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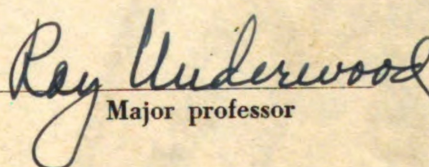
A SURVEY OF THE MUSIC PROGRAMS
IN THE SENIOR HIGH SCHOOLS OF MICHIGAN

presented by

Donald Rea Chadderdon

has been accepted towards fulfillment
of the requirements for

Master of Music degree in Music Education


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A SURVEY OF THE MUSIC PROGRAMS
IN THE SENIOR HIGH SCHOOLS
OF MICHIGAN

by

Donald Rea Chadderdon

A THESIS

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THESIS

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CHAPTER I

INTRODUCTION

I. PURPOSE OF THE STUDY

The close of the war has brought educators directly to the post-war developments in education. Many administrators and teachers have expressed considerable concern regarding the present and future status of music education, both instrumental and vocal, in the high schools of Michigan. Educators know that conduct is only partially determined by thought; that attitude, or emotional set, is frequently the controlling factor in determining not only what the high school student will do, but what he will think. They also know that music, when properly selected and properly presented, is peculiarly favorable to the stimulation of desirable emotional reactions, and may thus be made into an effective force for guiding the attitudes, actions, and thought of high school pupils.¹ These educators do not, however, have accurate data showing to what extent changes have been made during this war period in the music activities which should be planned to meet both the immediate and future needs of high school students. Interest in school music activities has not been lacking as can be borne out by the increasing number of music teachers conventions, musical clinics, new civic music organizations, the growth of the Michigan Band and Orchestra Association, the Michigan Vocal Association, and the revival of the Michigan State Band, Orchestra

¹ Thomas H. Briggs, Secondary Education, New York: The Macmillan Company, 1933, p. 372.

and Ensemble Festival. Unfortunately, however, these groups do not give specific data to indicate how much of this ostensible interest in music has permeated and become a part of the operational policies and practices of the schools. To obtain some of this data led to the survey under consideration--a survey to determine the extent of the music programs in the various high schools of Michigan.

II. DELIMITATION AND STATEMENT OF PROBLEM

The time was not available for a complete survey of all of the schools of Michigan; therefore, the study was limited to the secondary level. Furthermore, the "why" and "how" of music education did not fall within the purview of this study. The attention has been turned more directly to the "what" of the music program, that phase which includes types of activities, the organization and scheduling of these activities, and matters concerning staff, instructional material and equipment. Realizing the broadness in scope of the problem, certain major points have been selected for specific detailed study. This problem, then, resolved itself into a survey of the music programs offered in the high schools of Michigan.

CHAPTER II

HISTORY AND REVIEW OF LITERATURE

I. HISTORICAL BACKGROUND OF THE PROBLEM

Since this study is concerned mainly with the types of musical activities, organization and scheduling of these activities, a study of the history is valuable for showing how the schools happen to have what they have and the reasons for the present interest in a rich program of music. Thus, the task of formulating some predictions as to what will probably happen in the future will greatly be facilitated.

According to Birge, music was the first of the expressive subjects to take its place in the curriculum of the public schools.¹ This came about in 1838 when the petition from the Boston Academy of Music, stressing the intellectual, moral, and physical aspects of music, was approved by the School Board. Although the roots of school music in America are to be found in the New England Singing-School, which was primarily devoted to the teaching and learning of music reading, Lowell Mason and his work in adult singing schools is largely responsible for the initial plans and organization of the beginning music program in the public schools. Public school music, as contemplated by its founder, Lowell Mason, was part of a general educational plan which included every community, activity, the school, church, choral society, singing-

¹ Edward B. Birge, History of Public School Music in the United States, Boston: Oliver Ditson Company, 1928, p. 35.

school, and the home. It must be stated that the early beginnings of school music was largely vocal and concerned itself with development of music reading. This preoccupation of vocal music dominated the school music program in America until the end of the 19th century, and except for a few isolated cases, the prevailing high school music program was a rather dreary affair which had but little significance in the life of either the school or the community.²

Instrumental music was not introduced even as an extra-curricular activity until about 1900. This belated start was due to four causes, according to Edward Birge, the music historian, and are as follows:

First was the continuance throughout much of the nineteenth century of the early prejudice carried over from the previous century. To study instruments seriously was considered frivolous.

The second cause was the absence of authoritative performances of master works until 1850. People had no idea of the possibilities of instrumental music.

A third cause was the fact that most of the early music supervisors were not instrumentalists but singers.

The final cause was the attitude of school administrators who had no precedent either in this country or in Europe for introducing instrumental work in the schools. Singing in the schools of Europe preceded a similar movement here, but instrumental music was distinctly a product of American ideas in education.³

Historians differ as to the exact date for the beginnings of instrumental music in the public schools. Now and then an orchestra or band, or at least an ensemble of some nature, could be found, but there was no systematic development of instrument musical ensembles prior to

² Peter W. Dykema and Karl W. Gehrkins, The Teaching and Administration of High School Music, Boston: C.C. Birchard and Company, 1940, p. 3.

³ Birge, op. cit., p. 172-174.

1910.⁴ The use of music in World War I seemed to stimulate people into recognizing certain significant social aspects of music, for it was at the close of the first World War that public school class instruction in band and orchestra instruments began to receive support from school officials.

From this time on the music program grew rapidly. As early as 1920 efforts were being made to solve two of the greatest obstacles to the music program. These were the lack of school-time rehearsals and the lack of school credit for music work. In 1926 was born the National School Band Association which was later expanded in 1929 to include the National Orchestra Association. Today these are two separate organizations. Similar expansions in other fields of music could be pointed out, but to summarize this growth briefly, even though there is no definite data on hand showing present status of music in the schools, it may be confidently stated that there is practically no school with an enrollment of over 300 that does not have some form of musical activity. These activities may not be always completely organized, but they are sufficiently developed to show that the school is aware of their importance in the curriculum.

II. REVIEW OF LITERATURE

General Studies. An overall picture of the prevalence of studies on music education can perhaps best be gained by reference to four sources. The first of these contains a list of sixty of the latest research studies

⁴ Will Earhart, The Evolution of High School Music, N.T.N.A. Proceedings, 1922, p. 184.

carried on in the general field of music.⁵ Of the sixty listed, three were found that might be possibly related to the present study. The 1941 Bibliography of Research Studies in Education constitutes the second source.⁶ Seventy research studies were listed, but none were found to be of a direct value to the study under consideration. The third source consulted contains 1124 titles of research studies in music education completed during a twelve-year period, 1932-1944.⁷ This compilation contributed 46 studies which might possibly be considered analogous to the present survey. The fourth source of interest is the Index of Yearbooks of the Music Educators National Conference covering the period from 1925-1938.⁸ The portion that covers studies which might possibly be analogous or related to the survey under consideration, reveals that the number of articles reporting systematic investigation is small compared with those which are simply descriptive or statements of opinion by members of the music education profession. During this period of fourteen years, only 85 of 1,591 articles published indicate the use of systematic research in their studies.

Two studies were made which deal with the schools of Michigan and which seem to bear some direct relation to the survey under consideration.

5 G. D. Liebo, "Music," Review of Educational Research, 11, No. 4, Part I: 406-415, October, 1941.

6 Ruth A. Gray, Bibliography of Research Studies in Education, 1939-1940. U. S. Office of Education Bulletin, 1941, No. 5, Washington: Government Printing Office. Pp. 110-116.

7 Arnold M. Small, Editor, Bibliography of Research Studies in Music Education, 1932-1944. Iowa City: State University of Iowa, 1944.

8 Marguerite V. Hood, Editor, "Index of Yearbooks of the Music Educators National Conference, 1925-1938." 1939-1940 Yearbook of the Music Educators National Conference, Volume 30, p. 515-552. Chicago: Music Educators National Conference, 1940.

The first of these is an official publication of the University of Michigan reporting the findings of the Bureau of Cooperation for the year ending June 30, 1945.⁹ In an effort to help the secondary schools of Michigan secure better organization and equipment, and in the improvement of instruction, this bureau assembled information on enrollments and subject registrations for the first semester of 1945 from each of the 623 accredited secondary schools, both public and non-public, and from 67 junior high schools in Michigan. One of the aims of the 1945 Report was to have data available for comparison with the more extensive 1940 Report in order to note the shifts in registrations from year to year as a result of the war emergency. This is of direct significance to the present survey which attempts to present accurate data showing to what extent changes have been made in music activities during this war period. The degree to which music is offered in the secondary schools of the state, as shown by this report, is valuable as supplementary evidence and in the interpretation of the data disclosed by the present survey. It is well to make note of a few of the findings, which for the most part will be presented in table form for clarity purposes. The tables are so listed by divisions as to give (1) the number of schools offering each subject, (2) the percentage of all schools offering each subject, (3) the number of pupils registered in the special subject, and (4) the percentage of pupils registered.

⁹ George E. Carrothers, Director, Annual Report of the Bureau of Co-operation with Educational Institutions. University of Michigan Official Publication, 1945, Volume 17, No. 11, Ann Arbor: University of Michigan. Pp. 21-121.

TABLE I

REPORT ON THE MUSIC PROGRAMS IN PUBLIC SCHOOLS
IN 623 SCHOOLS IN 67 JUNE 1945
MINNESOTA, FIRST SEMESTER, 1944-45

Music Offered in 541 Schools (78.4 per cent)	Schools (690)		Pupils	
	Number	Per cent	Registered	Per cent
Chorus.....	290	42.0	20,363	8.4
Glee Club.....	273	39.6	16,343	6.6
Band.....	375	54.3	17,156	7.1
Orchestra.....	158	22.2	4,511	1.9
Instrumental (Individual)....	101	14.6	4,027	1.6
Music Appreciation.....	37	5.4	1,690	.7
Others.....	46	6.7	3,982	1.6
Totals.....			69,679	28.1

It is interesting to note that this study showed that for the first time in the history of secondary schools in this country, a decrease is reported in the percentage of registrations in non-academic subjects in public schools.* Music was reported to have lost ground during the last five years. For the purposes of showing registrations in the offerings of music in public schools of different sizes, Table I will be broken down into four different classifications. Unfortunately, there is some overlapping in the two different approaches to the problem of classifying the schools according to enrollment.

The Bureau divided the schools by enrollment in the following manner: 25-200, 200-500, 500-1000, and above 1000. The present survey, in attempting to compare the music programs in high schools of various sizes, based the enrollment classification on a pattern set by the Michigan Athletic Association, which divides the high schools of Michigan into

* Ibid., p. 28.

A, B, C, and D schools. Class A schools were defined as those having an enrollment of 800 or more; class B schools 325-799; class C, 125-324; and class D with less than 125. For general purposes of comparisons, it is well to utilize the following tables as supplementary data to the findings of the present survey. The tables will follow the same form as Table I.

