting of a more or less extended announcement of the concert and brief discussion of the music and composers. In one case a conductor sight-read through any number that he had in his library that was going to be on the program of the community orchestra concert. At both the junior high school and senior high school levels the preparation was not at all extensive.

About half of the music teachers on the junior and senior high school level claim to have made some follow-up on community orchestra concerts. However, most often this effort consisted of merely checking the number of students that had attended the concert, or possibly evaluating the program played at the concert. In no case was there any mention of integrating activities at this level.

It is possible for a school teacher to encourage attendance at the orchestra concerts by offering extra credit for such activities.

However, in less than half of the cases were the students informed that such activities would help their scholastic grades. Three of the teachers stated that they did not know whether attendance at an orchestra concert would help one of their students improve his or her mark in music.

Only one of the six cities covered in the study presents a special concert for students in junior or senior high school. Recently City A attempted such a concert for the first time at a junior high school.

From the data collected by interview and questionnaire in the six central Michigan communities, the following conclusions may be drawn regarding the present status of the common school-community orchestra efforts in giving young people listening experiences.

- (1) With regard to the problem of attendance at regular orchestra concerts by junior and senior high school students, school teachers and orchestra officials generally did not have a clear idea of how many such students attended orchestra concerts.
- (2) Most community orchestras in the study averaged between 25 and 75 teen-age students at a regular orchestra concert. The extremes varied from 10 to 500. In terms of percent of potential student audience, the average attendance represents about

1 percent, with the extremes varying from 0.5 percent to 18 percent.

- (3) Clearly the community orchestra concerts are not reaching many of the students in the junior and senior high schools.
- (4) All community orchestras that sell tickets offer a student ticket at half price.
- (5) One orchestra has provided special seating arrangements for teen-age students; five have not.
- (6) There are no systems in existence for distributing free concert tickets to deserving students.
- (7) There is almost no publicity effort directed especially toward teen-age students. Announcement by school teachers was the only known form of publicity in this connection.
- (8) Joint performance by school-age musicians and community orchestras has been tried infrequently in four of the six cities studied.
- (9) In five of the six cities studied, no effort has been made by the school and orchestra to promote a joint solution to the problem of teen-age concert attendance.
- (10) Three-fourths of the music teachers in the junior and senior high schools carry on some type of preparation for orchestra concerts, while less than half follow up the concert.



- (11) Usually the preparatory and follow-up effort consisted of such activities as announcements of concerts and the checking of students who attended. These efforts were not at all extensive.
- (12) Fewer than half of the secondary music teachers encourage attendance at the community orchestra concerts by offering extra credit for it.
- (13) One city is offering for the first time this year a special concert by the community orchestra for junior high school students. The remaining five cities have never attempted any such activity.

## CHAPTER IV

### IMPROVEMENT OF PRACTICES AND CONDITIONS

The previous chapter has dealt with school-community orchestra relationships as they exist at the present time. It presented a description of the practices which the community orchestra and the public schools now follow. The present chapter is a logical sequence to the preceding one. It deals with the problem of what should be done to improve the various aspects of the school-community orchestra relationship.

It is felt that the concept of improvement should be largely the result of the opinions of the teachers and orchestra officials who have been involved in the activities. Therefore, the first portion of this chapter reports the opinions of these persons toward the various practices and conditions. Later in the chapter the suggestions which are offered by the American Symphony Orchestra League and the Music Educators National Conference will be cited.

### Improvement of Children's Concerts

The first area of possible improvement at the level of the children's concert was in the number of concerts that each child is able to attend during the course of a school year. Since two cities give no children's concert whatsoever, it is significant to note what the teachers and orchestra officials desired in this connection. The teachers of music in the elementary level were asked, "If you had a child in the sixth grade, how many children's concerts would you like him or her to attend each year?" The average of the responses to this question was between two and three. All teachers favored at least one children's concert. The most often mentioned number was four, with one concert ranking second in frequency. In the cases of cities where the classroom teacher is expected to teach her own music the tendency was toward fewer concerts. Opinions of the board members of the symphony on the subject of numbers of children's concerts varied considerably more than those of the school teachers. The answers of the seventeen informants in this group ranged from no concerts at all up to nine children's concerts in one year. One orchestra official even mentioned that, although he realized it was not at all practical, he would like to see children's concerts once each week. The average figure is just a bit over

four children's concerts per year, which is a somewhat higher average than was reported for the teachers. It should be pointed out that responses to the question of the number of children's concerts were not statements of the number of children's concerts to be given by the orchestra, but rather the number of children's concerts to be attended by each child in the upper elementary grades.

The twelve elementary music teachers were asked, "Considering the time that must be devoted to other phases of music and to other subjects, do you feel that there is now sufficient time to do a reasonably good job of preparing and following up children's concerts?" Six of this number felt that they did not now have sufficient time to prepare for these concerts. Even if one allowed for errors relating to the semantics of the question, this belief on the part of the teachers does seem to raise some serious questions about the possible number of concerts. It seems to point to a need for more organized preparation for children's concerts, which may involve some curriculum revision in the elementary school music program.

Concerning the financing of children's concerts, one question was asked, "Do you feel that the board of education in your city should appropriate some money to the community orchestra for the specific purpose of educational concerts for school children?" The

"yes" responses to this question outnumbered the "no" responses by about a five to one margin among the elementary music teachers. It should be noted, however, that some of these "yes" answers were qualified with such statements as, "If the orchestra would play simpler music" and the like. Among the orchestra officials there was not such a high degree of agreement, although a majority of them favored financial assistance from the school board. There were a great many persons who responded with a "don't know" answer, and there was even one case of a "no" answer. There seemed to be some disagreement on the part of orchestra officials in this matter. They seemed to feel that such support would tend to reduce their influence and position in connection with the organization.

Since children's concerts are usually free, there were almost no suggestions from teachers or orchestra officials about ticket arrangements. The only one that was made in this connection was made by about half of the thirty-two informants. They tended to believe that a nominal fee should be asked of each student attending a concert. They felt that the students do not appreciate something that they get for nothing.

The factor of time greatly concerned the school music teachers. First was the question about the time the concert should be held. Out of fifteen teachers all but one favored holding children's

concerts during school hours. The reason that the informants gave was their belief that all the children in the schools should have the opportunity to see and hear a symphony orchestra sometime during their school life. It is interesting to note that the teachers took this position in spite of the fact that half of the concerts which have music especially for children are held during out-of-school hours.

Another factor was the length of the concert. About one-fourth of the teachers of music complained that the children's concerts at the present time are too long. Several stated that forty-five minutes is the maximum length for a children's concert. It is better, these teachers stated, to have the children leave the concert wanting more, than to leave the concert bored, tired, and disgusted.

The officials of the community orchestra favored having children's concerts during school time, by about a three to two margin. The officials of the orchestra tended to favor what they had at the present time; those having the children's concert during school time favored the arrangement, and about half of those holding concerts during out of school hours favored that plan. The officials of the orchestra expressed no concern about the length of the concert; they felt completely satisfied with the present situation.

There were no suggestions offered by either the school teachers or orchestra officials concerning the limiting of concerts to specific school grades.

The activities such as explanations and demonstrations are considered quite necessary by the school teachers. This was brought out especially in the case of City C which has neither of these activities in connection with the Christmas concert. There were several suggestions as to the personality of the announcer at the children's concert. In one city the music supervisor was dissatisfied with the manner in which the orchestra conductor announced and explained the program. In another city the conductor was dissatisfied with the effect of the remarks made by the music supervisor at the concert. The objections in these instances were that the announcer tended to be "dull" and lose the interest of the children, or that the children could not understand the speaker because he used too many words that were unfamiliar to the children.

In general most of the informants were satisfied with the music played at these concerts. There was some criticism by the teachers to the effect that the music was too intellectual or too serious. As would be expected, the conductors were satisfied with the music they themselves had selected. Only one orchestra board member had any complaint about the music used. He reported that

in his opinion the conductor sometimes chose music which was too modern.

Another suggestion mentioned frequently was a desire for more student participation in children's concerts. One conductor stated that he was very anxious to use compositions by students. Others felt that students participating in the concert alone or in groups added a great deal of interest for the other children.

Half the school teachers favored giving each child a printed program of the concert, while half did not. Most of the orchestra officials were opposed to giving out programs. The officials seemed to think that there might be a possibility of the students making "gliders" out of the programs. City C is the only city in the study which gave children a printed program. This city has experienced no trouble in this connection.

#### Improvement of Youth Concert Attendance

Those activities directly concerned with encouraging more teen-age student attendance at community orchestra concerts were also examined for possible areas of improvement. The school teachers were asked in connection with this topic, "Would you like to see school music teachers emphasize and encourage concert attendance more than they have in the past?" Of the 15 school



teachers responding to this question, two-thirds favored more encouragement by themselves of concert attendance, while the remainder of the informants were evenly divided as to "no" or "don't know." The junior and senior high school music teachers were also asked, "Do you feel that concert attendance should assist the students in earning an award or an extra credit in the band, choir, or other school music activities?" About half of the teachers favored this, while the rest of the teachers opposed with the exception of a few who said they did not know. The school teachers were asked a third question, "Do you feel that the community orchestra ought to make more effort than it has in the past to induce students to attend concerts through special publicity and other arrangements?" About three-fourths of the group answered "yes," with the remainder divided between "no" and "don't know." One teacher mentioned that the orchestra should have more newspaper, radio, and television advertisements.

A similar question was asked of orchestra officials as to the need for increased publicity by the orchestra. Almost all of them stated that they believed there should be an increase in the publicity, and especially publicity slanted specifically for teen-age students.

There were not too many suggestions as to ticket arrangements or seating arrangements for junior and senior high school

students. Most of the teachers and orchestra officials evidently do not consider this problem a serious one. A few of the teachers and orchestra officials did have some specific suggestions concerning tickets and seating:

- (1) Have the students attend the concert in groups--scouts, church, school, et cetera.
- (2) If possible, have the teachers sell tickets to the orchestra concerts. However, in many school systems a board of education rule forbids this practice.
- (3) Have lower prices for student tickets.

The question arises as to how much of the potential audience of teen-age students can reasonably be expected to attend concerts. Thompson in her book stated that most communities can expect about 2 percent of the potential adult audience to purchase tickets and attend orchestra concerts.<sup>1</sup> In large cities like New York the percentage is usually smaller. Some communities of ten to twenty thousand have succeeded in interesting over 10 percent of the potential audience.

It would seem logical to conclude that student attendance in terms of potential audience should be somewhat higher than that of

---

<sup>1</sup> Thompson, op. cit., p. 43.

the adult members of a community. If this were not true, the situation would not be improving. The teachers and orchestra officials generally agree that appreciation is possible for most persons. Hence, it seems that persons concerned about teen-age concert attendance should not be satisfied with a figure which is lower than 3 or 4 percent of the potential youth audience.

The question was asked of all informants, "Would you like to have the community orchestra present a special concert for teen-age students--a concert not as heavy as an adult concert but more mature than a children's concert--which is especially planned to capture the interest of the teen-age student?" This suggestion had the overwhelming support of the school music teachers. Out of the sixteen who were asked this question, not a single "no" answer was given and two mentioned that they ". . . hadn't thought of it." Three-fourths of the 17 community orchestra officials favored such concerts. Only two of their number stated a "no" response, while several said that they did not know. As in the case of tickets and seating arrangements, there were several suggestions from informants with regard to the use of special concerts for the teen-age students. They were:

- (1) Have the concerts held at the schools during school time.

- (2) Two informants suggested that some method be devised for alternating the selection of music between the students who have to listen to that music, and the orchestra conductor.
- (3) The concert should be informal in nature.
- (4) It should be about forty-five minutes in length.
- (5) It should be carefully worked out and planned beforehand.
- (6) There should be at least one concert per year at each junior high school, and if possible at senior high schools also.

Joint performances by the school groups and orchestras were favored by all teachers and orchestra officials having had experience with such activities. Some of the informants mentioned that joint performances are especially good in creating interest among the students. One informant stated that she did not feel that the carry-over was very great from the concert with the joint performance to other concerts. However, all the school music teachers realize that one way to improve attendance at concerts is to have more participation in the concert. They are also well aware of the fact that knowing someone participating in the concert increases the interest of the listeners very much.

The question of cooperation by the community orchestra and public schools in the areas discussed at the junior and senior high school level is somewhat more intangible than it is at the elementary

level. Both the teachers and the community orchestra officials appeared to be interested in cooperating with one another, if such cooperation would produce results. However, just what the cooperative efforts should be was not too clear. The reader may recall that in only one city, City C, had the orchestra and the school music teachers met to seek some program of improving student attendance and interest in community orchestra concerts. So this city will have to serve as a guide for the other cities. It should be recalled that this city had the greatest number and greatest percentage of potential audience attending concerts among the teen-age group.

Both the orchestra officials and school teachers in this city were satisfied with the results achieved by the meeting. The results seemed to indicate that each plays certain roles in the situation. The orchestra should provide performances of a quality which will encourage persons to attend, not only because the activity deserves support, but more because the orchestra is of a quality that is a pleasure to hear. The orchestra should make a reasonable publicity effort which is slanted for junior and senior high school students. And finally, the orchestra should play some music which the students can understand and enjoy. It was felt that the schools have a major role to perform. The role largely consists of using the means available to educate and encourage students in concert attendance.

The community orchestra officials were quite strongly inclined to feel that without a good school music program, as discussed in Chapter II, they were largely helpless at this age level. The role of the school teachers takes two forms:

- (1) The announcement of and the preparation for the concerts as they occur throughout the school year.
- (2) A good music program in the sense that it gives children a preparation and understanding of good music.

Also, when possible, the school teachers should sell tickets.

The final point concerns the maintenance of the youth orchestra by the community orchestra. Three of the six cities used in this study have youth orchestras which consist of junior and senior high school students from the city and county at large. These orchestras rehearse once a week, usually on Saturday mornings, and give one or two concerts a year. Community orchestra officials felt that a youth orchestra helped attendance and student interest at their regular concerts. This is not necessarily so, however, as two of the three cities that have such an orchestra did just a bit better than the average in student attendance at the junior and senior high school level.

### Suggested Improvements by Authorities

Having examined the suggestions and comments of all the informants interviewed, it is well to consider what authorities writing under the auspices of professional organizations concerned with the problem have to suggest. The references are pertinent to this study because they furnish a comparison as to what the teachers and orchestra officials have suggested and what these writers suggest, and because they represent the thinking and views of the two major organizations in this area. These references have placed the emphasis upon concerts for children. Again, like the teachers and orchestra officials, these authorities have tended to bypass the question of teen-age concert attendance.