TABLE II

MUSIC OFFERED IN 205 PUBLIC SCHOOLS REGISTERED FOR YEAR IN 205 PUBLIC SCHOOLS OF MICHIGAN ENROLLING 25-199 PUPILS
FIRST SEMESTER, 1944-45

Music Offered in 103 Schools (65.9 per cent)	Schools (205)		Pupils	
	Number	Per cent	Registered	Per cent
Chorus.....	75	26.3	3,038	9.2
Glee Club.....	85	29.8	3,200	9.7
Band.....	133	46.6	4,329	13.1
Orchestra.....	30	10.5	473	1.4
Instrumental (Individual)...	16	5.6	498	1.5
Music Appreciation.....	8	2.8	247	.7
Others.....	3	1.1	19	.06
Totals.....			11,804	35.7

TABLE III

MUSIC OFFERINGS AND THE PUPILS REGISTERED FOR YEAR IN 127 PUBLIC SENIOR HIGH SCHOOLS OF MICHIGAN ENROLLING 200-499 PUPILS
FIRST SEMESTER, 1944-45

Music Offered in 115 Schools (90.6 per cent)	Schools (127)		Pupils	
	Number	Per cent	Registered	Per cent
Chorus.....	72	56.7	3,915	9.6
Glee Club.....	50	39.4	2,664	6.6
Band.....	105	82.7	5,322	13.1
Orchestra.....	31	24.4	665	1.6
Instrumental (Individual)...	18	14.2	999	2.5
Music Appreciation.....	1	.8	34	.1
Others.....	9	7.1	191	.5
Totals.....			13,790	33.9

TABLE IV

MUSIC OFFERINGS AND THE PUPILS REGISTERED FOR THEM IN 37 PUBLIC
SENIOR HIGH SCHOOLS OF MICHIGAN ENROLLING 500-999 PUPILS
FIRST SEMESTER, 1944-45

Music Offered in 36 Schools (97.3 per cent)	Schools (37)		Pupils	
	Number	Per cent	Registered	Per cent
Chorus.....	27	73.0	1,943	7.4
Glee Club.....	23	62.2	1,548	5.9
Band.....	32	86.5	1,992	7.6
Orchestra.....	24	64.9	764	2.9
Instrumental (Individual).. <td>9</td> <td>24.3</td> <td>328</td> <td>1.2</td>	9	24.3	328	1.2
Music Appreciation.....	2	5.4	100	.3
Others.....	7	18.9	236	.9
Total.....			6,911	26.3

TABLE V

MUSIC OFFERINGS AND THE PUPILS REGISTERED FOR THEM IN 49 PUBLIC
SENIOR HIGH SCHOOLS OF MICHIGAN ENROLLING 1,000 PUPILS OR MORE
FIRST SEMESTER, 1944-45

Music Offered in 47 Schools (95.9 per cent)	Schools (49)		Pupils	
	Number	Per cent	Registered	Per cent
Chorus.....	40	81.6	4,674	5.1
Glee Club.....	32	65.3	3,671	4.0
Band.....	43	87.8	3,726	4.1
Orchestra.....	40	81.6	1,601	1.8
Instrumental (Individual).. <td>22</td> <td>44.9</td> <td>1,174</td> <td>1.3</td>	22	44.9	1,174	1.3
Music Appreciation.....	4	8.2	97	.1
Others.....	17	34.7	3,121	3.4
Total.....			13,064	19.9

Among other observations that may be made from a study of these tables, one in particular is interesting. The registrations in music decrease going from the smaller to larger schools. Significant as these data may be, their value in presenting a complete picture of the music programs of the high schools of Michigan is limited, inasmuch as the report

covers only one small aspect of the total picture. It did not, therefore, fulfill the need for a study of the music programs of the high schools of Michigan.

The second of these two studies was made as a cooperative project between the Michigan School Vocal Association and the music department of Michigan State College. Miss Elsie Thrasher¹⁰ of the music department of Michigan State College was appointed to make a survey of the problems confronting rural school music and to make recommendations to the association which would be of value in promoting the cause of rural school music. The data of the study is based upon replies from questionnaires sent to all Michigan county school commissioners. The study does not directly apply to high schools and it differs considerably from the present survey both in items studied and in the methods of investigation and treatment. However, the results of the study are valuable for supplementing the data gathered in the present survey in the light of presenting a broad picture of the present problems of music in the schools of Michigan today. The survey shows (1) The rural teacher's lack of musical training; (2) The rapid change in rural teacher personnel; (3) The limited equipment for teaching music in the rural schools; (4) The lack of funds to provide music equipment and supplies and also to provide special teachers of music to act as county supervisors of music; and (5) The difficulty in securing teachers especially prepared to teach music in the rural schools. One of the most interesting findings of the survey was that eighty per cent of the school commissioners favored a bill providing

¹⁰ Elsie Thrasher, "The Problems of Rural School Music in the State of Michigan," unpublished data, Department of Music, Michigan State College, East Lansing, 1945.

for the re-establishment of a state supervisorship of music. It is indicated that the establishment of such a position would greatly facilitate the assistance so badly needed by the rural school music program.

Related studies. Related studies which proved of some value to the present survey were carried on in Michigan and in other states. Two of those examined prove of especial value by suggesting possible procedures. One of them was a study of the status of music in the high schools of South Dakota;¹¹ the other was a study of problems in teacher training in public school music.¹² Although both of these studies utilized the questionnaire technique, they differed considerably. In the first of the two, Mr. Alley used a questionnaire consisting of a series of questions with blanks for the answers and descriptions. The second study gathered data by the use of the Edna McEachern Teachers College Columbia University Questionnaire. The answers to the questions in this form are to be given in terms of a rating scale giving a possibility of five different answers for each question. Neither of these approaches, however, seemed entirely adapted to the present survey. The first study would have made tabulation, classification, organization, and interpretation difficult because of the variety of terms and statements which were possible for the majority of the questions. The McEachern questionnaire contains the analyses of the content of required and elective music and non-music courses in one hundred fifty curricula for the education of school music teachers. This was

¹¹ Anos G. Alley, "The Status of Music in the High Schools of South Dakota," unpublished Master's thesis, The University of Idaho, Moscow, 1938.

¹² Coleta C. Howe, "Problems in Teacher Training in Public School Music," unpublished selected study for Master's degree, Michigan State College, East Lansing, 1946.

invaluable in serving as an aid in checking some of the content questions contained in the present survey. The tables, too, could not be readily adapted because of the great possibility of generalization on the part of the individual filling out the questionnaire. Both of the studies were of value, however, in helping to determine and classify some of the general aspects of the music programs.

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CHAPTER III

SELECTION OF TECHNIQUE AND PROCEDURES

I. SELECTION OF TECHNIQUE

The total number of high schools in Michigan as revealed by the Michigan High School Athletic Association Bulletin for November-December, 1945, was 692. Even when reduced by sampling, this number was so great as to preclude the use of individual study of each school. As a result, the questionnaire technique was selected.

II. PREPARATION OF QUESTIONNAIRE

The general aspects of the music programs to be investigated were first determined in constructing the questionnaire. These general main divisions were then broken down into specific component parts. To gain as much objectivity as possible, to direct and restrict the responses of all schools to definitely limited, specific items, and to facilitate tabulation, organization, and interpretation, most of the questionnaire was constructed in check-list form. This tended to increase the objectivity of the response and obviated generalized statements. Unfortunately, it could not show the quality of the evidence upon which each individual check was based. In a few instances, a description was requested for two purposes: (1) to save space on the questionnaire and (2) to prevent the indiscriminate checking of items without a definite program of action to back it.

The main divisions of the questionnaire were set up by analyzing the materials used in the studies conducted in South Dakota and in Michigan

and by examining the materials presented in textbooks on music education. Two¹ other studies covering fields other than music were used as an aid to setting up the general form of the questionnaire. After all the various aspects of music had been analyzed, they were then organized into a few major headings. The subdivisions into which each of these main divisions were broken were also determined largely by a study of the same two surveys and a study of a number of basic textbooks. Although some 36 references, other than the surveys mentioned, were used for this purpose, only five² were drawn on extensively for the material used in this questionnaire.

The questionnaire was then checked by three members of the music department, Michigan State College, whose special interests lie in the fields of music education and research. It was also checked by a member of the Division of Education, Michigan State College, who is recognized as an authority in the field of educational research and measurement.

¹ Michigan Department of Public Instruction, Self-Survey of Educational Programs, Lansing, 1945-1946.

Arno H. Luker, "A Survey of the Guidance Practices of the High Schools of Michigan," unpublished Master's thesis, Michigan State College, East Lansing, 1942.

² Peter W. Lykoma and Karl W. Gehrken, The Teaching and Administration of High School Music, Boston: C.C. Birchard and Company, 1940.

Theodore W. Norman, Instrumental Music in the Public Schools, Philadelphia: Oliver Ditson Company, 1941.

Mark H. Hindsley, School Band and Orchestra Administration, New York: Boosey and Hawkes, Inc., 1940.

Arthur L. Ward, Music Education for High Schools, New York: American Book Company, 1941.

Harry Robert Wilson, Music in the High School, New York: Silver Burdett Company, 1941.

Following this examination it was revised and taken personally to nine schools for trial. The individuals filling out the questionnaire were asked to make suggestions for improvement. As a result of these nine visitations where first hand observations were made in addition to the suggestions received, a few more items were added to some of the check lists. Others were dropped for reasons of impracticability. After these revisions the questionnaire was ready for large-scale distribution.

III. RANGE OF REPRESENTATION

It was necessary to have a list of schools based on enrollments in order to compare the music programs in high schools of different sizes. Since the Michigan Athletic Association, a division of the State Department of Public Instruction, classifies the high schools of Michigan into A, B, C, and D schools, the list given in its bulletin for November-December, 1945, was used.³ Class A schools were accordingly defined as those having an enrollment of 600 or more; class B schools 325-799; class C, 125-324; and class D with less than 125. The schools were chosen for distribution by selecting every other school on the list, starting with the second school listed in each of the four classifications. This gave a group of 346 schools out of the total of 692.

IV. GATHERING OF DATA

The schools that were selected were all sent questionnaires, each of which was accompanied by a self-addressed stamped envelope, together

³ Michigan High School Athletic Association Bulletin, Volume XXII, No. 3, November-December, 1945, pp. 145-146.

with letters, one from the investigator and one from the chairman of the Music Education Department.⁴ Each returning questionnaire was numbered, classified, and filed as soon as it arrived, and it was checked on the list in the bulletin so that a record of the schools in each classification which had or had not returned questionnaires was available at all times. Three weeks after the questionnaires had been sent out and after the returns had dwindled to one or two a day, a follow-up card was sent to all schools from which returns had not yet been received. One hundred thirty-six returns had been received up to the time the follow-up cards went out. Sixty-seven more were received after that date. This gave a total of two hundred three returns from the three hundred forty-six questionnaires sent out, or a return of 58.67 per cent. The following returns are revealed by breaking this down into school classifications: for class A schools a return of 22 out of a possible 31, or a 70.97 per cent return; for class B schools a return of 32 out of a possible 53, or a 60.4 per cent return; for class C schools a return of 81 out of a possible 130, or a return of 62.3 per cent; for class D schools, a return of 68 out of a possible 132, or a return of 51.5 per cent. Except for the 2.4 per cent increase of the class C school returns over the class B returns, it will be noticed that the percentage of returns became increasingly smaller as the schools became smaller.

V. TABULATION AND ORGANIZATION OF DATA

Questionnaires from each class of school were tabulated separately, since the questionnaire was designed to determine the number of high schools of each class that made provision for various types of musical activity, the instructional and organizational problems of those

⁴ See appendix, pp. 107-112.

activities, the materials and methods used for them, the respective equipment and physical facilities available, problems of finance, and the nature of school community relations. Since most of the questionnaire was in check-list form, the majority of tabulations was made from one definite direction. This main type of tabulation was designed to show the number of schools of each class utilizing each activity or item. In some instances where it was desired to show an indication of the average, the range, or the variation in the number of items used by the school, a second tabulation was compiled.