The first authority to be cited is Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League. In her book The Community Symphony Orchestra, which is a publication of the League, she makes several suggestions. Most of the informants, it seems, either did not know of, or were not interested in many of the ideas successfully tried in other cities and mentioned by Mrs. Thompson. The material was first published as magazine articles in 1948, 1949, 1950, and was compiled in book form in 1952.

Mrs. Thompson has this to suggest on the question of children's concerts.<sup>1</sup>

A very important phase of the cultural leadership of community symphonies in the education field has to do with student symphony concerts.

The Sioux City Symphony presents 9 free concerts for children each year. Expenses are paid from the revenue accruing from the city's municipal tax for orchestra support. The Baton Rouge Symphony presents six free children's concerts a year, the Toledo Orchestra five.

It is not unusual for a community symphony to play to 5,000 children in a single afternoon. Challenging ideas are being developed for these student concerts--ideas directed at teaching the children a love for great music, an understanding of the components of a symphony orchestra and giving them a chance to participate in the making of fine music.

Advance program notes prepared for or by the schools, special pre-concert juvenile radio programs, essay and poster contests relating to the programs, selection of music critics from the student audiences, student soloists, and mass singing with the orchestra are a few of the student participation techniques most often used by the orchestras.

The Toledo Orchestra arranges for each school to select one or more students during the year to be the special guests of the orchestra. These youngsters are permitted to sit right in the orchestra during a concert, reading (but not playing) the music along with the musicians. They then share that experience with their classmates by telling them all about the "inside of the orchestra" in succeeding classroom discussions.

The Knoxville Symphony invited the school music supervisor to have the children compose an eight-bar melody several weeks before a concert. The conductor, David Van Vactor, then expanded

---

<sup>1</sup> Thompson, op. cit., pp. 107-08.



and orchestrated the melody, and the children's own music was played in the concert.

The Charleston (W. Va.) Symphony has made wide use of student groups appearing on the student-concert, one public school was asked to develop a simple pantomime which would relate the engaging story of the composing of Humperdinck's "Evening Prayer and Dream Pantomime" from HANSEL AND GRETEL, and which would also give the story of that particular portion of the music. The pantomime was staged immediately in front of the orchestra and served to introduce that work on the program. In another student concert titled "A Folk Saga and Dance Concert," four public schools were asked to develop costumed folk dances to be used in conjunction with the orchestra's playing of the folk music of four different countries, and a narration based on Ibsen's poetry was worked out for Grieg's PEER GYNT SUITE NO. 1.

Frequently, orchestras and their women's committees work out plans with the public schools for the children to return to their classrooms after concerts and, using any form of expression they choose--crayons, water colors, modelling clay, soap sculpture, essays, etc.--give their reaction to the music and their symphony concert experience. Amazing results come from such projects, which incidentally often provide the orchestra with very fine promotion and publicity materials.

Instrument demonstrations at the schools preceding the student concerts are used by the Fort Wayne (Ind.) Philharmonic. Modern visual teaching aids whereby the life and times of the composers are related to the music the children will hear are standard practices in preparing the children for many student concerts.

The Music Education Source Book, which is a publication of the Music Educators National Conference, is a source of the views of that organization. The MENC has stressed the importance of offering music experiences for all children. This was stated in the

Bill of Musical Rights, published in 1950 by the MENC.<sup>1</sup> Hence, a program of educational concerts must cover all the children in a community. The material on educational concerts begins in Chapter 23, "Concerts for Children and Young People as a Part of Music Education."<sup>2</sup>

Educational concerts are programs planned and played not only with the idea of capturing the immediate attention of the young listener and giving him a happy hour, but with careful thought to his musical past and future--to the continuity of his listening experience; programs planned to illustrate and impress unforgettably the fundamentals of music--tone and tonal design; above all, programs planned and played to present music not only as a great art but a greater humanity, a satisfying expression of the inner life of men, women, and children of all times and places.

Educational concerts are programs with a purpose, clearly defined in the minds of those who do the planning and playing but never apparent to the young listener. To let a child know that he is hearing a Haydn minuet because it is musically good for him may give the tune a "castor oil" flavor which it will never lose. They know that Mozart and Beethoven wrote their lovely tunes long before there was such a thing as a teachers' college or a music methods course. They even know that most of the great masters ran away from school to find freedom in which their ideas could grow, a situation no longer necessary, schools being what they now are--and can be. The musical lives of teachers may be quite rejuvenated through sharing the children's concert experience.

---

<sup>1</sup> "The Child's Bill of Rights in Music," Music Educators Journal, Vol. XXXVI (April-May, 1950), p. 15.

<sup>2</sup> Music Education Source Book, op. cit., pp. 136-39.

One listens most effectively when one is neither responsible for performance nor buried in the midst of the ensemble. Obviously, then, audience education cannot be completed in the chorus or orchestra rehearsal or in the classroom no matter how thorough and interesting may be the background readings, the thematic analysis and the critical discussions. These are but necessary preparation. The real education takes place in the listener's own experience as he hears and sees the music adequately performed in its proper setting.

The love and understanding of music comes not by magic but by the miracle of growth. It is rather stupid to expect mere exposure to fine music to create an appreciation of it. What happens to the child at his concert is the flowering of all that has been planted and tended in the classroom in a favorable climate of happy anticipation. This should in no way belittle the thrill of the performance. The orchestra's act of creation brings the music to life. The concert is the thing, but it reaches its maximum educational value only when complemented by effective preparation and follow-up.

Some Specific Aims Are:

- 1) That concert programs be adapted to the child's capacity for intellectual satisfaction, varying according to his total musical experience; that programs be planned (perhaps with student assistance) to meet his immediate needs and to increase his capacity for intellectual satisfaction.
- 2) That schools make every effort to create a desirable attitude toward music in the classroom and in the home through classroom listening to fine music and home listening to good musical radio programs.
- 3) That appropriate behavior habits and courteous listening be established in the classroom and at home by informing parents of the behavior desirable for all listening, whether in the concert hall, classroom or home, and enlisting their cooperation in encouraging the practice of these listening habits at home.
- 4) That an effort be made to create within the home an awareness of and a desire to increase standards of musical taste through confidence in the ability to understand and enjoy good music.

5) That the teacher contribute to increased listening repertoire by providing opportunity in the classroom, in addition to concert and radio experience, for the child to become thoroughly familiar with the music to be heard.

6) That children and young people come to realize that satisfying and enjoyable experiences with good music are not only a worthwhile part of leisure time, but are of vital necessity to the complete, well-integrated, and happy life of any child or adult.

An example of how this is organized in a large metropolitan school system is as follows:

For the past twenty years in a large city which is the home of a famous symphony orchestra, children's concerts have been the regular and accepted thing. The School Board has a contract for the School Symphony Series. Instructions and information are not only distributed in bulletin form and by personal visits from the various supervisors, but by city radiocasts from the school's own broadcasting station. The programs are arranged by a school board employed music education consultant.

The programs are one hour in length with no intermission. Pre-arranged seating simplifies the entrance and exits of the audience and provides for rotation of the most desirable locations. Each group is accompanied by the teacher--the only adults present.

Each fourth-grade child may attend one concert. Children in all grades above the fourth may attend two concerts each school year. Thus, a child could attend a maximum of seventeen symphony concerts as he progressed from grade four to graduation.

The following schedule was followed for a recent school term:

<u>Grade</u>	<u>Number of Concerts</u>	<u>Total Attendance</u>
4 . . . . .	3	6,137
5-6 . . . . .	10	23,180
7-12 . . . . .	8	17,934

This entire school system (students, faculty and administrators) long have taken for granted the educational values of the concert experience.

The chapter concludes by making two recommendations pertinent to the subject:

- 1) That concerts for children and young people be included and integrated with the regular school music work.
- 2) That the committee's study of these concerts as a part of music education can be extended to concerts by semiprofessional, community and school organizations so that wherever possible the benefits of audience training may come to children who live out of range of professional concerts.

Another source for the views of the MENC toward educational concerts is the 1930 Yearbook of the Music Supervisors National Conference (the predecessor of the MENC). The report of the Research Council contained the following statements on the subject of children's concerts.<sup>1</sup>

This "laboratory" experience is essential in rounding out the musical developing of all children. First hand contact with art expression fills each properly prepared pupil with a power of appreciation otherwise not attainable.

Material of high musical quality is expected. The performance must be the best. Choice of program, however, is a difficult problem. In general, the program must be child-like but not childish. It is easier to gain attention and a certain type of enjoyment through program music, but the highest type of appreciation of sheer beauty in music comes through contact with absolute music. Music calling for involved emotional reaction or recognition of intricate structure is not usually successful.

---

<sup>1</sup> Music Supervisors National Conference, op. cit., p. 285.

Preparation is the key-note to successful concerts for children. There must be opportunity to become familiar with the various numbers by means of reproducing devices and to receive such information as will aid intelligent listening. All this to be successful must be tied in with a full year's program intended to develop powers of appreciation and judgment.

Organization and administration are decidedly important. Every detail must be carefully thought out and prepared for in advance. The machinery remains in the background but must run smoothly. A small admission charge secures a better attitude; children and adults are always prone to evaluate opportunity by its cost. Concerts should be given during school hours with the thought that they are a definite part of the school curriculum. One teacher for twenty-five or thirty children provides for proper care and organization in attending concerts. Better results are secured in a small hall with its feeling of intimacy than in a large hall seating many thousands. Success in the first year is easy; succeeding years will tell the true story of musical advancement.

Care is needed to see that corollary material (such as pictures etc.) does not prove distracting and tend to lead away from true musical experience.

Differentiation of program and approach is needed for various ages. Performances for children below the fourth grade are as a rule not successful, because of the short span of attention available. An attempt to provide one program for pupils from the fourth to twelfth grades will assuredly fail; at least two divisions, elementary and secondary, are necessary. If possible plan a series of two or more concerts; it not only tends toward establishing the habit of concert going but provides more frequent motivation and laboratory experience.

This yearbook also contains a report of the Sub-Committee on School Concerts which was under the chairmanship of Margaret Lowry. Parts of the report are pertinent to the subject. The first section was headed "Suggestions to Managers."<sup>1</sup>

---

<sup>1</sup> Music Supervisors National Conference, op. cit., p. 246.

Three or four concerts a season seem the best arrangement for most towns.

Programs should be not more than one hour or one hour and fifteen minutes in length with no intermission.

Programs should be selected largely from recorded material and should be sent to the local supervisor at least six weeks in advance of the concert.

The contract may be underwritten by the Board of Education, men's or women's clubs, or public spirited citizens, but children should pay a reasonable sum for the tickets. A policy of free concerts is almost invariably disastrous to substantial growth.

Program notes, teaching suggestions, themes and other aids for preparing the children should be furnished with the program.

Another section was headed "Suggestions to Supervisors."

These suggestions are offered as a guide for cities having their first concert series. The primary purpose of children's concerts is to develop a taste for and enjoyment of good music which will carry over into adult life. Therefore the music itself should receive the greatest part of the attention. It should be the first concern of the director of music to see that the preparation preceding each concert is done in such a way as to awaken the interest of the children and prepare them to listen.

A letter from the superintendent or director of music to the principals should name the attractions, dates of each, place, hour and season ticket price. It should also ask for special training of the children in concert etiquette.

The children should come from school to the concert with a chaperone, preferably a teacher, for every twenty-five children.

There should be enough experienced ushers to seat the crowd quickly and in an orderly manner. Each usher and doorman should have an alphabetical list of schools with seat locations for each.

If children are prepared on the program and trained in concert etiquette, they will be courteous listeners and the necessity for policing at the concerts will be eliminated.

Children should be reminded before the last number on the program that hats and coats are never put on until the program is entirely finished.

### Conclusions

Thus from the opinions of music teachers and orchestra officials having had practical experience with the problem, from the suggestions of the American Symphony Orchestra League, and from the views of the Music Educators National Conference, the following conclusions may be drawn as guides to improvement in the area.

- (1) Each child should have an opportunity to attend a minimum of four children's concerts per year.
- (2) The board of education of the city should assist children's concerts by fiscal grants.
- (3) The concerts should be free, or a nominal fee asked of each child.
- (4) Concerts should be quick-moving, not to exceed forty-five minutes in length.
- (5) The concerts should be held during school hours in order to reach all the students in the particular grades of the area.



- (6) More school time should be allowed teachers for adequate preparation and follow-up.
- (7) The type of preparation should also include some demonstration of instruments, some instruction in concert manners, and use of radio and television instruction. The type of follow-up activity should include some efforts at integrating the concert experience with other areas of music and other subject matter areas.
- (8) The music played at such concerts should not be too complex.
- (9) There should be more group participation devices and more demonstrations.
- (10) There should be much more joint participation in the concerts by soloists of school age and school music groups.
- (11) The concerts should be more highly unified with school work.
- (12) The concerts and their subsequent activities should emphasize a good attitude toward the music.
- (13) There should be a great increase in the use of the large number of suggested techniques for the improvement of educational concerts. These techniques are presented in the various publications dealing with the subject.

The following conclusions are made concerning the improvement of concert attendance of junior and senior high school students:

- (1) Several meetings of school music teachers and orchestra officials should be held to seek action on the problem of teen-age concert attendance. The importance of the matter to the orchestra and its paramount place in the objectives of school music demand no less than this.
- (2) There should be planned preparation for regular orchestra concerts by the music teachers in the school. The type of preparation should be improved to include playing of recordings, and some instruction in what will be played at the concert.
- (3) A school teacher should give extra credit to the students for attendance at the regular community orchestra concerts.
- (4) Students should be able to attend concerts in groups and have low-price tickets made available to them.
- (5) There should be an increased publicity effort made by the orchestra with special emphasis on school students.
- (6) The orchestra should give special concerts for junior high school students. It is recommended that these concerts be held at the school during school time, using music selected by the conductor with a few numbers selected by the students. If possible, this procedure should be available for high school students also.

- (7) There should be an increase in the number of joint performances by the community orchestra and the school music groups.
- (8) There should be created a youth orchestra or an all-city orchestra made up of junior and senior high school students.