The results of these tabulations were then placed in tables. In the majority of cases, the first type of tabulation is utilized in showing the number and the percentage of schools of each class making provision for various musical items or activities. They also show the total number and percentage of all four classes of schools combined. By arranging the items in the tables so that the total percentages appeared in rank order, the classes of schools can be compared with each other as well as with the total results.

In a few cases, the second type of tabulations was arranged in a frequency distribution which showed how many of the items were being used by various schools.

CHAPTER IV

THE DATA AND ITS DIVISIONS

1. GENERAL INFORMATION

It has already been pointed out that the main body of the questionnaire was organized into three main divisions. The discussion of the data will follow the same order. The first consideration deals with questions of a general nature such as the number of music teachers employed, training and experience of these teachers, the turnover of music teachers, summer music programs, reasons for the lack of string work, the counseling activities of music instructors, transportation problems and to what extent these problems interfere with the music program, and a discussion of to what extent the schools operate a system of music awards. These questions were put into this section in order to maintain a uniform continuity of treatment in the other portions of the study.

Limitation of data. Before presenting and interpreting the data dealing with this portion of the study, some of the limitations of this particular survey should be re-emphasized. In the first place, attention should be called to the fact that the data for the different classes were based on different percentages of returns. That is, the returns for the schools were: class A, 70.97 per cent; class B, 50.4 per cent; class C, 62.3 per cent; class D, 91.5 per cent; and the combined total, 58.67 per cent. It is readily seen that the data for the class A schools represent a larger proportion of the class A schools than did those of the class B

schools. The second important item of note is the fact that 20.7 per cent of the total schools responding (42 of the 203) reported offering no music program at all. Breaking this down into the school classifications reveals that for class A schools, all 22 maintained a music program, or a percentage of 100; for class B schools, 30 out of 32 maintained a program, or a percentage of 93.8; for class C schools, 74 out of 94 maintained a program, or a percentage of 78.7; for class D schools, 35 out of 60 maintained a program, or a percentage of 58.3; and for all schools, 161 schools out of 203 maintained a program of music for a percentage of 79.3. There is a striking correlation between the percentage just presented and the percentage revealed in the Annual Report of the Bureau of Co-operation with Educational Institutions. From the survey of 623 senior and 67 junior high schools, 511 reported maintaining a music program for a percentage of 79.4, a difference of only 0.9 per cent. These data reveal a still wider proportion of activities between the class A and class B schools. In evaluating the results of the various survey findings, this point should be kept in mind. There is, likewise, no indication of the quality of the varied music offerings in the high schools of each class. It was hoped that the findings of one portion of the survey would give an indication of the percentage of pupils within each school who were registered or enrolled in the various music activities. These data could have then served as a basis of comparison with the Bureau report. As it was, though, the responses to this particular question were too scant to be of conclusive value. The following data and interpretations must be considered subject to these specific limitations.

Data concerning music teachers. There were a number of questions

asked regarding matters of staff, the first of these being the number of teachers employed per school. An examination of Table I discloses the total number of full-time and part-time music instructors and reveals the number of replies upon which each group of tabulations was based. With the exception of those schools which indicated the absence of any music program, not one school out of the entire 203 failed to check this particular portion of the question. In tabulating the findings of the survey for this question, it was necessary to distinguish those schools that had just one or at the most two part-time music instructors from those schools that employed at least one full-time music instructor and possible other full-time music personnel plus additional part-time help. This is the reason that the headings of the columns in the table read F. + P. (Full-Time plus Part-time) and a separate column for just P. (part-time) alone.

Among some of the interesting results revealed by this table are the great variation of teachers employed in the different school classifications. Note the absence of just part-time teachers in the class A schools as compared to the 40 employed in the class B schools. Likewise, the absence of full-time vocal instructors in the class D schools should be noted in comparison with the 16 employed full-time by the class A schools. It seems that as the size of the school decreases, the number of just part-time instructors employed increases, while the average number of full-time music instructors employed decreases. Because of this wide variation of teachers employed per school in the four different classifications, it is difficult to present an accurate average of teachers employed per school. For example, in the class A schools, one school reported having five full-time instructors while another had four, three of which

TABLE I

THE UTILIZATION OF FULL-TIME AND PART-TIME MUSIC INSTRUCTORS
IN PUBLIC ELEMENTARY SCHOOLS OF THE CLASS

Music Instructors	Class of Schools															
	A				B				C				D			
	F. + P.		P.		F. + P.		P.		F. + P.		P.		F. + P.		P.	
Instrumental.....	25	4	0	15	6	3	23	4	9	4	1	14	53	15	26	
Vocal.....	13	6	0	15	6	3	21	11	9	0	2	12	55	27	24	
Instrumental and Vocal..	5	0	0	9	0	1	21	1	0	3	0	14	33	1	23	
Total.....	43	10	0	41	14	7	65	16	25	7	3	40	141	43	93	
Sum Total.....	50				62				107				200			
No. of schools answering	22				30				74				35			
No. of schools not in	0				0				0				0			
No music program offered	0				2				7				33			
Total schools responding	22				32				81				68			

were reported to be full-time vocal instructors. At the other extreme, only one class A school reported having just one full-time instructor alone for both vocal and instrumental music. Yet, Table I indicates the employment of five full-time instructors for both instrumental and vocal music in the class A schools. This is still authentic, but the other four full-time vocal and instrumental teachers were employed in each case as additional help to other full-time or part-time personnel. Similar situations could be pointed out for each of the other school classifications. In general, the data as revealed by Table I seem to indicate that as the size of the school decreases, the average number of teachers employed per school also decreases.

At this point it is well to include the answers to the following question: "If no music teacher, who handles this work?" Since all but nine schools omitted answering this question, it is assumed that all of the schools, excluding these nine, employed a trained music teacher or teachers. There being no omissions to the first question, these teachers were undoubtedly considered as part-time instructors, although they were not trained specifically for public school music. Out of the 74 class C music teachers, two teachers, a commercial teacher and a private instructor from another city, were utilized to maintain some form of a music program. Only one of the remaining seven class D schools indicated that not much was being done in music. The other six schools revealed that some assistance was being given to music by a kindergarden teacher, another teacher, each teacher, a commercial teacher, an English teacher, and a private instructor.

Judging from the comments enclosed with the returning questionnaires, it would seem that the class C and D schools, who show the lowest average number of teachers employed per school, have been affected the most by the war situation. Both classes have been willing to secure additional personnel, but the supply has not met the needs of all schools. Therefore, as the supply of teachers increases, it would seem safe to predict a rapid increase in the employment of music instructors for these two classes of schools.

The second question asked, regarding matters of staff, was the number of non-music subjects taught by part-time music instructors. Unfortunately, however, the returns to this question were very disappointing, especially in the class C and D schools. The size of these schools seems to make it necessary for the school administrators to assign music teachers

to other subjects. It was hoped that the findings would be sufficient enough to show the trend of subjects taught and the percentage of instructors teaching them. The data presented, though, do nothing more than indicate the following: for class A schools, almost 100 per cent of the music instructors teach nothing else but music; for class B schools, a large majority of the music personnel still taught nothing but music; for class C schools, approximately 72 per cent of the responses indicate the teaching of just music; while for class D schools, only 20 per cent taught music alone.

The next portion of the questionnaire was devoted to teacher-preparation. However, since many of the answers requested to the first section of this study were not filled out by most of the schools, the number of answers is too small to be of value. A list of the various majors and minors of the music instructors responding to this question is included in the appendix.¹

The second section of that part of the questionnaire devoted to teacher-preparation concerned itself with the educational qualifications of the music instructors. While only 34.2 per cent of the music personnel answered this portion of the question, of those who answered, Table II contains the percentage of the various types of degrees held by these music instructors. The evidence submitted is not conclusive, but some trends may be noted. As the size of the schools decrease, it seems the percentage of bachelor's degrees increase in comparison with the percentage of master's degrees which seem to decrease. The total column shows that the majority

1 p. 114, 115.

TABLE II

TABLE II
 TABLE II
 TABLE II
 TABLE II

Degrees	Number and Percentage of Degrees									
	Class of Schools									
	A		B		C		D		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Bachelor's degree.....	18	50.0	28	41.4	45	31.5	21	21.0	112	74.7
Master's degree.....	17	47.2	6	17.6	7	12.7	3	12.0	33	22.0
None.....	1	2.8	0	0.0	2	3.6	1	4.0	4	2.7
Doctor of Philosophy.....	0	0.0	0	0.0	1	1.8	0	0.0	1	0.6

of the degrees held are bachelor's degrees. While it is difficult to predict any change in this figure, it is very possible that the figures for those holding master's degrees and no degrees will be changed somewhat in the next few years. With so many returning service men taking advantage of the G. I. Bill of Rights, the standard of educational qualifications of music instructors will probably rise, thus increasing the percentage of those holding master's degrees. As the balance of the supply and demand of teachers approaches normalcy, those with no degrees will be forced to either leave the profession or to procure the necessary first degree in order to teach.

It is generally recognized a fact of the authorities in basic education that the effectiveness of instruction is due definitely to the experience of staff member. This led to the inclusion in the questionnaire of a question asking for the teaching experience of each music instructor. Approximately seven out of every ten music instructors (69 percent) responded making table III available for observation. The median was tabulated along with the mean since there were a few high cases of

distribution in all of the lower three classes of schools which tended to bring the mean up. It is probably safe to assume that the median is the more accurate of the two figures.

TABLE III

THE AVERAGE MEDIAN OF YEARS OF TEACHING EXPERIENCE
OF THE MUSIC TEACHERS OF EACH CLASS

Teaching experience	Class of School				
	A	B	C	D	Total
Median in years.....	14.5	7.0	7.5	4.0	8.0
Mean in years.....	14.4	8.4	9.5	5.6	9.6

According to the table, the experience of the class A school teachers is nearly double that of the class B and C schools, while the teaching experience of class D school teachers is only a little better than half that of the class B and C schools and a little more than one-fourth that of the class A schools. Even so, of the four school classification figures, the class D average seems to be more normal than the others, including the total figure. It is only natural for teachers to desire advancement and better paying positions, which in most cases necessitates moving up to a larger school. The other averages do seem somewhat low, but at the present time, this may be due to several factors, foremost of which is war emergency period. Undoubtedly, many music teachers were called into the armed forces and all of them may not be back teaching yet. There is also the assumption that some of the more experienced teachers obtained better paying positions in business or industry

during this same period. Several comments, included with the returning questionnaires, bring to light several administrative practices which have some bearing on the present subject. One teacher points out the mistake in the tremendously large general music classes (75 to 80 pupils) for full clock hour periods stating that very little constructive teaching can be accomplished in such a situation. Others stated that music instructors teach a full 10 or 12 extra hours for the same salary and in some instances for less salary than other teachers. The result is that many of the more experienced music teachers are richer when time to other assignments or are leaving the teaching profession entirely just at a time when their experiences would do the music programs the most good. These and possibly other reasons seem to bring the total averages of years of experience down to some extent.

Another question was asked along this same line of thought in an attempt to discover the amount of turnover among music teachers, as frequent staff changes tend to curtail the instructional program in all subjects, particularly music, where the pupil growth is the result of a slow and continuous development. The question was, "How many music teachers have you had in the last ten years?" Approximately 80 per cent of the schools replied, revealing a uniform median of four staff changes in ten years for the class A, B, D, and total schools. The only variance from this average occurred in the class B schools which showed a median of 3.5. Even this deviation is slight which seems to indicate that none of these results show any relation to the size of the school. Since there is usually a larger turnover among women teachers due to marriage and other factors, and with the class C and D schools usually being used as a

stepping stone to larger and better paying class A and B schools, a higher median from these two smaller classes of schools would not be surprising. Perhaps the war period and other factors mentioned in the preceding paragraph have had an equal effect on all four school classifications. Of course this analogy depends upon the assumption that these figures represent a normal turnover of music teachers.

The concluding question on music teachers in this section of the questionnaire was designed to ascertain the number of music instructors doing different types of counseling. Table IV (page 29) reveals that with the exception of the class B schools, the majority of the music instructors in all classifications participate in some form of counseling. Only 20.7 per cent report counseling as a regular part of their duties, while for the most part, counseling seems to be done voluntarily and in an individual manner. The portion of the question devoted to the specific capacities in which counseling is performed is of no value inasmuch as almost all the schools answering this question failed to check this portion. There was also a surprisingly high percentage of omissions to the last question which asked if the time spent in counseling was justified in their opinion. What the reasons are for these omissions is unknown.

Provisions for summer music programs. Another question of a general nature included in the first section of the questionnaire, deals with the various types of summer music program offered in the senior high schools. Table V (page 30) discloses that every school answered this question, but of the total group answering, only a little better than one-third (36 per cent) indicated that they made some provision for a summer music program. Of those schools maintaining a summer program, the percentage

TABLE IV

1. Do music instructors do any counseling?
 (Number of schools and percentage of schools)

Types of Counseling	Number and Percentage				
	Class of School				Total
	A No. %	B No. %	C No. %	D No. %	
Do the music instructors do any counseling?					
Yes.....	12 40.0	21 75.0	51 71.9	14 43.0	98 69.3
No.....	8 26.0	7 25.0	19 27.1	13 40.2	52 36.7
Individual.....	7 35.0	13 45.4	26 37.1	10 31.3	56 37.3
Voluntarily.....	7 35.0	13 45.4	26 37.1	4 12.5	50 35.0
As regular part of duties.....	5 25.0	5 17.3	16 22.9	2 6.3	31 20.7
Group.....	1 5.0	2 7.1	10 14.3	9 28.1	25 16.7
In what capacity?					
Home room.....	2 10.0	1 3.6	2 2.9	0 0.0	5 3.3
Class adviser.....	0 0.0	3 10.7	0 0.0	1 3.1	4 2.7
As needed.....	0 0.0	0 0.0	1 1.4	0 0.0	1 0.7
Assistant principal.....	0 0.0	0 0.0	1 1.4	0 0.0	1 0.7
As teacher.....	0 0.0	0 0.0	0 0.0	1 3.1	1 0.7
Logical.....	1 5.0	0 0.0	0 0.0	0 0.0	1 0.7
Is time spent justified in your opinion?					
Yes.....	9 45.0	21 75.0	46 65.7	12 37.5	88 59.7
No.....	3 15.0	2 7.1	7 10.0	2 6.3	14 9.3
Omission.....	3 15.0	5 17.9	17 24.3	18 56.3	43 29.0
No. of schools answering.....	20	28	70	32	150
No. of schools omitting.....	2	2	4	3	11
No music programs entered.....	0	2	7	33	42
Total schools responding.....	22	32	61	68	203

TABLE V

TABLE V
 MUSIC PROGRAMS IN SCHOOLS OF THE DISTRICT OF COLUMBIA
 (Data for the year 1963-1964)

Type of Program	Number and Percentage of Schools				
	Class of School				
	A No.	B No.	C No.	D No.	Total No.
Schools providing program.....	11 50.0	10 45.0	25 35.0	4 11.4	50 36.0
Free or tuition:					
Free.....	3 13.5	3 13.5	23 32.0	0 0.0	37 33.3
Tuition.....	3 13.5	4 22.2	2 3.0	0 0.0	12 20.7
Omitted.....	0 0.0	5 27.3	0 0.0	4 10.0	9 15.5
Length in weeks:					
Eight.....	9 41.0	9 45.0	7 28.0	0 0.0	25 43.1
Six.....	2 10.2	4 22.2	6 24.0	0 0.0	12 20.7
Ten.....	0 0.0	0 0.0	6 24.0	2 5.0	8 13.8
Twelve.....	0 0.0	1 5.5	1 4.0	0 0.0	2 3.5
Four.....	0 0.0	0 0.0	1 4.0	0 0.0	1 1.7
Seven.....	0 0.0	1 5.5	0 0.0	0 0.0	1 1.7
Omitted.....	0 0.0	3 15.5	4 16.0	2 5.0	9 15.5
Type:					
Instrumental.....	9 41.0	6 44.4	14 56.0	0 0.0	31 53.5
Band and Concerts.....	1 9.1	1 5.5	5 20.0	3 7.5	10 17.2
Private teaching.....	0 0.0	5 27.3	3 12.0	0 0.0	8 13.3
Others.....	1 9.1	2 11.1	2 8.0	0 0.0	5 8.6
Omitted.....	0 0.0	2 11.1	1 4.0	1 2.5	4 6.9
No. of schools answering.....	22	30	74	35	161
No. of schools omitting.....	0	0	0	0	0
No music program offered.....	0	2	7	33	42
Total schools responding.....	22	32	81	68	203

of schools providing such a program free to the students seems to increase as the schools become smaller while an inverse relationship seems to exist for those schools of larger size. Unfortunately, the figures of the class of schools are of no value here since all four schools omitted this part. There is an indication of administrative support to these programs since the majority of the schools provide a free program of music in the summer.

Table V reveals further that the eight week program is the most popular length of time devoted to such a program while six weeks ranks second in use. The only consistent deviation from this six and eight week plan was found in the class of small schools which reported a percentage of 24 and 36 respectively as using a ten week plan for their summer music program.

Over half of the schools reported that the type of program most commonly used was instructional with band training, concerts and private teaching following in that order. No reference was made to orchestra work, but it is possible and probable that this training was included under the instrumental type program. Classes as mentioned were recreational, beginning instruction, classes, city and community bands.

It was believed that there was a growing trend to develop an all-around summer activity program in the schools with music assuming a functional role in this program. In general, however, the data as revealed by Table V seem to indicate that perhaps a considerable number of schools are not doing too much about a summer program of music in their schools.

Reasons for the lack of string work. During the past few years music educators have become concerned over the lack of interest in the

study of stringed instruments. This concern led to the inclusion of a question in the questionnaire asking for comments regarding the apparent lack of string work in the schools of Victoria County. Out of the 270 responses made, Table VI discloses the four reasons in order of rank most frequently mentioned to be the lack of any music program, the slowness in development and corresponding faster progress of wind instruments, the lack of student interest in that type of action, and the lack of trained teachers. While there does not seem to be any uniform trend of the responses in relation to the different school of qualifications, of the two instrumental organizations, band and orchestra, the wind seems to hold more interest for students, parents, school administrators and teachers. This general decline of interest in the playing of strings presents a challenge to the Victorian music educators who are doing something about it as is evidenced by the development of the Victorian String Planning Conference. Mr. Underwood² reports that this practical movement to stimulate string playing grew out of a feeling among Victorian string teachers that the lack of string players and the existing conditions in string training were deplorable and that something should be done about it. Following the first meeting at Nanaimo in November, 1942, a central committee and appropriate sub-committees were formed on teacher training, private teachers, publications, research, organization and administration. Realizing that it would take several years to make any appreciable headway towards increasing the number of students studying stringed instruments, a view for the

² Roy Underwood, "Development of the Victorian String Planning Conference," Music Publishers Journal, Vol. 3, No. 2: 29-30, March-April, 1943.

development of an expressive and low-range horn was required.

TABLE VI

Reasons for Lack of Development of the String Section
in the High School in the District of Columbia

Reasons Given	Percentage of Mention				
	CLASS OF SCHOOL				Total
	A	B	C	D	
No music program offered.....	0.0	4.8	6.4	47.1	17.8
Too slow in development, faster progress on winds.....	11.1	9.5	20.0	5.7	13.2
Lack of student interest--they want action.....	11.8	11.9	15.5	1.4	10.8
Lack of trained teachers.....	3.7	11.9	10.9	11.4	10.4
Emphasis on marching band.....	11.8	0.0	5.5	5.7	5.6
Want more spectacular--wind ensembles.....	3.7	23.3	10.9	2.9	5.6
No time for such work in core extra.....	3.7	2.4	6.4	4.3	4.3
Need string specialist.....	3.7	0.0	10.0	0.0	4.0
Lack of money for set of instruments.....	0.0	7.1	2.7	7.1	4.4
Band used more--military--military public.....	0.0	4.8	4.5	0.0	2.3
Lack of teacher interest, initiative, leadership.....	7.4	2.4	0.0	5.7	2.3
Crowded curriculum, scheduling.....	0.0	4.8	1.3	2.9	2.4
Lack of string stimulation in grades.....	11.8	0.0	0.9	0.0	2.0
Lack of administrative interest--selling are run.....	7.4	0.0	1.3	0.0	1.6
Do not want it.....	0.0	0.0	0.0	4.3	1.2
Lack of private teachers.....	0.0	4.8	0.9	0.0	1.2
Other contributing factors.....	11.8	11.9	11.3	2.9	9.6

One of the outstanding accomplishments of this committee has been the formulation of skill group groups for demonstration and discussion purposes at local and state colleges, the University of Michigan, and the Michigan State for all colleges at Ypsilanti. A questionnaire regarding the provision made for training string players was then sent to every school in Michigan asking about other things which of the schools

would like the following free services: string instruction material suggestions, string repertory suggestions, and a string clinic which would include a demonstration and playing by visiting experts. The response being encouraging, these small string groups from the three schools mentioned held full-day clinics in numerous Michigan cities. Feeling that it was not enough to play before those already studying music, they availed themselves of the opportunity to play before all the grade school and junior high school children possible. Their objective here was that the child who has never studied strings should hear them played beautifully if his desire to learn to play them is to be stimulated.

Judging from the number of reasons and other contributing factors revealed by the present survey, all of which are presented in the appendix³, it would seem that there is still much ground to be covered in building a large group of string players. However, it is commendable and encouraging to know that such a fine start has already been made towards the creation of a general renewed interest in string playing in the schools of Michigan.

Problems of pupil transportation. The next group of data to be considered are those which deal with the transportation of pupils and its subsequent effect upon the music programs. The first portion to be considered is devoted to the number of schools having their music programs interfered with because of the transportation of pupils. A little less than half of the schools (42.3 per cent) indicate being affected by this problem. About the only general or consistent pattern that seems to exist

TABLE VII

DATA ON PROBLEMS OF PUPIL TRANSPORTATION INTERFERING WITH MUSIC PROGRAMS
IN THE CLASS OF SCHOOLS OF THE DISTRICT OF COLUMBIA

Reasons given for interference	Number and Percentage of Schools									
	Class of School									
	A		B		C		D		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Does transportation of pupils interfere with music program?										
No.....	10	45.0	25	78.3	30	41.1	17	51.5	82	57.7
Yes.....	2	10.0	5	15.7	43	58.9	16	48.5	66	42.3
No help for students after school.....	0	0.0	0	0.0	22	30.1	9	27.3	31	19.9
School buses late and leave early.....	0	0.0	0	0.0	3	4.1	6	18.2	9	5.8
Cannot have after school rehearsals.....	0	0.0	3	10.0	5	6.8	0	0.0	8	5.1
Difficult for night performances.....	0	0.0	0	0.0	5	6.8	0	0.0	5	3.2
Night programs.....	0	0.0	3	10.0	0	0.0	0	0.0	3	1.9
Programs of crippled children.....	2	10.0	0	0.0	0	0.0	0	0.0	2	1.3
School too rural with band at night.....	0	0.0	0	0.0	1	1.4	0	0.0	1	0.6
Students picked up by working parents.....	0	0.0	0	0.0	0	0.0	1	3.0	1	0.6
Little practice on large instruments.....	0	0.0	1	3.3	0	0.0	0	0.0	1	0.6
Omitted.....	0	0.0	0	0.0	7	9.6	0	0.0	7	4.5
No. of schools answering.....	20		30		73		33		156	
No. of schools omitted.....	2		0		1		2		5	
No music program ordered.....	0		2		7		33		42	
Total schools responding.....	22		32		81		68		203	

Both in the classes of schools revealed that as the schools become smaller, the problems of pupil transportation seem to increase. The class C and D schools show the highest percentage of difficulty respectively on this point as well as for most of the reasons given as to how pupil transportation interferes with their programs. The rest of the table for the most part

shows the difficulties encountered by the instructors in attempting to give the students additional help. Having transportation problems would have a definite bearing on scheduling. The formation of ensembles would probably be limited, and this is perhaps not too commendable as most music educators will agree that ensembles constitute the heart of a good music program.