## CHAPTER V

### POSSIBLE CAUSES FOR DISCREPANCIES BETWEEN EXISTING STATUS AND DESIRED STATUS

In Chapter III of this report some indications were presented which gave an answer to the question of what the situation is now concerning the school-community orchestra efforts in presenting children's concerts and interesting junior and senior high school students in community orchestra concerts. Chapter IV presented the best available conception of what should be done to improve the situation. A compilation of the data from these chapters is presented in Table III. It is clearly evident in these chapters that many discrepancies exist between what is being done on the one hand, and on the other what ought to be done. Some of these differences are exemplified in such an area as the number of children's concerts: The average number of children's concerts per orchestra is about two-thirds of a concert per year, whereas the desirable number is four concerts. Another example is the special concert for the junior high school students. Only one orchestra is trying such a concert this year for the first time, and yet all parties agree that

TABLE III

COMPARISON OF EXISTING STATUS OF SCHOOL-COMMUNITY  
ORCHESTRA EFFORTS WITH DESIRED STATUS AS  
INDICATED BY FIFTY-FOUR INFORMANTS AND  
AUTHORITATIVE SOURCES, AND APPLIED TO  
SELECTED PRACTICES AND CONDITIONS IN  
SIX MICHIGAN CITIES, 1954

Practice or Condition	Present Status	Desired Status
Number of children's concerts per year	2 cities--none 1 city--1/2 concert 2 cities--1 concert 1 city--2 concerts	4 concerts
School board appropriate money for educational concerts	6 cities do not	yes
Ticket arrangements	3 free 1 nominal fee	free or nominal fee
Time for children's concert	2 during school 2 out of school	during school time
Length of children's concert	60-75 minutes	45-60 minutes
Printed program for each child who attends child- ren's concert	3 do not 1 does	should be attempted
Participation of students in children's concert	little	much more
Explanations and demon- strations at children's concert	3 do 1 does not	all should have them
Class time for follow-up of children's concert	15 minutes	30 minutes

TABLE III (Continued)

Practice or Condition	Present Status	Desired Status
Type of preparation for children's concert	discussion, recordings, explain instruments	expansion of present activities, concert manners, radio programs, demonstrations of instruments
Type of follow-up activity after concert	question-and-answer period	integrating activities with music and other subjects
Cooperation between school and orchestra in presenting children's concert	quite high	more cooperative effort toward the improvement of the existing situation
Percent of potential teen-age audience attending regular orchestra concerts	1 percent	3 percent or more
Ticket arrangements for teen-age students	3 cities--half price 1 city--nominal 2 cities--no charge	in some cases lower prices
Special seating arrangements for teen-age students	1 city has 5 cities do not	should be tried by all cities
System for distributing concert tickets to teen-age students	none	should be tried
Special concert publicity for teen-age students	some announcements by teachers	more announcements by teachers; posters, radio and television, ensemble performances by orchestra members

TABLE III (Continued)

Practice or Condition	Present Status	Desired Status
Joint performances between school music groups and community orchestra	1 city several times 3 cities once 2 cities never	should be used much more
Cooperative efforts between school and orchestra on problem of teen-age concert attendance	1 city has made effort 5 cities have not	all cities should have cooperative effort on the problem
Preparation by school teachers of junior and senior high school students for orchestra concerts	12 teachers yes 4 no	all should prepare students for concerts
Follow-up by school teachers of teen-agers who attended orchestra concert	8 yes 8 no	all should follow up concerts
Type of preparation given teen-age students for orchestra concerts	some playing of recordings, brief discussions	more recordings, discuss music and composers
Special concerts by community orchestra for teen-age students	1 city does 5 cities do not	all should attempt some

this is a most desirable forward step. A quick reference to Table III will supply many more such instances.

The form that this chapter will take is the reporting of information gathered with regard to several hypotheses. The logic behind the chapter is as follows. There exist discrepancies between the present status of common school-community orchestra efforts and the desirable status as stated by the informants and quoted from authorities in the field. This is a statement of fact verified by the results of data presented in Chapters III and IV. It is then hypothesized that these discrepancies are due to philosophical-methodological differences between the school teachers and the officials of the community orchestra. In addition to hypothesizing philosophical-methodological differences as a cause, several other possible obstacles will be hypothesized. In order, the hypotheses are: (1) philosophical-methodological differences, (2) misunderstandings and extreme attitudes, and (3) circumstances of time, money, and leadership.

The cause of the differences cited in the previous chapters is crucial in any attempt to reconcile the two extremes. The importance of knowing the causes is due to the necessity of identifying the obstacles in order to act upon them. The results of the inquiries concerning possible causes may show that some of the



discrepancies between what exists and what is desired are irreconcilable.

It should be mentioned at this point that the materials presented in this chapter are only indications of problem areas. To express definite conclusions on any one of the hypotheses would require an extensive study of each one. Nevertheless, the hypotheses are presented along with all the available evidence. Although not as complete as one might desire, the material is presented because it may provide a tentative or partial answer to the question, "What causes the discrepancies?"

### Philosophical-Methodological Differences

The first hypothesis considered in accounting for the gap between what ought to be and what is, is that philosophical-methodological differences exist between school teachers and the community orchestra officials. Each group of informants was asked about the fundamental objectives in their areas. Thus the school music teachers were asked, "In your opinion what are the most important reasons why the public school system should provide music education for its students?" The answers tended to group themselves into five categories. The most often mentioned reason was that music is a part of our total culture. This reason was stated by 14 of the 36

informants. Next were statements that children should have music as an outlet for emotion or self-expression. Such psychological reasons were mentioned nine times. The third reason in order of frequency was not very satisfactory because it was rather indefinite. These six teacher-informants merely stated that music is necessary, or that it is a part of the total educational program or some similar statement. Music for enjoyment and pleasure was mentioned five times, and music as a builder of character was also mentioned five times as a fundamental objective of music education. The number of responses totaled 39 because some informants mentioned more than one factor.

The community orchestra officials were asked, "What do you feel are the most important reasons why your city should support and maintain a community orchestra?" Eleven of the seventeen officials mentioned that the orchestra was an avocational activity for people who would otherwise have no opportunity to keep up their interest in music. It is a place where the people who have been given training in orchestra work in the high schools and in the colleges can keep up this activity as an avocation throughout their adult life. Seven officials mentioned cultural-community values. They included such statements as "It attracts a better class of people to the city," or "The city needs such a cultural institution." One

official mentioned the role of the orchestra in preserving an interest in string playing.

Other questions were asked about philosophical objectives of music education. An example is: "How important do you feel is the creation in your students of a desire for good (classical) music?" The school teachers tended to state that a desire for good music was ". . . of some importance." A rather sizable group, however, stated, ". . . very important." Only one teacher thought it was of little importance. Elementary music teachers tended to be less interested in music as a cultural value than did the junior and senior high school music teachers.

Community orchestra officials were asked, "Do you feel that in addition to the performance of music the community orchestra should also assume some of the responsibilities of educating the people of the community to good music?" and, "Do you agree that the development of good musical taste in school children is of the utmost importance?" The answers to both of these questions were overwhelmingly "yes."

Both the community orchestra officials and school teachers were asked a specific question, namely: "Which one of the following do you think is the most important outcome of a children's concert: (a) learning facts about music, (b) the creation of a good

attitude toward serious music, (c) a chance to hear good music, and (d) a chance to see and hear a symphony orchestra?" The elementary music teachers did not agree on what was the most important outcome. Three of the 15 teachers stated that learning facts about music was the most important outcome; five were interested in a good attitude toward serious music; three thought that a chance to hear good music was most important; and five thought that a chance to see and hear a symphony orchestra was the most important. Among the community orchestra officials the answers were not so diversified. Eleven of the 17 were most interested in the attitude of the students and six considered a chance to see and hear the orchestra most important. No orchestra official failed to have an opinion on this question.

There is always the question of whether or not the desired ends can be accomplished. Hence, the following inquiry was made regarding the possibility of music appreciation for the majority of the population. "Do you believe that a desire for good (classical) music is something that can with proper training be achieved by the majority of the population, or do you feel that in spite of training there are inherent limitations in people that make appreciation possible for only a small minority?" Of all the 31 music teachers questioned in this study, approximately three in each four stated

that music appreciation is possible for the majority of the population. A few teachers stated they did not know, and several felt that music appreciation was possible for only a minority. The orchestra officials appeared to be somewhat more sure, with about a five-to-one majority expressing the belief that music appreciation is possible for a majority of the population. It should be noted, however, that some of the informants both among the teachers and the orchestra officials had some serious doubts, even though they still felt that appreciation of good music is possible for the majority of the population.

Several questions were asked about methodology as related to giving children music appreciation. "Do you feel that an appreciation of music is best started when the children are young (under 17), or do you feel that it is best to do it when they are older and more mature?" was the initial question on the topic. Both teachers and orchestra officials were almost unanimously in favor of starting when children are young. Several mentioned, however, that this is not necessarily so.

The opinions of these informants about the use of the children's concert as a means of producing music appreciation were sought. Elementary school music teachers were asked, "Of what value do you think the children's concert is in developing a desire

for good (classical) music in the child?" The responses of the teachers were evenly divided; one half stated that a children's concert was of great value, and the other half believed that it was of some value. The orchestra officials tended to rate the children's concert in a somewhat more favorable light. Two-thirds of them felt that it is of great value and about a third stated that it was of some value.

Another main facet of methodology to be examined is the attitude toward adapting the material and methods to the students' interests. The attitudes on this question might be thought of as a continuum. On the one end would be those who hold that music education should be inflexible, and it should never bow itself before the students. It is the belief that only the best music should be forced upon the students regardless of other circumstances. At the other end of the continuum are those persons who maintain that the students should be pleased and interested no matter how much the quality of music may suffer. In order to determine what the attitudes of the informants in this study were on this issue, the following question was asked, "If the choice had to be made between these two, which would you prefer: Have the orchestra play a somewhat commonplace number which the children like very much, or would you have the orchestra present only the best music even if

the students do not like it so well at the time?" The resulting answers to this inquiry did not seem to be as objective as the responses to other questions used in this study, because the assumption of either extreme carries with it undesirable connotations. Many of the informants were reluctant to choose either position, and did so only after much encouragement. Nevertheless, the answers showed the elementary school music teachers would satisfy the interests of the students in preference to the quality of the music by about a two-to-one majority. The community orchestra officials also favored pleasing the students. However, in this case the margin was smaller; the majority was about three to two. The difference between the two groups does have some significance in that it shows that school teachers are somewhat more inclined to sacrifice quality for the student's interest.

Table IV indicates the attitudes of orchestra officials and school music teachers regarding several of the specific factors used in analyzing children's concerts and youth concerts. The evidence presented in the table substantiates further the conclusions stated at the end of this section.

The results of the inquiries just described provide the basis for some tentative conclusions as to the similarity or lack of similarity

TABLE IV

COMPARISON OF OPINIONS HELD BY SCHOOL MUSIC TEACHERS  
AND COMMUNITY ORCHESTRA OFFICIALS REGARDING  
DESIRABILITY OF SELECTED PRACTICES AND  
CONDITIONS IN COMMON AREAS OF MUSIC  
EDUCATION IN SIX MICHIGAN  
CITIES, 1954

Practice or Condition	Opinions of School Music Teachers	Opinions of Or- chestra Officials
Number of children's concerts each year	2 or 3	4
School board appropriate money for educational concerts	10 yes 2 no 2 don't know	10 yes 1 no 6 don't know
Ticket arrangements for children's concert	free or nominal fee	free or nominal fee
Time children's concert held	13 during school 1 out of school hours 1 don't know	9 during school 6 out of school hours 3 don't know
Length of children's concert	45-60 minutes	60 minutes
Type of music played at children's concert	all right now; could be lighter	all right now
Printed program at children's concert	7 yes 7 no 1 don't know	3 yes 12 no 2 don't know
Participation of students in children's concert	more	more



TABLE IV (Continued)

Practice or Condition	Opinions of School Music Teachers	Opinions of Or- chestra Officials
Explanations and demon- strations at children's concert	yes	yes
Special concert by orches- tra for teen-age students	14 yes 0 no 2 don't know	11 yes 2 no 4 don't know
Joint performance between teen-age students and or- chestra	avored	avored
Seating and ticket ar- rangements for teen-age students	as they are now	as they are now
Publicity especially de- signed for teen-age students	more	more

between the philosophical-methodological basis of the school teachers and those of the community orchestra officials.

- (1) There appears to be a basic difference between the stated philosophy of the school teachers and that of the community orchestra officials. The community orchestra officials considered their organization as avocational in nature and not immediately concerned with music education of the community. The school teachers did not give any one of the several objectives which were mentioned a plurality, but cultural and psychological reasons were the most frequently cited reasons. These divergent viewpoints in all probability will tend to hinder any improvement in school-community orchestra relationships.
- (2) In order that progress can be made in the relationships with the schools, the objectives of the community orchestra will have to be enlarged to include more emphasis on the education of the community, both adults and children, to good music. The findings of this study substantiate this and it is supported by Thompson, who, in her book, states that " . . . sooner or later, orchestras find themselves involved in music education."<sup>1</sup> In another place she writes, "Basically, a community symphony

---

<sup>1</sup> Thompson, op. cit., p. 106.

orchestra must be conceived at first in terms of music education and second as a medium for concert presentations simply because that is the way it is."<sup>1</sup>

- (3) Achievement in the areas of school-community orchestra relations could be facilitated greatly if the school music teachers had a more clear and homogeneous conception of what their objectives are. The lack of unity on the part of the music staff in the schools at the present time makes progress very difficult.

#### Misunderstandings or Extreme Attitudes

The next hypothesis that was posed to account for the differences between the present status and desired status was that of misunderstandings of one another's practices, and extreme attitudes toward the other group. In seeking information in this area the informants were asked their opinions about some activities of the other group. For instance, the community orchestra officials were asked, "As far as you know, how well are the students prepared for what they are to do and hear when they attend a children's concert?" In other words, the school teachers and orchestra officials were asked to make some type of evaluation of each other.

---

<sup>1</sup> Ibid., p. 104.

Then each evaluation was followed with a question concerning its basis. Each informant was asked, "Can you describe any specific event or reason which might have influenced the answer you gave to the preceding question?" This type of interrogation was an attempt to determine the basis on which judgments are made. It would appear that gathering such information is important because it indicates the basis upon which each party acts, and whether or not this basis has much validity.

First, the community orchestra officials were asked a series of questions regarding the activities of the school music teachers-- preparation, follow-up, teaching objectives, and general effectiveness in accomplishing the objectives of music education. Concerning preparation by school teachers, the orchestra officials rated it as follows: Excellent--4, Good--4, and Don't know--9. Two types of reasons were given to support the above evaluations. In one instance, the orchestra official as city music supervisor did the preparation himself, sometimes over a radio program. This was an objective type of answer. The second grouping of answers was less objective. "The children are so responsive to the concert," or "Well, they have heard the music before."

In rating follow-up by the schools, the orchestra officials were less definite. Four orchestra officials said that it was average,

two stated that it was fair, while eleven did not know. Almost no supporting reasons could be given on the question of follow-up. The orchestra officials were asked if they felt that the school teachers were trying to create in their students an appreciation of good music. Eight said "yes," two "no," and seven "don't know." Some reasons for "yes" answers were, "I know the teacher personally," "They once sold tickets to our concerts," and "No special reasons." The "no" responses both stated that there was "Too much emphasis on band." An evaluation of success of school teachers in interesting school students in good music was asked of community orchestra officials. Their replies were: Good--2, Fair--6, and Don't know--7. The substantiating statements that were favorable used such support as, "I know the school music teachers," or, "The teachers bring their students to concerts." The less favorable ones said such phrases as, "There is such poor concert attendance by high school students. . . . I don't see how the teachers could be doing very well," or, ". . . I have two children of my own in the ninth and twelfth grades," and, ". . . there is too much interest in band to really show any interest in good music."