Music awards. Teachers in all fields are concerned with the ways and means of motivating students. In the field of music, many teachers have desired to know the extent that music awards are being used as a means of motivation. Prescott and Chidester state:

Interest and stimulation are instilled into the technic class by means of a progress chart and an award system, and that a progress chart is one of the strongest motivating devices that can be used.⁴

TABLE VIII

THE NUMBER AND PERCENTAGE OF SCHOOLS IN EACH CLASS
HAVING EITHER A SYSTEM OF MUSIC AWARDS

Music Awards	Number and Percentage of Schools				
	Class of School				Total
	A No %	B No %	C No %	D No %	
Do you have a system of music awards in operation?					
Yes.....	20 50.9	22 75.9	52 72.2	14 41.2	108 63.8
No.....	2 9.1	7 24.1	20 27.8	20 58.8	49 31.2
No. of schools answering	22	29	72	34	157
No. of schools omitting	0	1	2	1	4
No music program offered	0	2	7	33	42
Total schools responding	22	32	81	68	203

⁴ Gerald R. Prescott and Lawrence L. Chidester, Getting Results with School Bands, New York: Carl Fischer, Inc., 1936, p. 126.

Wilson says:

The practice of granting awards and honors for superior achievement appeals to one of the strongest psychological motives of man, that is, the desire to succeed and receive recognition for achievement. It seems that man cannot be expected to act upon intrinsic motives but needs the stimulation of extrinsic motives in the pursuit of most educational activities.

The granting of awards is almost a universal practice in the high schools. Out of a survey of 235 schools, 20 per cent give some award for participation in school music organizations.⁵

There are others who will probably disagree with these two authors, pointing out that honors and awards are artificial stimuli and fail to interest the student in the music itself, that they develop conceit and create a false sense of values on the part of the recipients, and that there is a danger of them becoming the ends rather than the means for encouraging ability in music. These people will probably conclude as Wilson did, that the privilege of playing beautiful music should be sufficient reward in itself.

However, the pro and con discussion of this issue does not fall within the purview of the present study. It is merely mentioned briefly as background material for the data contained in Table VIII which discloses the number of Michigan high schools operating a system of music awards. With the exception of the class D schools, nearly seven out of every ten schools (69.6 per cent) seem to provide some system of awards in music. Just why this consistency of all the schools is broken only by the class D schools is not known, but it is known by the comments included with the returning questionnaires, that some of the schools are handicapped by limited funds. They may feel that the essentials should be obtained first before providing funds for other purposes.

⁵ Harry Robert Wilson, Music in the High School, New York: Silver Burdett Company, 1941, p. 296-299.

II. INSTRUMENTAL AND VOCAL MUSIC

The second portion of the survey dealt with the aspects of the organization and activities of the instrumental and vocal music program. This second main division was divided into three subdivisions which were: instruction, general, and the public performances of these activities. Under the instruction section, consideration will be given to data showing the relationship between teacher preparation and instructional assignments, the findings on outlined courses of studies, the percentage of schools providing various types of musical activity, the extent of pupil participation and time allotted to these activities, and to a brief discussion of the amount of credit granted.

The portions available for use in the second and general subdivision were intended to determine the number of school owned band and orchestra instruments, the percentage of schools providing uniforms for their performing groups, the place of the dance band, the amount of time allotted to the marching band, the participation of music groups in contests and festivals, the use of musical tests, and the number and percentage of schools maintaining various types of ensembles.

Concluding the study of instrumental and vocal music is the third section which devoted itself to the activities and public performances of the various musical groups. The discussion of these three subdivisions will be taken up in the order mentioned.

The relationship between teacher preparation and instructional assignments. The first group of data to be considered in the instruction section under instrumental and vocal music are those which deal with the relationship between teacher preparation and instructional assignments.

This serves as an important supplement to the data on music teachers given in the first section of the survey. Table II reveals some interesting results on the use of specialists for music instruction. In the first place, all of the schools report that a very high percentage of the instructors teaching instrumental music are instrumental majors. This tendency seems to prevail for vocal music although the percentage of those teaching vocal music with a vocal major is somewhat lower with the percentages decreasing gradually with the size of the schools.

The latter portion of the table reveals that only in one instance is there a deviation from the percentages given by the rest of the schools. This occurs in the class C schools where a little over half the instructors (53.6 per cent) report having charge of some vocal groups. This may be due in part to the data revealed in Table I (page 22) which discloses that 21 instructors teach both instrumental and vocal music. The data for the last question need little explanation in that a consistent majority of the vocal instructors do not seem to have charge of any vocal groups.

In general, this data depicting the relationship between teacher preparation and instructional assignments is commendable. It would seem that the average number of teachers employed per school would have some bearing on these total percentages. Table I again shows that where the larger class A and B schools are on the average able to assign a separate teacher to each of these two subdivisions in the music program, the smaller C and D schools employ less full-time teachers per school with a much higher percentage of the total full- and part-time teachers being placed in charge of both instrumental and vocal music. Assigning teachers to departments for which they were not specifically trained would also seem to have some bearing on the quality of teaching and performance.

1971

MINISTRE DE L'ÉDUCATION ET DE LA FORMATION
 INSTITUT DE LA STATISTIQUE

Music Instruction	Number and Percentage of Schools									
	Class of Schools									
	A		B		C		D		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Is instrumental music taught by:										
Instrumental major.....	15	76.3	23	77.1	21	70.3	16	71.0	117	61.2
Vocal major.....	2	9.5	1	3.4	7	22.2	6	26.0	16	11.1
No instrumental department..	0	0.0	0	0.0	1	1.4	3	12.0	4	2.6
No.....	0	0.0	0	0.0	3	4.4	0	0.0	3	2.1
Vocal minor.....	0	0.0	0	0.0	2	2.9	0	0.0	2	1.4
General music major.....	0	0.0	0	0.0	1	1.4	0	0.0	1	0.7
Piano major.....	0	0.0	0	0.0	1	1.4	0	0.0	1	0.7
Is vocal music taught by:										
Vocal major.....	15	76.3	21	71.0	37	59.7	15	60.0	92	67.7
Instrumental major.....	2	9.5	6	21.4	21	33.9	7	28.0	36	26.5
No.....	0	0.0	0	0.0	1	1.6	3	12.0	4	2.9
Vocal minor.....	0	0.0	1	3.6	1	1.6	0	0.0	2	1.5
General music major.....	0	0.0	0	0.0	1	1.4	0	0.0	1	0.7
Piano major.....	0	0.0	0	0.0	1	1.6	0	0.0	1	0.7
Does the band instructor have charge of any vocal groups?										
No.....	17	77.3	16	62.1	32	46.4	20	64.7	87	50.0
Yes.....	5	22.7	11	37.9	37	53.6	10	33.3	63	42.0
Does the vocal instructor have charge of any instrumental groups?										
No.....	15	60.2	19	65.5	32	56.1	17	56.7	83	60.2
Yes.....	7	31.8	8	27.6	25	43.9	10	33.3	50	36.2
None.....	0	0.0	2	6.9	0	0.0	3	10.0	5	3.6

TABLE X

THE NUMBER AND PERCENTAGE OF HIGH SCHOOLS OF EACH CLASS PROVIDING AN OUTLINED COURSE OF STUDY IN VARIOUS TYPES OF MUSICAL ACTIVITY

Musical Activities	Number and Percentage of Schools									
	Class of School									
	A		B		C		D		E	
	No	%	No	%	No	%	No	%	No	%
Band.....	11	50.0	11	40.7	37	52.1	9	33.3	63	46.3
Instrumental instruction	11	50.0	15	55.5	28	39.4	6	22.2	60	40.8
Vocal program.....	13	59.1	13	48.1	23	32.4	8	29.6	57	38.8
Orchestra.....	8	36.4	7	25.9	3	4.2	0	0.0	18	12.2
No. of schools answering.	22		27		71		27		147	
No. of schools omitting.	0		3		3		8		14	
No music program offered.	0		2		7		33		12	
Total schools responding.	22		32		61		68		203	

Provisions for outlined courses of study. The second group of data dealing with the instruction division of the instrumental and vocal music program involves the extent and use of an outlined course of study for band, orchestra, class instrumental instruction and the vocal program. One of the general or consistent patterns existing which seems to differentiate between the classes of schools as shown by Table X, is that the percentage of schools utilizing a course of study for the vocal program and orchestra seems to become progressively smaller as the size of schools decrease. The wide difference in usage between the combined total percentages of the band and orchestra should be noted. However, this apparently low percentage in the use of an outlined course of study for orchestra in all schools may be partially due to the fact that out of the 161 schools reported to have a music program, only 44 indicated the maintenance of an orchestra. An additional factor of note is that in all four of the musical activities mentioned, the class D schools show the lowest percentage

of use. This indicates that in the majority of cases where classes of schools are compared, the larger schools seem to be making more use of a course of study for their musical activities.

Inasmuch as only four out of every ten schools seem to be using a course of study for their musical activities, a question of doubt is apt to rise over the quality of the day-by-day instruction evidently used in the remaining schools. A logically organized series of music lessons with definite standards for fixed grade levels in sight reading, factual knowledge and theory, all of which may be imposed upon students by teachers, is perhaps not entirely conceivable either. But surely it would seem necessary for every school to have some form of a flexible course of study designed to guide the instructor in the treatment of individual differences so prevalent in all types of musical activities.⁶

Data concerning music activities. Before the examination of Table XI and subsequent figures begins, reference should be made to a statement contained in the introductory paragraph on the limitation of data. It was pointed out there and should be reiterated here that 42 of the 203 schools responding (20.7 per cent) reported offering no music program at all. Dividing this figure into school classifications reveals that for class A schools, the percentage remains the same since all reported having a program; for class B schools, 2 out of 32 have no music, or a percentage of 6.2; for class C schools, 7 out of 61 have no program, or a percentage of 11.5; and for class D schools, 33 out of 66 report having no musical program, or a percentage of 50.0. It can readily be seen how

⁶ Beatrice P. Krone, Music in the New School, Chicago: Neil A. Kjos Music Company, 1941, p. 10-13.