In turn, the music teachers in the schools were questioned in much the same way about the efforts of the orchestra. The questions asked them concerned attitudes of orchestra officials toward

educational concerts at the elementary and secondary level. On the elementary level the school teachers felt that the orchestra officials were interested in educational concerts, and answered with nine "yes" and five "don't know." Some of the supporting statements were, "They have given much time and effort to children's concerts," "Cooperation," "Bulletins and preparatory efforts, and the conductor of the orchestra is also music supervisor in the schools." Several informants who gave "yes" answers could offer no support for the statement. Nevertheless, this indicated a favorable attitude by the school teachers toward the orchestra. At the secondary level, the teachers were asked whether the community orchestra officials had any interest in teen-age concert attendance. The teachers appeared to be rather generous in their views toward the orchestra. There were 11 "yes," 2 "no," and 4 "don't know" answers. In supporting the viewpoints, the statements were as follows: "Some high school students play in the orchestra," "Personal feeling," "I know the conductor personally," ". . . by the music they play," and ". . . the special student ticket prices."

An attempt was also made to discover if prejudices or feelings of hostility existed between the two groups. Though it is difficult to determine if these attitudes exist, they can be detected with careful and extensive efforts in the preparation and in the actual

interview. This effort was made. There were several questions in the schedule that presented an opportunity for the expression of extreme opinions. For example, school teachers were asked, "Do you think that the officials of the community orchestra are sincerely interested in educational concerts for children?"

On the whole, the study discovered only a few instances of extreme attitudes toward various individuals or groups. The community orchestra officials seem to respect the school music teachers and what they are trying to accomplish. There were instances of dissatisfaction with certain practices, or lack of practices, but only in one instance was there any feeling which could be termed prejudice. One official intimated that the school teachers were just putting in time waiting for retirement. The school teachers, on the other hand, seem to regard orchestra officials as reasonably interested in the problems of educating children in music. Again there was only one instance of extreme feeling. A teacher felt that, ". . . conductor X ought to climb off his high horse, and give the people something that is interesting! Then some students might go to the concert." Although the feelings in some cities do not border on what might be called "mutual admiration," these feelings would not be detrimental to having a joint program between the schools and the

community orchestra in any of the six cities included in the interviewing.

A few conclusions may be drawn concerning the hypothesis of misunderstanding or extreme attitudes.

- (1) A great many orchestra officials have little idea of what is being done, or not being done, in music in the schools.
- (2) Many of the opinions of orchestra officials about the actions of school teachers could not be supported by definite evidence. Many of the reasons given for the opinions stated could hardly be described as valid evidence.
- (3) Even though some of the opinions are rather ill-founded, on the whole the orchestra officials do not depreciate the work of the school music teachers.
- (4) The school music teachers in turn indicated a rather sympathetic attitude toward the community orchestra officials.
- (5) As in the case of the orchestra officials, the school teachers' assumptions are not always well founded.
- (6) There appeared to be very few cases of extreme feeling toward the other group on the part of either the school teachers or the orchestra officials.
- (7) There is a need for a great deal of mutual education and orientation between school music departments and the community orchestras.



### Circumstances of Time, Money, and Leadership

The final hypothesis to be examined concerns a list of circumstances not dealing with beliefs or attitudes. These are the circumstances related to time, money, orchestra administration, and the like. The problem of time was found to be highly important for several reasons. First of all, the amount of rehearsal time available to community orchestras is very limited. All of the orchestras included in this study are able to rehearse only one night each week. This naturally affects the quality of music played and definitely limits what the orchestra can do, and can hope to do. Furthermore, it greatly limits the number of concerts that each orchestra can give during the year. The number of concerts is determined by the ability of the members of the amateur orchestra to prepare quickly new music for performance. Hence, the time element is a decidedly limiting factor upon the possibility of being able to perform any great number of children's concerts. Most community orchestras have found that a maximum number of concerts for one year is about six or seven.

Time is also an important factor in relation to the hour when the concerts are performed. It is extremely difficult for a community orchestra to hold concerts during school hours. This is due to

the fact that the members of the orchestra are usually employed at their regular occupations at that time and are not always able to be released from work to play in a concert. However, two community orchestras included in this survey are able to perform a concert during school hours on one day each year. Several of the orchestra conductors give this as a reason for not offering children's concerts. However, this limitation does not prevent the holding of children's concerts during out-of-school time such as Sunday afternoon.

Some school boards have very specific rules concerning the use of school time. In at least two school systems, excusing students for any activity not directly sponsored by the school is forbidden. No child is allowed to be excused for other than school activities even at the request of the parent. However, there is a further point in conjunction with this matter that is most important. These schools state that concerts could be held for school students if an orchestra comes to the school, and plays a free concert for all the children during the school time.

The time factor is also extremely important for the two of the six cities studied that have conductors who commute each week to the city to direct the orchestra. Concerts held at times other than the regular set evenings in most of these cases would be

impossible. There is also the possibility that another conductor might take the orchestra for the special concerts. This has not always been successful. The problem of changing conductors with an amateur orchestra is a difficult one in addition to the possibility of creating friction between the two conductors.

The question of time is very closely related to the factor of the playing quality of the orchestra. The community orchestras in this study are largely amateur orchestras and rehearse only once a week for about two hours. Sometimes these orchestras can give quite acceptable performances even on this small amount of rehearsal. At other times the quality in the performances is rather unsatisfactory. This lack of a consistently good quality helps to keep the audiences quite small. Another problem connected with the quality is the attitude of the community. Often people feel that attending a concert by such an amateur orchestra is not worth their time. In addition, several of the orchestras have no admission charge for concerts. Also there frequently occur petty and jealous attitudes from some of the private music teachers and musically inclined people of the community who are not connected with or participating in the community orchestra. Frequently the problem with the community orchestra is that it is not good enough, musically speaking, to draw those members of the community who appreciate and like good music,

and it does not play the type of program which can interest the less musical members of the population. And finally, the community orchestra must face the competition with recordings, radio, and television programs. Some people would rather stay at home and hear a good radio program or a fine recording than take the trouble to attend a concert to hear a mediocre performance of the same music.

How serious is this lack of quality of performance by the community orchestra? Is it preventing a more active, joint effort between the schools and the orchestra? Several informants, especially school teachers, mentioned that this is an impediment. "People will go to anything that is good enough," said one of the teachers. Another teacher stated, "If the orchestra were good, people would attend." One school teacher even went so far as to state that he did not request or encourage his students to attend concerts by the local orchestra. "We are not proud of our orchestra. They use incompetent players--kids in junior high school on first violin who can't even play in third position. I know. I am a violinist." Clearly such statements about the qualities of music and the implications of other such statements are serious, if they are true; and sometimes they do appear to be descriptive of the situation.

Sooner or later, one always comes to the problem of money. Just how important a factor is it in impairing progress of a more

joint effort between the schools and the community orchestras? According to most of the informants connected with the community orchestra, it is a problem, but not a serious one. Many orchestra officials feel that if a cause is good enough, the money always makes itself available. Their attitude appeared to be that there is always money for those things which are really wanted. The major problems of most projects connected with children's concerts are other than financial. They felt that if money is not available now, it is because no one has sincerely sought money for that purpose.

There was, however, a small minority who believed that the finances were a most important problem. Some members of the governing boards of community orchestras take personal pride in their ability to manage an orchestra on a very businesslike basis. Their view dictates that first you have the money to do the things you want, and then you do them. One board member even confided, "We can't afford children's concerts." In further questioning, he stated that he wasn't interested even in having more of the school students attend the regular orchestra concerts. "We can't keep within our budget if we fill many more seats at those prices. And we have tapped as completely as possible our sources of income," he stated. When asked if he thought individuals might make a special

contribution to make an orchestra concert available for school students, his answer was, "I don't know."

The next condition that was considered concerned the factor of leadership. The question of leadership involves a short digression into some sociological theory. The theory is what sociologists have termed "power structure." Hunter, in his book Community Power Structure: A Study of Decision Makers, points out that in each community situation whether it is the church, school, labor union, or government, there are certain individuals or groups who possess the real influence in the project.<sup>1</sup> It is these persons who must support an idea, or else the idea will never be put into practice. An example of this, in connection with the problem of this dissertation, might be an instance in which many persons favored the addition of children's concerts to the orchestra schedule, but the conductor of the orchestra who holds the real power in this situation does not favor children's concerts. Therefore, because of his opposition, the board members follow and submit to his point of view. These persons or groups hold the real "power" in the given situation. The theory goes on to state that the same person of power in one situation

---

<sup>1</sup> Floyd Hunter, Community Power Structure: A Study of Decision Makers (Chapel Hill, North Carolina: University of North Carolina Press, 1953), p. 48.

may or may not hold the power in another situation. Also the theory says that the power in a situation may or may not lie in the place of the designated authority. For example, the president of the symphony board may or may not hold the power in governing the symphony.

Hunter's book reports that individuals possessing leadership combine into cliques or what he terms "crowds." These power-holders interact with one another and select each other as leaders in various projects. A particular clique or crowd may sponsor a project and then seek to convince other crowds of its merit. In the early stages of a policy decision, a few men in the power group make the basic decisions, and then other individuals are brought into the plan of action.

The theory is mentioned in this study because it is illustrated in the findings regarding school-community orchestra relationships. In other words, the data gathered indicate that "power is where you find it." Excellent examples of this occurred early in the interviewing process. In discussing the improvement of teen-age concert attendance, the president of a women's symphony orchestra organization stated, "Well, we have two school music teachers on our board, and they have made no suggestions for improvements, or even expressed concern over the concert attendance. So why should

we say anything when they don't?" Several other orchestras expressed sentiments more or less similar to these. These people were waiting for those persons who hold the power (leadership) in the situation. Unless the leaders act or at least express favorable attitudes, the improvement of the situation will wait.

As a result of this study, certain generalizations can be stated about the power system and community orchestra situations and public school music situations. As for the school music program, the leadership (power) almost of necessity, is possessed by the supervisor of music. This is true for several reasons: (1) The position carries with it the designated authority; (2) the supervisor of music is usually older, more experienced, and more permanent than are most of the teachers under him or her; (c) the supervisor can coordinate the program of many schools; and (d) the supervisor has the most contact with and influence on the superintendent of schools and the board of education. For example, a superintendent of schools would almost never take action in regard to the maintenance or use of the music program if the music supervisor disapproved of the action. The public, the regular teachers, the music teachers, and the administrators are far more likely to follow the recommendation of the supervisor of music on music matters than to follow any of the music teachers under him or her.



The logical question to ask here is, who possesses the power in City D which has no school music supervisor at all, or City E which has only an elementary music supervisor? The answer, as it appeared in the analysis of all individual cities, is that a school music program without supervision tends to be leaderless and without coordination. Consequently, the community orchestra is very much handicapped in any work that it might do with the school music program in these instances.

The power in the community orchestra situation usually is partially divided between the conductor and the governing board of the orchestra. In some situations the conductor has tremendous influence over the fate of the orchestra. The conductor has a great deal of authority due to the fact that (a) he almost always selects the music to be played, (b) he is responsible for the quality of the orchestra's performance, (c) he influences the morale of the orchestra through his contacts with players and his attitude toward the project, and (d) frequently he is the most permanent or best-informed member of the community orchestra officials.

There are several instances, however, in which some member of the orchestra board has come over a period of years to hold tremendous influence over the rest of the board. The most influential board members may be recognized not so much by title, but

rather by the length of time they have been connected with the orchestra, and the amount of effort and interest they put into the project. Although it may seem somewhat illogical on the surface, the source of power in community orchestra situations seldom has much connection with financial status. This condition is apparently due to the small budget of community orchestras, and their conscious appeal to the whole community.

The concept of power in a situation can be very useful. First of all, by understanding the particular power structure in school-community situations, a basis for improvement can be found. Realizing that there exists an informal hierarchy in almost every social situation, one is better able to deal with the situation. Its use in this study indicates the positions or individuals which have power that can be used to hinder improvement. It suggests that crucial positions should be filled with competent, interested persons. In some cases, the lack of the position which can yield effective leadership may be the circumstance which seriously hampers improvement. In others it may be the type of persons holding important positions that impedes progress.

A logical position to consider in discussing the power in school-community orchestra situations is the superintendent of schools. He is the acknowledged leader of the entire school system, and thus

has considerable influence over school-community orchestra relationships. In addition to this position of authority, he has much influence over the members of the board of education because he usually possesses the most thorough knowledge of education and its financing. Also he holds much influence over other administrators in the school system due to the fact that, aside from other considerations, he is the administrator of school board policy. This position is of such importance that a questionnaire was prepared specifically for the school superintendents.

In the six cities included in the study, two superintendents were interviewed and four were sent a questionnaire. One superintendent replied that he was unable to fill out the questionnaire because he had assumed the position of superintendent of schools in that city only a month or so before, and he did not feel that he could give valid answers. Therefore, only five superintendents gave information and the results should be interpreted with this fact in mind. As is indicated in the appendix of this study, the superintendents of schools were asked many of the same questions that were asked the music teachers and orchestra officials. Concerning the outcome of children's concerts, three felt that the attitude of the students was most important, and two thought that a chance to see and hear a symphony orchestra was a more important outcome.

When attempting to choose the more favorable position in the continuum between giving the students whatever type of music they wanted and presenting only the best music regardless of student interest, four superintendents felt that the students' desires should be satisfied, and one felt that the orchestra should play only the best music. As for the time of children's concerts, three superintendents favored such concerts during out-of-school hours; one favored the "split" system where the concerts start in school but end after school, and one did not know what he favored. Three of the superintendents favored a special concert for teen-age students, one was opposed, and one did not know. Five believed that a desire for good music should be instilled in the student by the school music program, and five felt that the appreciation of good music was possible for the majority of the population. All five favored a joint cooperative effort between the school music teachers and the community orchestra. Four stated that they felt there was now cooperation between the two parties, and one did not know. Four of the superintendents thought that the orchestra officials were interested in educational concerts, and one did not know. However, only one supporting statement was given by a superintendent as to why he thought the orchestra officials were interested in such concerts. The statement was to the effect that the orchestra has always been very cooperative.