TABLE XI

THE NUMBER AND PERCENTAGE OF SCHOOLS OFFERING MUSICAL ACTIVITIES
BY TYPE OF SCHOOL AND GRADE OF ACTIVITY

Musical Activities	Number and Percentage of Schools				
	Type of Schools				
	A No. %	B No. %	C No. %	D No. %	Total No. %
First Band.....	22 100.0	25 69.2	22 32.4	22 32.4	131 67.9
Girls' Glee Club.....	20 90.9	21 57.0	20 30.7	23 35.3	114 59.1
Second Band.....	17 77.3	19 51.9	20 30.7	12 17.6	68 35.6
Mixed Chorus.....	13 61.0	20 54.1	36 54.0	13 19.1	82 42.1
Instrumental classes.....	13 61.0	16 43.2	21 31.7	9 13.2	59 30.9
Boys' Glee Club.....	10 45.5	11 29.3	23 34.7	10 15.7	54 28.1
Girls' Assemblies.....	8 36.4	12 32.4	13 19.4	7 10.3	40 21.3
Orchestra.....	19 86.4	14 37.9	9 13.6	2 2.9	44 23.3
Boys' Assemblies.....	9 40.9	4 10.8	12 18.2	2 2.9	27 14.0
Chapellike Choir.....	13 61.0	5 13.5	7 10.6	1 1.5	26 13.5
Voice classes.....	7 31.8	6 16.3	6 9.1	2 2.9	21 10.9
Piano class.....	2 9.1	1 2.6	3 4.5	6 8.8	12 6.3
Others.....	2 9.1	2 5.4	2 3.0	0 0.0	6 3.1
No music program.....	0 0.0	2 5.4	7 10.6	33 50.0	42 22.0
No. of schools answering.	22	25	75	68	190
No. of schools omitted...	0	1	6	0	7
Total schools receiving...	22	32	81	68	203

the percentage of these three smaller schools having no music will tend to not only bring the percentage of activities down in their own group, but will also tend to bring the total percentage down considerably. This is especially true in the class B schools which report only 31.2 per cent of the schools maintaining a program of music.

A second factor to be noted is that only ten of the remaining 111 schools failed to check any of the activities in this section of the questionnaire. The reasons for these omissions are difficult to discern and do not prove that these ten schools have no provision for these musical activities. However, in order to present the data as accurately as possible, the

percentages appearing in Table III are based on the total number of schools responding to this survey, with the exception of the ten omitted schools. Even if the assumption were made that some activities were offered in these schools, there is no way of distinguishing what these activities may be.

Some interesting comparisons can be made from Table XI and the Bureau report. For example, both show the band ranking first in the activities offered. Glee Clubs had a percentage of 39.6 in the Bureau report whereas the present survey indicates a total percentage of 59.1 for the girls' glee club and 32.1 for the boys' glee club. Both surveys seem to be in accord on the percentage of schools offering chorus and orchestra. Comparing the different school classifications in both reports discloses a general overall consistency in all of the percentages. The only deviation of note takes place in the rankings of mixed chorus and glee clubs. These two activities are placed second and third respectively in the Bureau report, whereas just the reverse situation exists in the present findings. However, this difference may be due in part to the segregation of the boys' and girls' glee clubs by the present survey. Perhaps if they had been combined, as in the Bureau report, the lower percentage of the boys' group would then have tended to bring the combined percentage down to a figure more akin to that reported by the Bureau. With the exception of three activities, boys' and girls' ensembles and piano classes, provision for musical activities in the present study seems to decrease as the enrollment of the school becomes smaller.

The number of musical activities provided for in each of the schools is also available for observation. Figure 1 reveals that the number of musical activities provided for in each school ranged from none

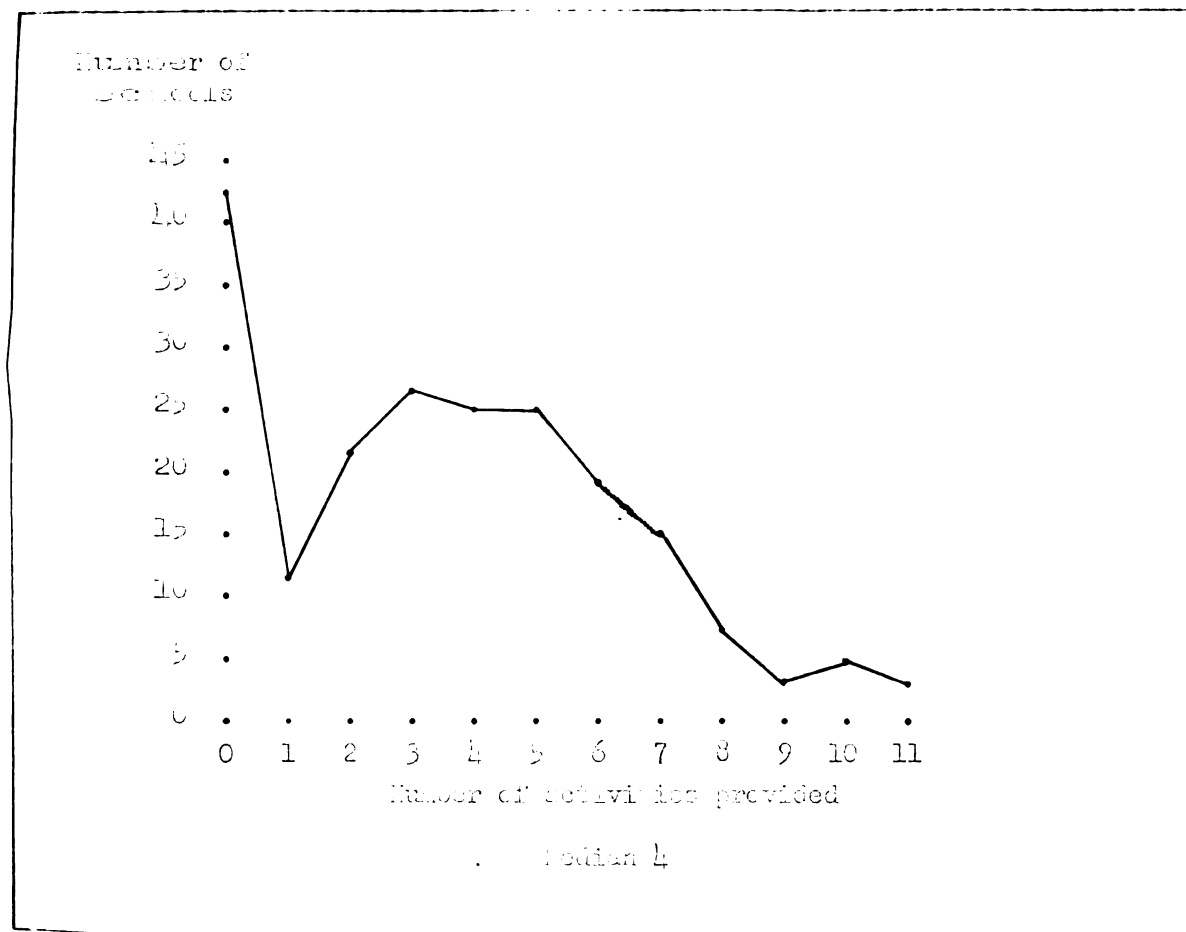


FIGURE 1

SCHOOL RANKING IN ORDER OF ACTIVITY PROVIDED BY THE SCHOOLS

to eleven with a median of 4. In a large majority of cases, the number of musical activities provided for by the schools ranged from two to seven. A question might be raised here as to which of these musical activities ranked highest and which lowest in terms of the schools providing for them. The percentage of schools providing these activities and the ranking of the activities are shown by Figure 2. As was stated, band occupies the number one position which is not surprising in view of the comments enclosed with the returned questionnaires. If the usage of bands is being

Musical activities	Proportion of schools	Per cent
First Band	XXXXXXXXXXXXX *	67.9
Girls' Glee Club	XXXXXXXXXXXXX	59.1
Second Band	XXXXXXXXXX	45.6
Mixed Chorus	XXXXXXXX	45.1
Instrumental Classes	XXXXXXXX	40.9
Boys' Glee Club	XXXXXX	32.1
Girls' Ensembles	XXXXX	23.3
Orchestra	XXXX	22.8
Boys' Ensembles	XXX	14.0
A Cappella Choir	XX	13.5
Voice Classes	X	10.9
Piano Class	X	3.6
Others	X	3.1
	0 20 40 60 80 100	
* Each X represents approximately 5 per cent.		

FIGURE 2

THE PROPORTION OF HIGH SCHOOLS PROVIDING MUSIC IN
VARIOUS TYPES OF MUSICAL ACTIVITY

demanded more by the public and school officials, it would naturally follow that provision for bands would be high among the schools. The groupings of the general experience and performance groups near the top of the list is commendable; the ranking of orchestra in eighth position is perhaps not so commendable. Most authorities in music education will probably agree that the orchestra is just as important as a performance or experience

group as any of the other groups listed here. Since more of the schools should take cognizance of the work of the National Music Planning Conference and should change their curricular practices accordingly.

The next compilation of data is intended to reveal the average number of pupils participating in these various music activities. The results, as summarized by table 117, compare the median of the different classes of schools. Only four of the thirteen activities seem to produce a pattern of consistency according to the size of the school. These are: first band, second band, girls' glee clubs, and boys' glee clubs. In the case of these four activities, the average enrollment seems to increase with the size of the school. The size of the girls' ensemble seems to be well agreed upon by the three smaller schools, all of which show a median of six girls for this activity. The only discrepancy occurs in the classes A schools which reveals 13 as the median. The figures for the classes of piano, voice, and instruments have been included in the table, but their reliability is seriously doubted. Inasmuch as the returns revealed an extreme distribution of both high and low figures for these activities, it is probable that some confusion existed over just what was wanted from this portion of the questionnaire. Perhaps the clarity on these three points is questionable. The original intention was to be able to show the average number of pupils enrolled in an instrumental class, a piano class and a voice class. However, with some of the schools evidently submitting the total enrollment of these classes, the conclusive value of the figures for these three activities is negligible.