The superintendent of schools thought the greatest problems to an improved effort between the school and the orchestra were, "The lack of a type of school music program which would make it worth while," or "Time and money--parents must assume responsibility of taking a child to children's concerts." In general, the superintendents of schools hold only one opinion which might impair improvements as defined in this study. This one area conflict is the use of school time. As has been mentioned before, the question of time can become quite involved when admission prices, transportation, and the like are considered.

A few special questions concerning public financial assistance for educational concerts were asked school superintendents. As was stated in Chapter III, only one city gives direct or indirect financial contributions for educational concerts. The superintendents were asked, "Do you favor the school board's appropriating a certain amount of the school budget to the community orchestra for the purpose of educational concerts at the present time?" One superintendent answered "yes," two answered "no," and two answered "don't know." The superintendents were also asked to state the conditions that they felt should be met before the school board would budget any money for educational concerts. The question read, "Please check each condition that you feel must be met before you

would request that the school board provide some financial assistance to the community orchestra for education concerts: (a) requests for such action by the school music staff, (b) requests for such action by community orchestra officials, (c) requests for such action by parent and community groups, (d) a good community orchestra, and (e) a good school music program." Five superintendents stated that such action would have to be requested by the community orchestra officials; five also stated that it should be requested by the music staff. Three stated that such action should be requested by parent and community groups. No superintendent made any qualifications as to community orchestras, but one stated that the school music program should be of a quality which would make it worth while.

The community orchestra officials were asked to rate the attitude of the school administration. The particular question was worded, "Do you feel that the school superintendents and principals are interested in having school children attend educational concerts?" Among these community orchestra officials, eight answered "yes," one "no," and six "don't know." Several of the "yes" answers were qualified. Statements giving the reasons for a particular reply were, "They have been quite cooperative," "I know them personally," "They are interested in a half-hearted way," and "They have given the orchestra a bad time about rehearsal facilities."

The superintendent of schools is the representative and manager of the entire educational system in the city. He theoretically represents all segments of the school system, and therefore cannot promote any particular phase of that system so that it is out of proportion with other phases. Usually the superintendent finds it advantageous to go along with what the people want. The attitude of the community orchestra officials toward the superintendents indicated that the superintendents were neither promoting nor opposing the development of school-community orchestra activities. This is also indicated by the attitude of the superintendents on financial help for educational concerts, and the statements of conditions that should be met before such financial assistance can be given.

From the responses of the superintendents to the various questions and the feelings of the orchestra officials toward his views, the conclusion can be made that the superintendent's position is not a detrimental factor in improving school music-community orchestra efforts.

Another factor which appeared in the information-gathering process was the lack of knowledge of the informants about the situations which concerned their own positions in the school-community orchestra programs. The amount of knowledge and information was almost nil in the cases of many members in the governing board of

the symphony in matters related to the orchestra. For example, in one case a board president did not know the number of concerts that his orchestra gave each year, and didn't know if the school helped in the budget. Another board president insisted that the orchestra had solicited financial assistance from the school board, but after some rechecking this belief was shown to be mistaken. Lack of knowledge was also indicated by the rather large number of "don't know" answers by board officials about such matters as attendance, budget, and even the age of the orchestra. There is an apparent need for the members of the governing board of community orchestras to be better informed about the orchestra itself.

A final point to be considered in discussing the circumstances which tend to hamper improvement in the school-community orchestra situation is the lack of training on the part of school music teachers for directing and guiding music at the community level. Norman C. Mohn devoted an entire doctor's degree dissertation to the subject of school teachers and community music.<sup>1</sup> He discovered that somewhere between two-thirds and three-fourths of the school teachers

---

<sup>1</sup> Norman C. Mohn, "The Implication of the Community Music Program: Its Origin, Values, Needs, Organizations, and Administration With Special Emphasis Upon Community Music Leadership in the State of Texas," unpublished doctoral dissertation, University of Texas, Austin, Texas, 1950, p. 181.



questioned in the state of Texas felt their college training to be inadequate to assist in community music.

The following conclusions based on inquiries made in this study may be drawn as to the circumstances which may tend to hamper improvements or efforts between school and the community orchestra in developing music appreciation and understanding.

- (1) The fact that a community orchestra is an amateur orchestra unable to rehearse oftener than once a week is a severe handicap on the number of performances it can give.
- (2) Unless some solution is found to the problem of releasing orchestra personnel from their regular occupations, a maximum of one children's concert per year by an orchestra appears likely.
- (3) Unless the conductor of the orchestra is easily accessible to the community, educational concerts during school time are nearly impossible.
- (4) The related amount of time and player quality of the community orchestra decidedly limits the quality of performance.
- (5) The quality of many community orchestras tends to keep the adult and teen-age audience small at regular concerts.
- (6) Financial problems do not appear to be a major hindering element.

- (7) Where inadequate provision for leadership is found, inactivity constitutes an impediment to an improved situation.
- (8) In general, superintendents of schools do not hold views which would tend to impair progress in school-community orchestra efforts.
- (9) Board members of the orchestra are not always familiar with the problems or the activities of the orchestra.

## CHAPTER VI

### SUMMARY AND CONCLUSIONS

The final chapter in the dissertation deals with a summary of the entire work, and presents some over-all conclusions and recommendations about the study.

#### Summary

The data reported in this dissertation may be summarized as follows. After presenting a report on each of the six cities utilized in the study in Chapter II, certain relationships were apparent. One such relationship existed between the ability of the orchestra in securing an audience and the presence of other concerts of such a quality and number that the orchestra is handicapped. A most important relationship was found to exist between the school music program and the success of the community orchestra in the area of this study. An active music program in the schools appeared to manifest itself in attendance at concerts by school students. The presence of a person of leadership with a desire to improve the orchestra and an interest in school students' music tastes appeared

to be a necessity for achievement in the area of this study. Finally, the performing quality of the community orchestra itself had an effect on the interest afforded it by the students in the school as well as the adult members of the community.

Chapter III presented the data on the present status of the school-community orchestra efforts. It was found that four of the six cities studied offered a concert or part of a concert for children. Three of these concerts were financed out of the general orchestra budget, and the fourth was financed by a local department store. Three had no admission charge for the concert, and the other charged a nominal fee. Two cities held children's concerts during school hours, and two during out of school hours. Instructional efforts at the concert consisted of explanations and demonstrations of music. The average length of a children's concert was one hour, and the conductor of the orchestra usually selected the music. Massed singing was the most frequently used technique for achieving audience participation. Preparation was conducted by all teachers, and averaged one hour of class time. Follow-up activity was also used, and averaged fifteen minutes in length. Preparation usually consisted of discussion, playing of recordings, and explanations of instruments. Follow-up activity usually consisted of discussion. Cooperation was

rather extensive between the school and orchestra regarding children's concerts. The children appeared to like the concerts very much.

With regard to the problem of attendance at regular orchestra concerts by junior and senior high school students, school teachers and community orchestra officials generally did not have a very clear idea of how many such students attended orchestra concerts. The best available estimates averaged between 25 and 75 students per concert, with extremes of 10 to 500. All orchestras that charged admission for concerts offered a student ticket at a lower price, but only one had special seating arrangements. There existed no system of ticket distribution to students, and very little special publicity for them. Joint performances by teen-age music groups and the orchestra have been attempted in four of the six cities studied. Only one city had made a joint effort by the school and orchestra to improve upon teen-age concert attendance. Three-fourths of the music teachers in the junior and senior high schools carried on some type of preparation, and a little less than half of the teachers offered extra credit to the students for concert attendance. The efforts at preparation and follow-up were not at all extensive. Only one orchestra has attempted a special concert for teen-age students.

Chapter IV presented the views of the informants and of authoritative authors in the field as to what improvements should be

made. They stated that each child should attend at least four children's concerts each year. The board of education should allocate some money to the orchestra specifically for educational concerts. The concerts should be either free to the students, or a nominal fee requested. The concerts should be held during school hours, and should not exceed forty-five minutes to an hour in length. More time should be allowed for preparation and follow-up of children's concerts, and the preparation should include demonstrations of instruments, and instruction in concert manners in addition to the existing preparatory activities. Integrating activities should constitute the follow-up effort. More participation devices should be used at the concert. The children's concert should stress attitudes toward great music. There have been a great many techniques which have been reported and suggested by authorities in the field to improve children's concerts. These should be attempted.

The chapter also collected data on what should be done to improve concert attendance by junior and senior high school students at concerts. First of all, a meeting of school music teachers and community orchestra officials should be held to formulate action on the problem. Teachers at this level should allow some class time for planned preparation which will include the playing of recordings. Extra credit should be given by school teachers to a teen-ager who

attends orchestra concerts. The orchestra should make more of a publicity effort for these students. It should also give a special concert for teen-age students, and increase the number of joint performances with school music groups. And finally, there should be an all-city youth orchestra in the community.

Chapter V attempted to point out some of the possible reasons for the cleavage between the present status and desired status. Philosophical-methodological differences between the school teachers and orchestra officials was the first reason hypothesized to account for the difference. It was found that some differences exist in this area between the school teachers and the orchestra officials. It was discovered that the objectives of the community orchestra should be enlarged to include some educational objectives. School teachers, it was found, lack a clear and homogeneous conception of the ends of music education, which tends to hinder progress in the area of this study.

Misunderstandings of or extreme attitudes toward the other group was next hypothesized as a cause of the differences. It was found that a great many orchestra officials have little idea of what is being done in the schools. However, their opinions of the school music teachers' efforts were not unfavorable, even though the opinions were not too well founded. The school teachers tended to hold

favorable opinions of the efforts of the orchestra officials, but again these were not well founded. There were only a few cases of extreme feelings toward the other group by either party.

The final hypothesis made in the chapter concerned circumstances regarding time, money, and leadership. It was discovered that due to lack of time and the use of amateur players, the community orchestra is limited in what it can accomplish both in number and quality of performances. Financing was not found to be a major problem. In some cases lack of effective leadership has been a hindrance to improvement. Superintendents of schools did not hold views which would tend to hinder progress in the area of this study. And finally, several of the members of the governing board of the orchestra were found to be poorly informed about the activities of the orchestra.

#### Recommended Practices and Actions

Chapter IV of this study presented data pertaining to what the goals are in school-community orchestra relationships. This section is intended to supplement Chapter IV in that it presents some practical suggestions for the improvement of this relationship. These recommendations are largely the result of the material presented in this study.



Before success can be achieved in providing good educational concerts, certain requirements must be fulfilled by the school and the orchestra. Indeed, it would be largely fruitless to attempt any cooperative activity between the two organizations until these specifications are in substance met. Therefore, the recommendations concerning the actual cooperative actions which will follow later are dependent upon the correction of the factors within each organization.

First, the music program in the schools must "set its house in order." The schools must run an adequate and effective program of instruction with due emphasis on the listening experience. In the elementary schools 100 to 120 minutes a week, a figure which has long been recommended by the MENC, seems necessary. Good concert preparation cannot be carried on when the music period comes just once or twice a week. In the junior high school, general music should be required of all seventh and eighth grade students for at least two and a half periods a week. All students should have this much musical training. Ninth grade general music seems highly desirable. Then the schools should not leave instruction to inadequately supervised elementary room teachers. The chances of obtaining satisfactory instruction by such means are very small. Music specialists should teach a good portion of the music in the upper elementary grades. All grade teachers should have supervision

at least once a week. There should be an interest in and time allowed for listening experience at all levels, high school included. Too often music programs are built around a sort of 'Gradus Ad Parnassum' to the technical heights of music. The entire emphasis is on performance, and not on understanding and appreciation. The school music program should make an allowance of roughly a fourth to a half of its effort for music appreciation and understanding. This does not mean to say that one should play records a fourth to half the time, because there are other ways to work on listening. When one realizes that the vast majority of the students will be listeners, consumers of music, this recommendation does not seem excessive.

Finally, there is a need for a unified, coordinated music program. This means that there must be someone in charge of the music instruction in the entire city. There must be someone who has the responsibility of seeing that the instruction is properly carried out, that the school system can be organized to have a series of successful educational concerts, and, that an effective instructional program in music is planned with the teachers.

Then the community orchestra must also fulfill certain requirements. Its requirements, however, are not so numerous. The primary task of the orchestra is the performance of music. This performance must be of a quality which warrants the support and

interest of the community. In several cases in this study it was found that music teachers were reluctant to encourage the students to attend community orchestra concerts because of the poor quality of performance. The orchestra, to state it simply, must be worth hearing. Also, the community orchestra must enlarge the concept of its own purpose to include education in the broadest sense of the word. Most community orchestra officials think of the orchestra as an avocational group. This concept must be enlarged to include thinking of it as a group whose function includes the promulgation of orchestral music. The orchestra should be sincerely interested in offering concerts to the students in the schools.

The logical culmination of the achievement of a good school music program and a good community orchestra is a cooperative effort between the two. Below are a series of specific recommendations for the achievement of effective concerts at the elementary school level. As was stated in Chapter IV, the number of children's concerts should be at least four a year. Since no city is even approaching this figure, a practical suggestion might be to increase the number of concerts by one each year until this figure is reached. In this way the adjustments which are necessary can be made gradually. Financial assistance for the concerts should be solicited from the local board of education. If this is not entirely successful, then

solicitations should be made of department stores and manufacturing firms. Frequently businesses are glad to have their name connected with a project which benefits the children of the community.

The selection of music to be played at a concert for elementary school children is a very involved matter. It would be much simpler if there were music which inherently was suited for children. The problem becomes involved because of the variables in any given concert situation. For instance, one must consider the age of the audience. Then there is the question of how well the students are prepared. Also there is the problem of how a particular work fits into the rest of the concert program. Then one must consider the musical background of the students. These are a few of the variables. Thus, it should be clear that to say that X piece of music is good material for a children's concert under any and all circumstances is fallacious. The secret of the children's concerts lies not so much in the music as such, but in the way it is handled. Certain general rules, however, can be stated which should guide the selection of music for children's concerts.

- (1) The compositions or section of compositions performed should not be long. An attention span of five to seven minutes is a maximum for most elementary students for most orchestral

music. A soloist or a narrator might stretch the figure somewhat, but not as much as might be supposed.

- (2) The compositions should be a cross section of the entire orchestra literature. There should be a representation of all types and styles of orchestra music. It might be mentioned that this is especially true of modern compositions. Children are often more receptive to new things than are adults. New music has a definite place in the programs of such concerts.
- (3) There should be at least one composition on each program which is familiar to most of the students. Children like new things, but they also enjoy something that they know. This suggestion may clear the way for music that is not too desirable. However, one familiar number of doubtful quality is better than no familiar number at all.
- (4) The music selected for such concerts should be of the highest quality. Frequently persons selecting programs for children's concerts have played nothing but selections by Leroy Anderson, The Skaters Waltz, and the like. As the preceding point has stated, one such piece may be desirable. However, an entire concert of such material destroys the real function of the concert; i.e., giving children an appreciation of good music.

It is strongly recommended that the concerts be held during school time. On the elementary school level it seems that the opportunity to hear an orchestra should be the right of each child. If under the present circumstances concerts must be held during out of school hours, that is better than no concerts at all. However, concerts in school time should always be the objective. Children and families already possessing some interest in music will attend concerts during out of school hours. They will have their information and interest furthered by the experience. But many children, for lack of desire on their part or that of their families, will miss the performance. What is unfortunate is the fact that many of these children will be lost as music appreciators simply because they had no contact or experience of a concert.

Another point concerns the efforts at preparation and follow-up of the children's concert. Some paragraphs ago it was stated that it was not so much the music that was played as how it was approached. Hence, the need for a good preparation and follow-up of each concert. Several excellent suggestions are presented in Chapter IV which have been tried successfully by schools and community orchestras. For each concert, between two and four hours should be spent in classroom preparation. This would allow for playing the music through at least twice. Just exactly what should

be covered would of course depend upon what the children had had previously. These activities should be used sometime in the preparation: (1) discussion of concert manners, (2) instruction in the appearance and timbre of instruments, (3) seating of the orchestra, (4) the role of the conductor, (5) the recognition of themes, (6) elementary techniques used in composition, and (7) factual material about the music and composer. The orchestra could be of assistance in this preparation by sending performers to the schools. Radio and television programs can be used as a means of preparation.

Follow-up activity should be given between one and two hours of class time. One of the follow-up activities should be a period in which the students can ask questions, and the group can make an evaluation of the concert. In this way the teacher can gather comments from the students which will be helpful in planning the next concert. Probably the music should be reheard so as to make certain that the students will have some recollection of it in the future. Then the follow-up activity should include efforts at integrating the concert experience with other subject matter. Writing and art seem to be two areas in which this can be easily accomplished.

Finally, at the concert there should be more effort made to have the children participate in the proceedings. Student participation will add greatly to the interest children take in the concert. Again

there are some fine suggestions in Chapter IV. Using compositions or melodies composed by elementary students is a very good motivating force, as is having students sit in with the orchestra. Recognition of students at the concert for achievement in music is another way to maintain their interest. Group singing is often used to good advantage. The use of students as soloists has been successfully tried in many cities. Possibly a composition contest for high school students, or attendance at rehearsals in small groups would be helpful. Many ideas should be tried.

The efforts toward the children's concert should be joint efforts between the school and orchestra. The music should be jointly selected, the activities at the concert jointly planned, and possibly the preparation and follow-up should be jointly carried on. The two parties should keep each other informed at all times.

Regarding the improvement of concert attendance by students in junior and senior high school, there are several specific recommendations that can be made. First, several meetings of school music teachers and community orchestra officials should be held to chart a course of action on the problem. To date the school teachers and orchestra officials have not shown enough concern with the situation to seek any action. The meeting should be a mutual exchange of ideas on the subject, and it should conclude with the



two parties agreeing on some specific actions. After the actions have been tried, there should be another meeting to evaluate the attempted actions and formulate new or revised ones.

The school and orchestra should have planned preparation for the regular orchestra concerts. The school music teachers, both junior and senior high school, should play some recordings, and offer some instruction in the music that will be played. This means a definite departure from the concept many teachers have of a high school band or choir rehearsal. However, it seems that the spending of about one class period in concert preparation is more than justified by the philosophy of music education and the results of this study. The efforts at preparation by the community orchestra consist of assisting the school music teachers when they request such help, and the presentation of radio and television programs.

There are several actions which would assist in placing an emphasis upon teen-age attendance: (1) The school music teacher should offer extra credit on academic grades for those students who attend concerts. (2) An increased publicity effort should be made by both the orchestra and the school. (3) The orchestra should make available student tickets at the lowest price possible. (4) The orchestra should seat the students in special sections as a group. (5) There should be an increase in the number of performances using

student musicians with the community orchestra. (6) A community youth orchestra should be formed which is composed of junior and/or senior high school students.

There was a great deal of interest expressed by informants in the idea of special concerts for teen-age students. There definitely is a need for some trial concerts for this age group. In general the specifications stated for children's concerts would hold true at this level. The idea behind the concert is to more or less bring the orchestra to the students. Also, the orchestra can give the students a program especially suitable to them. The idea of such concerts seems especially valuable in the junior high schools. In conjunction with these concerts it might be a good idea to formulate some plan whereby the students could select a piece or two to be used in the program.

### Final Conclusions

The information reported in this study indicates clearly certain conclusions.

The most significant conclusion is the dire status of the existing school-community orchestra efforts in promoting music appreciation and understanding. The existing situation is especially distressing when such major factors as number of children's concerts and teen-age

concert attendance are considered. The facts speak for themselves. In only two of the six cities is each child in the school system assured of hearing an adult symphony orchestra. And even in these two cities the child is certain of attending only one orchestra concert, not during a year, but in his entire school life! Two more cities offer some concert experience to the child, but only on an out-of-school, voluntary basis. Two of the six cities do not offer any orchestra concerts for children or young people at all. In the majority of the cities concert attendance by teen-age students is deplorably low. Most cities succeed in having only one student out of a possible one hundred attend concerts! When these and other factors of the present situation are compared with the concept of desired status presented in this study, a great divergence is realized between the two.

This situation exists in spite of the stated views and objectives of both parties. The school music teachers were almost unanimous in believing that music appreciation was an important objective in their teaching. More than any other reason they felt that music should be in the school curriculum because of cultural considerations. Almost all the orchestra officials asserted that they should assume some of the responsibility for educating the people of the community to good music, and that good musical taste in school students was

of the utmost importance. Both groups felt that music appreciation was possible for the majority of the population. Both felt that children's concerts are valuable in developing music appreciation. Hence, another conclusion makes itself apparent. There exists a great schism between the verbally stated ends and the actual, operational objectives. The orchestra officials and school teachers both state one thing and practice another.

The question now becomes, how can the differences between the present and desired status, between the stated views and the actual actions, be explained? Where does the responsibility lie? The evidence reported in this study seems to point to both the music teachers in the schools and the officials of the community orchestra.

First the school music teachers will be considered. After examining the data presented in this study one can only conclude that the vast majority of the music teachers are not aware of the problems and opportunities of the situation with regard to developing music appreciation, or that they are not interested in it. In one instance after another this study demonstrated that the teachers have done only a small portion of the task necessary to form an effective school-community orchestra relationship designed to give school students an appreciation of music. Some of the instances to

support this statement might be recalled. Most school music teachers had made no effort to contact the community orchestra officials with regard to improving its present efforts, or increasing or instigating further efforts. They had not bothered to find out how many teen-age students actually attended orchestra concerts. Most teachers do not bother to offer extra credit for students who do attend concerts. The amount and type of preparation and follow-up is completely inadequate to give the students the type of experience which is effective in developing music appreciation. Finally, and in many respects most important, is the type of school music program which the school maintains. The lack of string instruction, the lack of instruction in music appreciation, and the emphasis upon performing organizations tends to achieve ends other than music appreciation. Clearly such actions, or lack of action, indicate that generally the music teachers in the school are not interested in the results of their instruction beyond the classroom. They do not seem to be concerned about a manifestation of good music instruction such as concert attendance. It is hardly conceivable that the school music teachers are doing the work they should and achieve such meager results. It would appear that the music teachers must give serious thought to the objectives and practices of the music program in the schools.

Their record toward the achievement of their own stated ends in the field is not an admirable one.

The record of the orchestra officials differs little from that of the music teachers. Again from the evidence of this study one can only conclude that the orchestra officials are unaware of the importance of music appreciation in school students, or that they are not interested in it. The community orchestras by and large have done little to promote an effective school-community orchestra relationship for the purpose of music appreciation. The objective of the orchestra has been overly concerned with an avocational experience for its players, and not enough with its responsibilities to music education. The orchestra officials have only vague notions of how many teen-age students attend concerts. They have not solicited the assistance of music teachers in attacking the problems of student concerts and student attendance. Little effort has been made in the way of publicity, tickets, or seating arrangements for school students. The officials are not informed about what the school music program is doing or not doing. Almost none of the techniques recommended by various organizations for the improvement of children's concerts have been utilized. Some orchestras have never attempted a children's concert, and most have never attempted a special concert for teen-age students. The community

orchestra officials have not been interested in furthering their activities to include the development of an appreciation in the orchestra's music by school students. They are not concerned with the musical development of school students. The results of this study substantiate the conclusion. It would appear that the officials of the community orchestra must reshape the objectives of the organization and its relationship to the schools. The record of the community orchestra officials in furthering music appreciation leaves much to be desired.

There were instances in the study where one city had more or less succeeded in giving the students an effective, joint school-orchestra effort. The logical question to ask here is, how is this success to be accounted for? First it should be recalled that in such complex social situations there is no single, all-inclusive reason. There are always many factors which act upon the situation, and these factors influence the results of any action. And so it is with school-community orchestra relationships. There is no one reason which accounts for success or failure in the area of this study. There are two reasons which according to this study seem to be most pertinent.

One: Where a conscious cooperative effort had been made by the school and the community orchestra, favorable results were obtained. In the instance where the school and orchestra had jointly

attacked the problem of teen-age attendance, the best attendance figure by far was reported. Where the two groups had worked together to have a children's concert, a children's concert soon became an actuality. As simple as it may seem, the principle appears to be valid: in order to achieve effective school-community orchestra efforts for purposes of music appreciation, the parties involved must consciously work for such efforts. What seems incredible is the fact that the great majority of the persons involved in school-orchestra situations have made no effort toward jointly achieving music appreciation in school students.

Two: The two organizations are to a large degree dependent upon each other for successful joint undertakings. The orchestra must be of a quality which warrants preparation for and encouragement of concert attendance. The orchestra has to make a reasonable effort to obtain student interest, or else the efforts of the school will be largely nullified. On the other hand, the school must carry on a program which leads to music appreciation in the students. The teachers must prepare for and encourage concert attendance, or else much of the work of the orchestra will have been in vain. In some situations in this study one group was more or less stymied because of the inaction of the other party. Both the school and orchestra must be actively interested in music appreciation for school



students, and both must successfully fulfill their role in realizing it.

The importance for the art of music of instilling music appreciation in school students cannot be understated. The school and the community orchestra both are deeply concerned with appreciation, although this concern is frequently not realized by persons connected with the groups. The actions of the orchestra and the school should then accordingly be rectified and altered to befit the importance of the phenomenon.

## APPENDIXES

## APPENDIX A

## LETTER ENCLOSED WITH QUESTIONNAIRE

Dear Sir:

Your name has been selected to receive and respond to the enclosed questionnaire. Due to the fact that the sample is of a small size, it is highly important that the questionnaire be filled out and returned as soon as possible. Your assistance in this matter will be appreciated very much.

The study is being conducted by me in partial fulfillment of the requirements for a Doctor of Philosophy degree at Michigan State College. The dissertation is a study of those common activities carried on by the music program in the school and the community orchestra. Specifically, they are children's concerts for elementary students and special activities for junior and senior high school students. Therefore, the problem is to find out what the school music teachers and officials are doing and thinking about these matters, and what the officials of the community orchestra are doing and thinking about them. There are three questions to be considered in securing the data: (1) What is being done now, (2) what improvements should be made, and (3) what are the major obstacles to improvement?

Please be as frank as possible in answering the questions. The data will be reported in an impersonal manner, so that neither your name nor the name of your city will become involved in reporting the findings.

The questionnaire that you receive will not cover all the areas of the subject, but will concern only those questions which are related to the situation. Although some of the questions may appear to have a limited relationship to the subject, all the items do have a definite and necessary function when the total study is examined. You are, therefore, strongly urged to answer each item to the best of your ability.

Thank you for your assistance in this matter.

Sincerely yours,

Charles Hoffer

## APPENDIX B

## COMPOSITE INTERVIEW SCHEDULE FOR SCHOOL MUSIC TEACHERS AND SUPERVISORS

Items marked with an asterisk (\*) were also used in questionnaire.

In conjunction with children's concerts in this community, I would like to know about some of the things that the school has done and your views toward them.

- \*1. How much time do you spend in preparing your students for the children's concert by the community orchestra?

Thirty minutes or less ( ) 1 hour ( ) 2 hours ( )

Some other number

- \*2. What do you do to prepare the students for a children's concert, and how much use do you make of the techniques utilized?

Presentation of themes Yes ( ) No ( )

Poster contest Yes ( ) No ( )

Recordings and explanations Yes ( ) No ( )

Demonstrations of instruments Yes ( ) No ( )

## Other devices and techniques

- \*3. How much time do you spend in following up a children's concert?

None ( )    Fifteen minutes ( )    One hour ( )

Some other number \_\_\_\_\_

- \*4. What do you do to follow up a children's concert?

Review by listening Yes ( ) No ( )

- Review by discussion Yes ( ) No ( )
- Integration with art work, writing activity, etc. Yes ( ) No ( )
- Use of concert experience as a basis for additional music study Yes ( ) No ( )
5. At any time in recent years have some of the following activities been attempted at children's concerts?
- Massed singing Yes ( ) No ( )
- Students as commentators or announcers Yes ( ) No ( )
- Student soloists Yes ( ) No ( )
- Student compositions Yes ( ) No ( )
- Children sitting in with orchestra but not playing Yes ( ) No ( )
- Students in groups for singing, pantomime, etc. Yes ( ) No ( )
6. Does the school system allow school time so that the children may attend an orchestra concert?
- Yes ( ) No ( ) Don't know ( )
7. Does the school furnish school transportation for students to attend the concerts?
- Yes ( ) No ( ) Don't know ( )
8. Have the orchestra officials ever consulted the school music staff about programing or concert activities?
- Yes ( ) No ( ) Don't know ( )
- \*9. How would you rate the efforts of the music supervisor in helping you prepare for and review children's concerts?

Excellent ( )    Good ( )    Satisfactory ( )    Fair ( )

Poor ( )

- \*10. Considering the time that must be devoted to other phases of music and other subjects, do you feel that there is now sufficient time to do a reasonably good job of preparing and following up children's concerts?

Yes ( )    No ( )    Don't know ( )

- \*11. How well would you say the children like the children's concert?

Very well ( )    Quite well ( )    Somewhat ( )

Very little ( )

- \*12. As far as you know are the officials of the orchestra and the music teachers in the schools cooperating with one another in presenting the children's concerts?

Yes ( )    No ( )    Don't know ( )

- \*13. Are there some activities that you think should be added in order to improve the children's concerts?

Yes ( )    No ( )    Don't know ( )

If yes, what are they?

- \*14. Are there some activities that you would like to eliminate?

Yes ( )    No ( )    Don't know ( )

If yes, what are they?

- \*15. Would you like to see a program printed for each child who attends a concert?