The discussion thus far has centered around the types of musical activity offered in the various schools, the number provided in each of the schools, those activities offered most frequently in the schools, and the

TABLE XII

THE AVERAGE NUMBER OF PUPILS PARTICIPATING IN THE VARIOUS TYPES OF
MUSICAL ACTIVITIES OFFERED IN THE FIRST SCHOOLS OF EACH CLASS

Musical Activities	Class of School				
	A Median	B Median	C Median	D Median	Total Median
A Cappella Choir.....	72.5	44.0	61.0	30.0	61.0
Mixed Chorus.....	60.0	61.0	46.5	30.0	50.0
Voice Classes.....	50.0	47.5	43.0	60.0	45.0
Girls' Glee Club.....	55.0	40.0	35.0	30.0	40.0
First Band.....	70.0	49.0	35.0	25.0	40.0
Orchestra.....	40.0	25.0	27.0	10.0	31.0
Second Band.....	30.5	29.0	20.0	19.0	25.0
Boys' Glee Club.....	30.0	25.5	20.0	12.0	22.0
Instrumental Classes.....	22.5	11.0	15.5	15.0	19.5
Others.....	8.0	21.0	21.5	0.0	16.0
Piano Class.....	31.0	1.0	12.0	20.5	11.0
Girls' Ensemble.....	12.0	6.0	6.0	6.0	6.0
Boys' Ensembles.....	13.0	22.0	5.0	2.0	5.0

average number of pupils taking part in these activities. The attention is now directed toward the average time allotted to these activities in the different classes of schools. Table XIII discloses that six activities meet daily or an average of five times a week. In addition to the first four listed, first band, orchestra, a cappella choir and voice classes, the two others indicated are a girls' drum corp and a harp class. Of the remaining eight activities, two average three meetings a week, five meet twice a week, and the piano class averages one meeting weekly. Here again, only four of the thirteen activities show a uniform pattern in relation to the size of the schools. In all four instances, the first band, orchestra, mixed chorus, and the boys' glee clubs show a decrease in the time allotted them as the size of the schools become smaller. A peculiar trend may be noted in two of the activities. Voice and instrumental classes

TABLE XIII

THE AVERAGE WEEKLY TIME ALLOTMENT FOR THE VARIOUS
MUSICAL ACTIVITIES OF EACH SCHOOL

Musical Activities	Class of School				
	A Median	B Median	C Median	D Median	Total Median
First Band.....	5.00	5.00	3.00	3.00	5.00
Orchestra.....	5.00	5.00	2.00	1.00	5.00
A Cappella Choir.....	5.00	3.50	2.00	3.00	5.00
Voice Classes.....	5.00	2.50	1.00	5.00	5.00
Others.....	5.00	0.00	4.00	0.00	5.00
Second Band.....	5.00	2.00	3.00	2.00	3.00
Girls' Glee Club.....	5.00	3.00	2.00	2.00	3.00
Instrumental Classes.....	5.00	1.00	2.00	5.00	2.00
Mixed Chorus.....	5.00	3.00	2.00	2.00	2.00
Boys' Glee Club.....	5.00	2.00	2.00	1.00	2.00
Boys' Ensembles.....	3.00	1.50	1.50	2.00	2.00
Girls' Ensembles.....	3.00	2.00	1.50	2.00	2.00
Piano.....	3.50	1.00	1.00	1.00	1.00

seem to have received the maximum time allotment in the two extreme classes, A and D schools.

The ability of the class A schools to meet daily all but three of the thirteen activities should have a direct bearing on the quality of performances by these groups. Producing a like quality would tend to be more difficult for those smaller schools who, for one reason or another, are not able to provide the same amount of time for their corresponding activities. That interest is not lacking in an attempt to provide more time for their musical groups can be borne out by the prevalence of comments on problems of scheduling, the discussion of which will follow later.

Since most of the schools did not fill out the answers to the next question regarding the scheduling of after school musical activities, the

number of answers is too small to be of value. A list of the music activities mentioned along with the amount of time devoted to each is included in the appendix.⁷

The next portion of the survey was designed to determine the amount of credit allowed towards graduation in each of the musical activities listed. The responses, however, came in such a variety of forms that it proved useless for purposes of presenting a complete picture of a number of schools. Some of these responses were: no limit, do not know, all earned, and any amount as long as state requirements are met. Although meaning well, such answers are of no value in a survey of this type. About all that can be said from the responses made is that band and glee club were the only two organizations receiving credit consistently in the majority of schools. The total amount of credit allowed for graduation was one credit in most cases.

A second question involving credit, asked for the number of schools allowing credit for outside study in applied music. Table XIV is quite self-explanatory, showing that less than two out of every ten schools indicate the granting of any credit for outside study in applied music.

In the future, a different picture in regards to credit for outside study in applied music may be expected due to the suggestions made by the National Association of Schools of Music.⁸ This bulletin has

7 Pp. 117, 118.

8 Ralph L. Clewell, Specimen Examinations for Applied Music at the Secondary School Level. National Association of Schools of Music Bulletin, 1945, No. 20, Tennessee: National Association of Schools of Music, pp. 1-50.

TABLE XIV

THE NATIONAL ASSOCIATION OF MUSIC TEACHERS
 SURVEY OF MUSIC TEACHERS, 1930-1931

Applied Music Credit	Number and Percentage of Schools				
	Class of School				Total
	A No. %	B No. %	C No. %	D No. %	
Is credit given for outside study in applied music?					
No.....	17 77.3	23 79.3	61 85.9	31 96.9	132 85.9
Yes.....	5 22.7	6 20.7	10 14.1	1 3.1	22 14.3
No. of schools maintaining	22	29	71	32	154
No. of schools withdrawing	0	1	3	3	7
No music program offered	0	2	7	33	42
Total schools maintaining	22	32	81	68	203

outlined a course in applied music in all instrumental sections the formal demands of the accrediting associations for high school curricula.

Provisions of a general nature in the instrumental and vocal programs. The attention of the survey is now directed towards the second subdivision of the instrumental and vocal music section. The main part of the discussion will center on the provisions for school-owned instruments, the uniform situation of the performing groups, the function of the dance band, the time allotted to marching bands, the role of the schools in contests and festivals, the use of musical tests, and the percentage of schools maintaining different types of ensembles.

School owned instruments. The success of instrumental music is to a certain extent dependent upon a proper and balanced instrumentation of the orchestra and band. As a general rule, schools cannot develop their

organizations with the necessary instrumentation unless the schools provide a suitable number of school owned instruments. Table XV indicates what instruments have been secured by the schools to meet the needs of instrumental study.

Inasmuch as the present table deviates somewhat from the general form of the tables presented previously, a word of explanation should preface its discussion. The table first shows the total percentage of schools in each class that do provide some band and orchestra instruments. The number of schools responding in the affirmative is very high, especially in the class A and B schools, all of whom report a 100 per cent provision. The second portion of the table performs a dual role. The columns of figures are given for each school classification and these are headed by the terms of mean and per cent. The figures in the mean column indicate the average number of instruments of various descriptions that are provided by each school. The percentage column gives the percentage of schools providing these particular instruments.

The data of the mean columns are not altogether surprising. In every case except two, a consistent decrease in the averages takes place as the schools become progressively smaller. The alto horn and mellophone constitute the two exceptions, and this again is not surprising. Since the financial budget is usually more confined in the small schools, they are probably forced to continue using this type instrument. The larger schools, on the other hand, are probably in a better financial position to purchase the more expensive French horn which is much more acceptable in all types of musical performance. A glance at the averages of the two extreme schools, class A and class B, discloses what may be another result

TABLE XV

DATA ON THE PROVISION OF SCHOOL ORCHESTRAL INSTRUMENTS
IN THE DEPT. OF EDUCATION

Instruments	Class of School									
	A		B		C		D		Total	
	Mean	%	Mean	%	Mean	%	Mean	%	Mean	%
Does your school provide band and orchestra instruments?										
Yes.....	100.0		100.0		95.7		82.4		94.2	
No.....	0.0		0.0		4.3		17.6		5.8	
Number provided:										
Violin.....	4.4	26.6	4.4	23.0	0.6	11.5	0.0	0.0	1.8	13.9
Viola.....	4.1	35.7	1.7	36.5	0.2	11.5	0.0	0.0	1.0	25.6
Cello.....	5.6	100.0	1.5	50.0	0.4	19.7	0.1	6.9	1.3	34.3
String bass.....	5.1	100.0	1.2	62.5	0.3	19.7	0.0	0.0	1.2	35.0
Piccolo.....	2.0	70.2	0.4	29.2	0.3	23.0	0.0	0.0	0.5	27.0
Flute.....	3.7	55.8	0.9	48.0	0.6	41.0	0.03	3.4	1.0	40.9
Oboe.....	2.3	90.5	0.9	60.0	0.4	34.4	0.0	0.0	0.7	39.4
Clarinet.....	2.0	90.5	0.6	50.0	0.4	25.0	0.2	6.9	0.6	35.8
B Flat Clarinet.....	4.7	76.2	2.9	45.0	2.5	36.3	1.1	24.1	2.9	42.3
E Flat Alto Saxophone	1.0	20.4	0.3	20.0	0.3	17.7	0.1	10.3	0.4	19.0
Tenor saxophone.....	1.2	71.4	0.5	37.5	0.3	27.1	0.2	17.2	0.4	32.8
Baritone saxophone...	0.9	76.2	0.5	40.0	0.4	35.1	0.03	3.4	0.4	35.8
B Flat Cornet.....	5.1	61.9	1.2	37.5	1.0	39.7	0.6	20.7	1.5	37.2
French Horn.....	5.5	100.0	1.0	64.0	1.0	39.7	0.1	13.0	1.6	46.7
Alto Horn.....	0.7	23.0	0.9	29.2	1.1	40.3	0.8	44.8	0.9	30.7
Euphone.....	1.2	52.4	1.4	40.0	0.8	36.2	0.6	24.1	0.9	37.2
Trombone.....	4.8	81.0	1.9	66.7	1.2	46.6	0.8	48.3	1.7	54.0
Baritone.....	3.0	95.2	2.1	91.3	1.5	66.1	0.8	44.8	1.6	66.4
E Flat Tuba.....	1.9	66.7	1.6	79.2	0.9	61.0	0.7	40.3	1.1	60.6
BB Flat Tuba.....	3.8	100.0	1.8	67.5	1.1	74.5	0.3	34.5	1.4	67.9
Bass Drum.....	1.9	100.0	1.3	95.7	1.3	60.9	0.8	72.4	1.2	81.8
Snare Drum.....	2.4	76.2	1.4	60.9	1.0	50.9	1.1	62.1	1.2	55.5
Field Drum.....	3.3	81.0	2.1	66.7	1.0	44.8	0.6	34.5	1.4	51.4
Cymbals (pr.).....	1.4	95.2	1.1	95.7	0.9	76.8	0.5	51.7	0.9	73.0
Tympani (pr.).....	0.9	76.2	0.8	73.1	0.3	25.4	0.1	6.9	0.4	37.2
No. of schools answering	22		30		70		34		156	
No. of schools omitting	0		0		4		1		5	
No music program offered	0		2		7		33		42	
Total schools responding	22		32		71		68		203	

of financial limitations of the class B schools. Only two instruments, the snare drum and B flat clarinet, seem to be provided by every school. The class A schools, however, show a provision for every instrument except three. These are the baritone saxophone, the alto horn and the tympani.

The data on the percentage of schools providing these instruments show a similar trend of differentiation between classes of schools. Only four of the instruments provided and their corresponding percentages seem to show no relation to the size of the school. These four instruments are the trombone, alto horn, E flat tuba, and the snare drum. All of the other percentages decrease accordingly with the size of the school. The seemingly low percentage of schools providing string instruments seems to substantiate the data previously presented under the section devoted to the reasons given for the lack of string work in the schools of Michigan today.