Yes ( )    No ( )    Don't know ( )

16. Would you like to see more cooperation on the part of the school system in presenting children's concerts?

Yes ( ) No ( ) Don't know ( )

- \*17. Do you feel that the board of education in your city should appropriate some money to the community orchestra for the specific purpose of educational concerts for school children?

Yes ( ) No ( ) Don't know ( )

- \*18. Do you feel that the students ought to pay a small admission charge to attend a children's concert by the community orchestra?

Yes ( ) No ( ) Don't know ( )

- \*19. Suppose that you had a child in fifth or sixth grade. How many well-run children's concerts would you like to see him or her attend each year?

Number \_\_\_\_\_

- \*20. Some persons prefer holding children's concerts during school time. Others prefer having them held outside of school hours because the success of the concert can be measured in terms of the interest of children in spending their free time in symphony concert activity. Which do you prefer?

During school ( ) Out of school ( )

- \*21. What do you feel is the most desirable length for a children's concert?

22. Do you think it is more feasible to plan a concert which is suitable for children in grades 1-6, or do you think there should be an attempt to limit the concert to just certain grades? For instance, a concert for 5th and 6th graders, and another concert for 3rd and 4th graders.

All grades ( ) Limit grades ( ) Don't know ( )

- \*23. How would you rate the children's concerts as they are now planned as to their educational value?

Excellent ( )    Good ( )    Satisfactory ( )    Fair ( )

Poor ( )

- \*24. Do you feel that the music played at the concert is suitable for the age group which attends the concerts?

Yes ( )    No ( )    Don't know ( )

- \*25. Do you think that the officials of the community orchestra are sincerely interested in educational concerts for children?

Yes ( )    No ( )    Don't know ( )

- \*26. Describe any specific event or reason which might have influenced the answer you gave to question 25. \_\_\_\_\_

- 
- \*27. How would you rate the preparation the children receive for a children's concert?

Excellent ( )    Good ( )    Satisfactory ( )    Fair ( )

Poor ( )

- \*28. How would you rate the follow-up made of the children's concerts?

Excellent ( )    Good ( )    Satisfactory ( )    Fair ( )

Poor ( )

29. How would you rate the interest of the principals and superintendent of schools?

Excellent ( )    Good ( )    Satisfactory ( )    Fair ( )

Poor ( )



Now, I would like to ask you some questions about the problem of interesting young people in grades seven through twelve in attending orchestra concerts.

- \*1. Have you attempted to do some preparation of your students in these grades for the regular orchestra concerts?

Yes ( ) No ( ) Don't know ( )

If yes, what was done?

- \*2. Have you made any effort to follow up a concert?

Yes ( ) No ( ) Don't know ( )

If yes, what was done?

3. Have any of the orchestra officials solicited your assistance, or that of anyone you may know about in attacking the problem of teen-age concert attendance?

Yes ( ) No ( ) Don't know ( )

4. Have any representatives of the orchestra ever offered to you information, tickets, posters, etc., especially designed to interest students in junior and senior high school in concerts?

Yes ( ) No ( ) Don't know ( )

- \*5. Do you usually encourage your students to attend an orchestra concert?

Yes ( ) No ( ) Don't know ( )

6. Do your music groups have an award system?

Yes ( ) No ( ) Don't know ( )

If yes, can attendance at a community orchestra be counted toward earning the award?

Yes ( ) No ( ) Don't know ( )

- \*7. Does attendance at a community orchestra concert by a student of yours give him extra credit toward his grade?

Yes ( ) No ( ) Don't know ( )

8. Has the community orchestra ever offered special concerts for students in grades 7-12?

Yes ( ) No ( ) Don't know ( )

If yes, how well did it succeed in interesting students in good music?

- \*9. Approximately how many of your students would you say attend the regular concerts of the community orchestra?

- \*10. Have soloists of junior or senior high school age been used at orchestra concerts?

Yes ( ) No ( ) Don't know ( )

If yes, how often?

Did it increase interest in the concerts?

- \*11. Has the orchestra ever held a combined performance with a school music group of some type?

Yes ( ) No ( ) Don't know ( )

If yes, how often?

Did it increase interest in the concerts?

- \*12. Have representatives of the orchestra ever met with the school music teachers in order to improve upon the concert attendance of school students?

Yes ( ) No ( ) Don't know ( )

If yes, what were the circumstances?

What have been the results?

How often has such a thing taken place?

13. Is there anything else that you can think of that the school has done to increase concert attendance by young people?

14. Now, as for concert attendance by school students in grades 7-12, do you think that there ought to be special concerts given for these young people?

Yes ( ) No ( ) Don't know ( )

15. Do you think that the ticket arrangements for school students should be changed?

Yes ( ) No ( ) Don't know ( )

If yes, what should be done?

- \*16. Do you feel that the community orchestra ought to make more effort than it has in the past to induce students to attend concerts through special publicity and arrangements?

Yes ( ) No ( ) Don't know ( )

- \*17. Do you think that the orchestra ought to play some music which especially interests students of this age group even though it is not always "great" music?

Yes ( ) No ( ) Don't know ( )

18. Are there some activities such as using student soloists that you think ought to be increased in order to better interest the teen-ager in concert attendance?

Yes ( ) No ( ) Don't know ( )

If yes, could you name some that should be increased?

19. Do you think that there ought to be a cooperative effort between the school music teachers and the community orchestra to guide students throughout their school life to establish an appreciation of orchestra music?

Yes ( ) No ( ) Don't know ( )

- \*20. Do you feel that concert attendance should assist the student in earning an award in band, orchestra, etc.?

Yes ( ) No ( ) Don't know ( )

21. Would you like to see the school music teachers emphasize and encourage concert attendance more than they have in the past?

Yes ( ) No ( ) Don't know ( )

22. Are there any other comments or suggestions that you would like to make concerning future activities to interest teen-agers in the community orchestra concerts?

- \*23. Do you feel that the community orchestra is aware of the problem of interesting junior and senior high school students?

Yes ( ) No ( ) Don't know ( )

- \*24. Describe any specific event or reason which might have influenced the answer you gave to question 23. \_\_\_\_\_

- \*25. Considering what you know of other community orchestras, how would you rate the orchestra here?

Excellent ( ) Good ( ) Average ( ) Fair ( )

Poor ( )

26. Have any of the orchestra officials expressed what he or she would like the music teachers to do in connection with children's concerts or youth concert attendance?

Yes ( ) No ( ) Don't know ( )

27. Are there any other comments you would care to make about what the school is or is not doing in connection with concerts by the community orchestra?

- \*28. In general how would you rate the music department in your school system as compared to what you know about music departments in other school systems?

Excellent ( ) Good ( ) Average ( ) Fair ( )

Poor ( )

- \*29. How many community orchestra concerts would you say that you attended during the year?

Number \_\_\_\_\_

- \*30. What would you say was the greatest barrier existing to a more active, joint educational effort between the school system and the community orchestra?

Now, I would like to know how you feel about the attendance at children's concerts and attendance by teen-agers at concerts. You realize that all information will be reported in an impersonal manner, so be as frank as you desire. These questions are general in nature.

- \*1. In your opinion why should the public school system provide music education for its students? \_\_\_\_\_

\_\_\_\_\_

2. Surveys have shown that only about 2 percent of the population of a community purchase tickets and attend the orchestra concerts. Do you feel that with proper training this percentage among the younger generation may be improved in future years to, let us say, 10 percent?

Yes ( ) No ( ) Don't know ( )

- \*3. Do you believe that a desire for good (classical) music is something that can with proper training be achieved by the majority of the population, or do you feel that in spite of training there are inherent limitations in people that make appreciation possible for only a small minority?

For majority ( ) For minority ( ) Don't know ( )

- \*4. How important in your teaching do you feel is the creation of a desire for good music in your students?

Very important ( ) Of some importance ( )

Of little importance ( )

- \*5. Do you feel that an appreciation of music can best be taught when people are young--let us say under seventeen--or do you feel it is best taught when they are older and more mature?

When young ( ) When older ( ) Don't know ( )

- \*6. Of what value do you think a children's concert is in developing a desire for good (classical) music in the child?

Of great value ( ) Of some value ( ) Of little value ( )

- \*7. Which one of the following do you think is the most important outcome of a children's concert in the development of an appreciation of music?

\_\_\_\_\_ (1) learning facts about music  
 \_\_\_\_\_ (2) the creation of a good attitude toward serious music  
 \_\_\_\_\_ (3) a chance to hear good music  
 \_\_\_\_\_ (4) a chance to see and hear a symphony orchestra

- \*8. If a choice had to be made between these two, which would you prefer: having the orchestra play a somewhat commonplace number which the children like very much, or would you have the orchestra present only the best music even if the students do not like it so well at the time?

Please the students ( ) Play only good music ( )

- \*9. Would you like to have the community orchestra present a special concert for teen-age students--a concert not as heavy as an adult concert but more mature than a children's concert --one which is especially planned to capture the interest of the teen-age student?

Yes ( ) No ( ) Don't know ( )

- \*10. Do you feel that the jump from a children's concert to a regular adult symphony concert is too great or too sudden for most children?

Yes ( ) No ( ) Don't know ( )

11. Do you favor the use of special radio programs, ensemble performances, advertisements, etc., to specifically interest the teen-age student?

Yes ( ) No ( ) Don't know ( )

12. Do you feel that strong support of the orchestra by the local school system can be of considerable assistance to the orchestra?

Yes ( ) No ( ) Don't know ( )

13. Do you likewise feel that a good community orchestra can be of considerable assistance to the local school system?

Yes ( ) No ( ) Don't know ( )

Here are some questions related to the music program in the schools.

1. How much music is required of seventh grade students each week?

2. How much music is required of eighth grade students each week?
3. How much music is required of ninth grade students each week?
4. Are elective music classes performing organizations such as glee clubs, bands, or are they general music classes?
- Performing ( )    General music ( )    Both ( )
5. Is there a great deal of variation in the junior high school and elementary school music program from building to building in the city, or are the different schools rather equal?
- Variation ( )    Equal ( )    Don't know ( )
6. Could you tell me approximately how large a record library there is in the junior high schools? In the elementary schools? In the high schools?
- Elementary\_\_\_\_\_
- Junior high\_\_\_\_\_
- High school\_\_\_\_\_
7. How much is listening experience emphasized in the city school music program?
- Much ( )    Some ( )    Little ( )
8. What are some listening projects in the 6th grade?
- In the 5th grade?
- In junior high general music?



9. Are the elementary rooms taught music by the room teacher or a special music teacher?

Room teacher ( ) Music specialist ( )

10. How much time is given the elementary rooms each week?

11. Does your school system have a prepared course of study for the music teachers to follow?

Yes ( ) No ( ) Don't know ( )

12. How much supervisory service is available on the junior high school level? On the elementary school level?

On the secondary level?

13. Does the music specialist act as a supervisor making regular room visits, or as a consultant making a room visit only when requested by the teacher?

Supervisor ( ) Consultant ( )

14. How many students are studying and playing stringed instruments on the elementary school level?

On the junior high school level?

On the secondary school level?

15. At what grade is string instruction begun?

16. How much time is given string instruction in the elementary school?

In the junior high school?

## APPENDIX C

INTERVIEW SCHEDULE FOR OFFICIALS OF THE  
COMMUNITY ORCHESTRA

1. At any time in recent years have you done some of the following activities in conjunction with children's concerts by the community orchestra?

Massed singing Yes ( ) No ( )

Students as commentators or announcers Yes ( ) No ( )

Student soloists Yes ( ) No ( )

Children sitting in with the orchestra  
but not playing Yes ( ) No ( )

Students in groups for singing,  
pantomime, etc. Yes ( ) No ( )

2. Has the orchestra at any time asked the school music teachers for suggestions concerning the activities at the concert to make the concerts more effective?

Yes ( ) No ( ) Don't know ( )

3. Does the orchestra have demonstrations or comments by an adult at these concerts?

Yes ( ) No ( ) Don't know ( )

4. Does the orchestra furnish the schools with an advance program?

Yes ( ) No ( ) Don't know ( )

5. Is there a printed program of any type used in connection with the children's concerts?

Yes ( ) No ( ) Don't know ( )

6. What attempts have been made to obtain the interest of the students before the concert? (poster contest, etc.)

None ( ) The following: \_\_\_\_\_

---

7. Do you have any voice in the selection of the program for a children's concert?

Yes ( ) No ( )

a. If no, who selects the music for such concerts?

b. If yes, how would you rate the following as to the amount of influence that they had in the selection of music for a children's concert? So that we may understand each other, let us on these statements use the words "a great deal" or "some" or "very little." In other words, "a great deal" would mean that the factor had a lot of influence, the word "some" would mean that it had just a moderate influence on your selection of music, and the words "very little" explain themselves.

-- Amount of time required to prepare the number for performance

A great deal ( ) Some ( ) Very little ( )

-- The length of the work

A great deal ( ) Some ( ) Very little ( )

-- The title of the work

A great deal ( ) Some ( ) Very little ( )

-- The rhythmic and harmonic complexity

A great deal ( ) Some ( ) Very little ( )

- The fact that the work could be related to some school work of the students

A great deal ( )    Some ( )    Very little ( )

- Its ability to demonstrate clearly some instrument, or some rhythm pattern, etc.

A great deal ( )    Some ( )    Very little ( )

- The ability of the work to fit into some concert theme such as "Dances of the World," or "Music for Fun," etc.

A great deal ( )    Some ( )    Very little ( )

- The ability of the work to hold the attention of the children

A great deal ( )    Some ( )    Very little ( )

- The immediate response of the school children to the piece of music

A great deal ( )    Some ( )    Very little ( )

- c. If yes, are there any other factors which influenced your selection of music for children's concerts?

- d. If yes, do you attempt to select a program that will interest all children in grade school, or do you try to limit a program to just fifth and sixth graders, let us say?

All ( )    Limit ( )    Don't know ( )

- e. If yes, have you ever attempted to build a program around some theme such as "Music Around the World," for example?

Yes ( )    No ( )    Don't know ( )

8. As far as you know, has the orchestra made any effort to follow up a concert program and activities by asking students or teachers about it?

Yes ( )    No ( )    Don't know ( )

9. Has any effort been made by the orchestra to consult with the school music teachers about the program?
- Yes ( ) No ( ) Don't know ( )
10. How are the children's concerts sponsored? Please state any large contributors.
11. (If not mentioned in the previous question.) Does the school board furnish funds for children's concerts?
- Yes ( ) No ( ) Don't know ( )
- If no, has the orchestra made an attempt to solicit the support of the school board?
- Yes ( ) No ( ) Don't know ( )
12. How does the amount of the orchestra budget set aside for children's concerts compare with that set aside for the regular season's concerts (in figures or percentage) ?
13. Are the elementary students asked to pay an admission charge?
- Yes ( ) No ( ) Don't know ( )
- If yes, what is the charge?
14. How many children's concerts are performed by the orchestra each year?
- Number\_\_\_\_\_
15. What time of the day or evening are the children's concerts held?
16. How long does a children's concert usually last?

17. Are there some activities that you think should be added in order to improve the children's concerts?

Yes ( ) No ( ) Don't know ( )

If yes, what are they?

18. Are there some activities that you would like to eliminate?

Yes ( ) No ( ) Don't know ( )

If yes, what are they?

19. What changes, if any, do you think should be made in the music played at children's concerts?

20. Would you like to see a program printed for each child who attends a concert?

Yes ( ) No ( ) Don't know ( )

21. Would you like to see more cooperation on the part of the school system in presenting children's concerts?

Yes ( ) No ( ) Don't know ( )

22. Do you think that the school board should appropriate a certain amount of its budget for the purpose of educational concerts?

Yes ( ) No ( ) Don't know ( )

23. Should the orchestra allow more of its budget for children's work than it does at the present time?

Yes ( ) No ( ) Don't know ( )

24. Do you feel that a small admission charge should be asked of each student?

Yes ( ) No ( ) Don't know ( )

25. Should more emphasis be placed on the youth aspects of the orchestra's work in fund-raising campaigns?

Yes ( ) No ( ) Don't know ( )

26. Suppose you had a child in fifth or sixth grade. How many well-run children's concerts would you like to see him or her attend each year?

Yes ( ) No ( ) Don't know ( )

27. Some persons prefer having children's concerts during school time. Others prefer having them held outside of school hours because the success of the concert can be measured in terms of the interest of children in spending their free time in symphony concert activity. Which do you prefer?

During school time ( ) After school ( )

28. What do you feel is the most desirable length for a children's concert?

29. Do you think it is more feasible to plan a concert which is suitable for children in grades 1-6, or do you think there should be an attempt to limit the concert to just certain grades? For instance, a concert for 5th and 6th graders, and another concert for 3rd and 4th graders.

All grades ( ) Limit grades ( ) Don't know ( )

30. Do you feel that the school superintendent and principals are interested in having school children attend educational concerts?

Yes ( ) No ( ) Don't know ( )

31. Describe any specific event or reason which might have influenced the answer you gave to question 30. \_\_\_\_\_
-

32. From what you know of the school music teachers, do you feel that they are trying among other things to create in their students a love of good music?

Yes ( ) No ( ) Don't know ( )

33. From what you know of the school music teachers, how well do you feel they are succeeding in interesting students in great music?

Very well ( ) Quite well ( ) Somewhat ( )

Not so well ( ) Very little ( )

34. Describe any specific event or reason which might have influenced the answer you gave to question 33. \_\_\_\_\_

35. How would you rate the response of the children to the children's concert as a whole?

Very interested ( ) Quite interested ( )

Somewhat interested ( ) Slightly interested ( )

36. Has the orchestra offered to assist in preparing the students for a children's concert, or assist in following up such a concert?

Yes ( ) No ( ) Don't know ( )

If yes, what was done?

What were the results?

Another phase of the community orchestra's work concerns concert attendance by students in the junior and senior high schools.

1. First of all, has the orchestra ever given any concerts especially for students from 12-17 years of age?

Yes ( ) No ( ) Don't know ( )





6. Has the orchestra ever reserved special sections of seats for teen-age students?

Yes ( ) No ( ) Don't know ( )

If yes, what have been the results?

7. Have free or gift tickets been awarded to high school students?

Yes ( ) No ( ) Don't know ( )

If yes, how were they financed?

How were the selections for distribution made?

What have been the results?

8. Have any other attempts been made to see that junior and senior high school students have or buy tickets for symphony orchestra concert?

Yes ( ) No ( ) Don't know ( )

If yes, what are they?

What have been the results?

9. Approximately how many students attend the regular orchestra concerts?

Number\_\_\_\_\_

10. Have soloists of junior or senior high school age been used at orchestra concerts?

Yes ( ) No ( ) Don't know ( )

If yes, how often?

What was the response of the audience?

11. Has the orchestra ever held a combined performance with a school music group of some type?

Yes ( ) No ( ) Don't know ( )

If yes, how often?

What types of groups?

What was the attitude of the audience?

12. Have representatives of the orchestra ever met with the school music teachers in order to improve upon concert attendance of school students?

Yes ( ) No ( ) Don't know ( )

If yes, how often?

What have been the results?

13. Have the music teachers in the schools ever offered suggestions which might be of assistance in finding some solution to the problem of concert attendance by school students?

Yes ( ) No ( ) Don't know ( )

14. Is there anything else that you can think of that the orchestra has done in the way of interesting young people in concert attendance?

15. Do you think that there ought to be more special publicity to interest teen-age students?

Yes ( ) No ( ) Don't know ( )

16. Do you think that there ought to be special concerts given for teen-age students?

Yes ( ) No ( ) Don't know ( )

17. Do you think that there ought to be other than the existing ticket arrangements made for school students?

Yes ( ) No ( ) Don't know ( )

If yes, what should they be?

18. Do you think that orchestra ought to play some music which especially interests students of this age group even though it is not always 'great' music?

Yes ( ) No ( ) Don't know ( )

19. Could you name some activities that should be increased in order to better interest the teen-ager in concert attendance.

20. Do you think that the music teachers in the schools encourage their students to attend orchestra concerts?

Yes ( ) No ( ) Don't know ( )

21. Describe any specific event or reason which might have influenced the answer you gave to question 20. \_\_\_\_\_

22. Do you believe that there is enough effort now on your part in getting these students to attend concerts?

Yes ( ) No ( ) Don't know ( )

Now, I would like to learn how you feel about some things concerned with these activities which we have just covered. You understand that all the information you furnish will be reported in an impersonal manner, so please be as frank as you desire. These questions are rather general in character.

1. In your opinion, why should a community such as yours maintain and support a community orchestra?

2. Surveys have shown that only about 2 percent of the population of a community purchase tickets and attend the orchestra concerts. Do you feel that with proper training this percentage among the younger generation may be improved in future years to, let us say, 10 percent?

Yes ( ) No ( ) Don't know ( )

3. Do you believe that a desire for good (classical) music is something that can with proper training be achieved by the majority of the population, or do you feel that in spite of training there are inherent limitations in people that make appreciation possible for only a small minority?

For majority ( ) For minority ( ) Don't know ( )

4. Do you feel that in addition to the performance of music the community orchestra should also assume some of the responsibility of educating the people of the community to appreciate good music, or do you feel that it is someone else's job?

Orchestra's job ( ) Someone else's ( ) Don't know ( )

5. Do you think that people can be taught to appreciate music best while young--let us say under eighteen--than when they are older and more mature?

When young ( ) When older ( ) Don't know ( )

6. Would you agree that the development of good musical taste in children and school students is of the utmost importance?

Yes ( ) No ( ) Don't know ( )

7. Of what value do you think a children's concert is in developing a desire for good (classical) music in the child?

Of great value ( ) Of some value ( ) Of little value ( )

8. Which one of the following do you think is the most important outcome of a children's concert in the development of an appreciation of music?

- \_\_\_\_\_ (1) learning facts about music
- \_\_\_\_\_ (2) the creation of a good attitude toward serious music
- \_\_\_\_\_ (3) a chance to hear good music
- \_\_\_\_\_ (4) a chance to see and hear a symphony orchestra

9. If the choice were forced upon you, which would you prefer: having the orchestra play a somewhat commonplace number which the children like very much, or would you have the orchestra present only the best music even if the students do not like it so well at the time?

Please the students ( ) Only good music ( )

10. Do you feel that there should be a special effort made by the orchestra to encourage students too old for children's concerts to keep a continuing interest in good music?

Yes ( ) No ( ) Don't know ( )

11. What in your opinion is the greatest problem the orchestra faces in giving children's concerts of good quality and in sufficient numbers? For instance, is it lack of rehearsal time, lack of money, lack of interest by the community, etc.?

## APPENDIX D

## QUESTIONNAIRE FOR OFFICIALS OF SCHOOL SYSTEM

The first questions are concerned with children's concerts for elementary school students by the community orchestra.

1. Does the school system provide the community orchestra with any financial assistance to help the orchestra present concerts specifically for school students?

Yes ( ) No ( ) Don't know ( )

2. Please check each condition that you feel must be met before you would support a request that the school board provide some financial assistance to the community orchestra for educational concerts.

\_\_\_\_\_ requests for such action by the school music staff  
 \_\_\_\_\_ request for such action by the community orchestra officials  
 \_\_\_\_\_ requests for such action by parent and community groups  
 \_\_\_\_\_ a good community orchestra  
 \_\_\_\_\_ a good school music program

Please mention any other conditions that you feel are necessary

---



---

3. Do you favor the school board appropriating a certain amount of the school budget to the community orchestra for the purpose of educational concerts at the present time?

Yes ( ) No ( ) Don't know ( )

4. Which of the following do you think is the most important single outcome of a children's concert in the development of an appreciation of music?

- ☐ (a) learning facts about music  
☐ (b) the creation of a good attitude toward serious music  
☐ (c) a chance to hear good music  
☐ (d) a chance to see and hear a symphony orchestra

5. If the choice were forced upon you, which would you prefer: having the orchestra play a somewhat commonplace number which the children like very much, or would you have the orchestra present only the best music even if the students do not like it so well at the time?

Please the student (   )   Only the best music (   )

6. Do you favor holding children's concerts during school time, or after school hours?

During school time (   )   Out of school time (   )

7. Are there any comments you would care to make on the topic of children's concerts?

There is another problem related to the subject of developing music appreciation in young people. That is, interesting young people in grades seven through twelve in attending community orchestra concerts.

8. Do you know of any activity carried on by the school for the specific purpose of encouraging junior and senior high school students to attend community orchestra concerts?

Yes (   )   No (   )   Don't know (   )

If yes, what has been done? \_\_\_\_\_

9. Have any attempts been made by either the community orchestra or the school system to seek a joint effort in dealing with teen-age attendance at community orchestra concerts?

Yes (   )   No (   )   Don't know (   )



10. Do you favor special concerts by the community orchestra for the teen-agers in junior and senior high school?

Yes ( ) No ( ) Don't know ( )

11. Are there any comments or suggestions you would care to make about the problem of teen-age concert attendance?

Now I would like to ask your opinions about the following matters:

12. What are the most important reasons why the public school system should provide music education to its students?

13. Do you think that there should be a joint effort between the school music teachers and the community orchestra in developing music appreciation in the school students?

Yes ( ) No ( ) Don't know ( )

14. What evidence of cooperation have you observed between the school music teachers and the community orchestra officials in your community to achieve music appreciation in the school students?

---



---

15. Do you feel that the orchestra conductor, manager, and other officials are sincerely interested in educational concerts?

Yes ( ) No ( ) Don't know ( )

16. Describe any specific event or reason which might have influenced the answer you gave to question 15. \_\_\_\_\_

---

17. Considering what you know of other community orchestras, how would you rate the orchestra in your community?

Excellent ( )    Good ( )    Average ( )    Fair ( )

Poor ( )

18. In general how would you rate the music department in your schools as compared to what you know about music departments in other schools?

Excellent ( )    Good ( )    Average ( )    Fair ( )

Poor ( )

19. How many community orchestra concerts would you say that you attend during the course of a year?

Number \_\_\_\_\_

20. In your opinion what is the greatest barrier to a more active, joint effort of the school system and the community orchestra in music education?

## BIBLIOGRAPHY

1. Aleshire, W. O., "An Evaluation of Post-Graduate Music Activities of Students of Pomeroy High School," unpublished masters thesis. Ohio State University, Columbus, Ohio, 1941.
2. Black, Lona, "The Relation Between Music Education and Community Music," unpublished masters thesis. University of Cincinnati (Teachers College), Cincinnati, Ohio, 1937.
3. Brooks, B. Marian, and Brown, Harry A., Music Education in the Elementary School. New York: The American Book Co., 1946.
4. Donnelly, Peter J., "Community Instrumental Music in Selected Areas of Southern California and Its Relation to the Schools," unpublished masters thesis. University of Southern California, Los Angeles, California, 1949.
5. Duncan, Richard E., "The Development of Major Community Musical Activities," unpublished doctors dissertation. Eastman School of Music of the University of Rochester, Rochester, New York, 1953.
6. Dykema, Peter, and Gehrkins, Karl, The Administration of Music in the Secondary School. Boston: C. C. Birchard and Co., 1941.
7. Edman, Irwin, Arts and the Man. New York: New American Library, 1949.
8. Glover, John, "Community Musical Organizations as Related to Music Activities of the Secondary School," unpublished masters thesis, University of Illinois, 1946.
9. "Graduate Study in Music Education," Journal of Research in Music Education. Vol. II, No. 2 (Fall, 1954).

10. Griffey, Robert Milton, "The Educational Value of the Civic Symphony," unpublished masters thesis, Arthur Jordan Conservatory of Music, Indianapolis, Indiana, 1946.
11. Hunter, Floyd, Community Power Structure: A Study of Decision Makers. Chapel Hill, North Carolina: University of North Carolina Press, 1953.
12. Kimball, Solon T., and Pearsall, Marion, The Talladega Story. University, Alabama: University of Alabama Press, 1954.
13. Mohn, Norman C., "The Implication of the Community Music Program: Its Origin, Values, Needs, Organizations, and Administration With Special Emphasis Upon Community Music Leadership in the State of Texas," unpublished doctors dissertation, University of Texas, Houston, Texas, 1950.
14. Music Education Source Book. Hazel Nohavec Morgan, ed. Chicago: Music Educators National Conference, 1947.
15. Mursell, James, Human Values in Music Education. New York: Silver, Burdett, and Co., 1934.
16. Myers, Louise Kifer, Teaching Children Music. New York: Prentice-Hall, Inc., 1950.
17. Peck, Samuel, "Community Symphony Orchestras--Their Organization, Operation, and Maintenance," unpublished doctors dissertation, Columbia University (Teachers College), New York, New York, 1953.
18. "Resolutions for 1950," The National Elementary Principal. Vol. XXX, No. 4 (February, 1951).
19. Thompson, Helen M., The Community Symphony Orchestra. Charleston, West Virginia: The American Symphony Orchestra League, 1952.
20. Tillotson, Eugene, "The Influence of Public School Music on the Development of Adult Musical Activities," unpublished masters thesis. Eastman School of Music of the University of Rochester, Rochester, New York, 1936.

21. Ward, Arthur, Music Education for High Schools. New York: The American Book Co., 1941.
22. Yearbook. Paul J. Weaver, ed. Ithaca, New York: Music Supervisors National Conference, 1930.