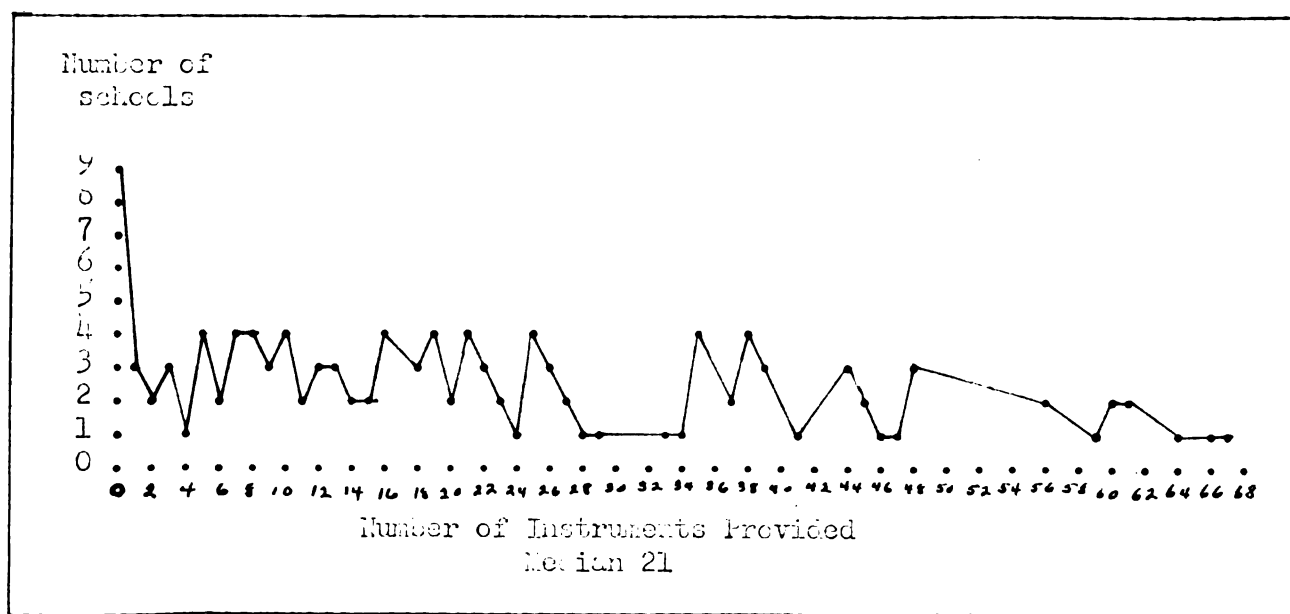


FIGURE 3

THE DISTRIBUTION OF THE NUMBER OF INSTRUMENTS PROVIDED
BY THE SCHOOLS OF CLASS B

An idea of the number of musical instruments provided in each of the schools is likewise available. A majority of the schools, as shown by figure 3, provided from five to twenty-seven school owned instruments. Of those which provided one or more, the range was from one to two hundred seventy-eight with a median of 21. Because of the extreme difference between the number of instruments provided by the class A schools and the class D schools, these total figures were broken down in order to present a better composite picture of each school. The subsequent results are as follows: class A schools showed a range from twenty-five to two hundred and seventy-eight with a median of 60; class B schools showed a range from four to one hundred ninety-eight with a median of 35; class C schools had a range from one to twenty-seven with a median of 9. Judging from these figures, it would seem that the class A and B schools are providing the necessary equipment needed for well-balanced instrumental groups. Eight class A and one class B school provided over seventy instruments in varying quantities up to two hundred seventy-eight for one school. These are not pictured in the figure due to limited space.

While Table IV grouped the instruments according to their respective families, Figure 4 ranks them in relation to the number of schools most frequently providing them. It will be observed that the most commonly provided instruments are those larger instruments which many students often find it impractical to secure for themselves. It is interesting to note that these data are in accord with the South Dakota survey which reports that most of the schools provide bass horns, bass drums, snare drums, and baritones.

A word might be said about the curtailment in the manufacturing of musical instruments as a result of the war emergency period. Many of

Musical Instruments	Proportion of Schools	Per cent
Bass Drum.....	XXXXXXXXXX	81.3
Cymbals (pr.).....	XXXXXXXXXX	73.0
B♭ Flat Tuba.....	XXXXXXXXXX	67.9
Baritone.....	XXXXXXXXXX	66.4
E Flat Tuba.....	XXXXXXXXXX	60.6
Snare Drum.....	XXXXXXXXXX	55.5
Trombone.....	XXXXXXXXXX	54.0
Viola Drum.....	XXXXXXXXXX	51.4
French Horn.....	XXXXXXXXXX	46.7
B Flat Clarinet.....	XXXXXXXXXX	42.3
Flute.....	XXXXXXXXXX	40.9
Oboe.....	XXXXXXXXXX	39.4
Alto Horn.....	XXXXXXXXXX	38.7
Mellophone.....	XXXXXXXXXX	37.2
B Flat Cornet.....	XXXXXXXXXX	37.2
Lymani.....	XXXXXXXXXX	37.2
Baritone Saxophone.....	XXXXXXXXXX	35.8
Bassoon.....	XXXXXXXXXX	35.8
String Bass.....	XXXXXXXXXX	35.0
Cello.....	XXXXXXXXXX	34.0
Piccolo.....	XXXXXXXXXX	27.0
Viola.....	XXXXXXXXXX	25.6
E Flat Saxophone.....	XXXXXX	19.0
Violin.....	XXXX	13.9
	0 20 40 60 80	

FIGURE 4

THE PERCENTAGE OF HIGH SCHOOLS PROVIDING VARIOUS
TYPES OF MUSICAL INSTRUMENTS

the schools have indicated a desire to purchase additional instruments, but unfortunately have not been able to secure them. Perhaps an increase in the productivity of musical instruments will result in a corresponding increase in the percentage of those schools providing the more unusual double reed instruments, training instruments and string instruments.

In addition to the instruments noted in the table and questionnaire, teachers listed other instruments provided by the schools. The

instruments listed and the total number provided are as follows:

Viola.....	50	English Horn.....	2
Celli.....	21	English Horn.....	2
Bass Clarinet.....	15	Alto Clarinet.....	2
Orchestra.....	1	Bass Clarinet.....	2
Harp.....	10	Contrabass Clarinet.....	1
Bugles.....	10	Baritone.....	1
Alto Clarinet.....	3	Baritone Organ.....	1
Clarinet.....	6	Soprano Saxophone.....	1
Chimes.....	5	Baritone Saxophone.....	1
Traps.....	5	Bass Clarinet.....	1
Flugelhorn.....	5	Vibrations.....	1
Bass Saxophone.....	4	Chinese Gong.....	1
Alto Clarinet.....	3	Practice Rehearsals.....	1

The provision of uniforms for performing groups. The second question, under this general section of the study on instrumental and vocal music, was designed to determine the number of high schools furnishing uniforms for their performing groups. It is usually taken for granted that bands are uniformed, but it is interesting to note in Table XVI that other organizations are likewise uniformed. Of the

TABLE XVI

UNIFORMS FOR PERFORMING GROUPS IN THE MASS
HIGH SCHOOL SYSTEM, 1934-35, 1935-36, AND 1936-37

Activities	Number and Percentages of Schools				
	Class of School				Total
	A No. %	B No. %	C No. %	D No. %	
Does the band, orchestra, vocal groups have uniforms?					
Yes.....	21 95.5	29 96.7	50 69.3	24 70.6	132 69.7
No.....	1 4.5	1 3.3	10 14.7	10 29.4	22 14.3
Band.....	13 61.9	26 89.7	45 77.6	17 70.8	101 76.5
Vocal Groups.....	10 47.6	14 47.9	13 22.4	7 29.2	44 35.3
Orchestra.....	0 0.0	2 6.9	0 0.0	0 0.0	2 1.5
No. of schools answering.	22	30	60	34	154
No. of schools omitted..	0	0	6	1	7
No music program offered.	0	2	7	33	42
Total schools responding.	22	32	61	68	203

high percentage of schools reporting that their groups do have some uniforms, approximately one-third of the combined total provide robes for their vocal groups. The orchestra again takes the last position in ranking with only two schools apparently making any provision for uniforms for this group.

The function of the dance band. The next two questions were included in this study because of the increasing concern by school administrators and school music teachers over the proper place of the dance band in the high school music program. The questions were: "What is the place of the dance band in your school, and does the music department control and encourage it? Comment briefly." The variety of responses received made the tabulation of a chart difficult; however, a few trends may be noted. A third of the schools report that they have no dance orchestra, and only a fifth of the schools (19.1 per cent) indicate doing little more than just encouraging it. Approximately two out of every ten schools do control and encourage the organization though. However, of this percentage of 23.4, the bulk of the schools doing this controlling lie in the class A division.

Some of the comments which attempted to describe the situation of the dance band in the schools are listed below.

"Used for plays."
 "Part of studio orchestra meeting daily."
 "Used for shows."
 "Student controlled."
 "Plays at school functions free."
 "Lortinville and gets better trained people."
 "Has started."
 "Handled as regular ensemble group."
 "In the regular schedule."
 "Willing but no finances."
 "Used as supplementary organization."
 "Have in the past."

"high jump only."
 "no jumping at all."
 "no high."
 "to maintain field interest."

These are also to show that the majority of schools are not utilizing the same kind of instruction to any great extent as a regular function of their curriculum.

Instruction in the marching band. Instruction has been in the next question to determine the amount of instruction given in the marching band program and how often. Since the previous question, the responses were of the nature of listing a number of times per week for answers.

Table XVII

Instruction in the marching band
 by amount of instruction given

Time in hours	Number and percentage of schools				
	Times of school				Total
	1 No.	2 No.	3 No.	4 No.	
0 - 49.....	0 0.0	1 3.6	3 9.4	2 7.7	6 14.7
50 - 99.....	2 10.5	2 7.1	12 21.4	1 3.3	17 13.2
100 - 149.....	2 10.5	3 9.4	9 17.9	1 3.3	20 15.5
150 - 199.....	3 15.6	4 14.3	11 19.6	3 11.5	21 16.3
200 - 249.....	2 10.5	5 17.9	2 3.6	1 3.3	10 7.8
250 - 299.....	4 21.1	2 7.1	0 0.0	1 3.3	7 5.4
300 - 349.....	1 5.3	3 9.4	0 0.0	0 0.0	4 3.2
350 - 400.....	2 10.5	2 7.1	0 0.0	0 0.0	4 3.2
None.....	2 10.5	1 3.6	12 21.4	13 50.0	28 21.7
No football.....	0 0.0	0 0.0	5 8.9	2 7.7	7 5.4
No band.....	0 0.0	0 0.0	2 3.6	2 7.7	4 3.1
As needed.....	1 5.3	0 0.0	0 0.0	0 0.0	1 0.8

Table XVII reveals that most of the schools allow from 50 to 200 minutes a week for the marching band, and that a few class A and B schools indicate the provision of from four to six hours weekly for this purpose.

While 21.7 per cent of the schools provide no practice time, it should be noted that 25 of these 20 schools represent the smaller 3 and 9 classifications.

Contests and Festivals. Another part of data which deal with the number and percentage of schools participating in contests and two series of festivals is shown in table VIII. Of the total group of schools

TABLE VIII

THE NUMBER AND PERCENTAGE OF SCHOOLS PARTICIPATING IN CONTESTS AND FESTIVALS, 1951-1952

Participating Groups	Number and Percentage of Schools				
	Class of schools				Total
	A No. %	B No. %	C No. %	D No. %	
Band:					
Contests.....	7 31.3	9 31.0	15 21.2	4 16.0	35 26.1
Competitive.....	2 11.1	13 44.3	15 29.0	4 16.0	37 27.6
Festivals					
Non-Competitive.	7 31.3	14 48.3	25 40.3	9 36.0	55 41.0
Orchestra:					
Contests.....	5 27.0	1 5.4	1 1.6	0 0.0	7 5.2
Competitive.....	2 11.1	4 13.8	1 1.6	0 0.0	7 5.2
Festivals					
Non-Competitive.	5 27.0	3 11.3	0 0.0	0 0.0	8 6.0
Vocal:					
Contests.....	1 5.6	2 6.9	5 8.1	4 16.0	12 9.0
Competitive.....	1 5.6	6 20.7	6 9.7	0 0.0	13 9.7
Festivals					
Non-Competitive.	6 33.3	6 20.7	11 17.7	5 20.0	28 20.9
Ensembles:					
Contests.....	5 27.0	3 10.3	8 12.9	0 0.0	16 11.2
Competitive.....	2 11.1	7 24.1	6 12.9	0 0.0	17 12.7
Festivals					
Non-Competitive.	5 27.0	3 10.3	4 6.5	0 0.0	12 9.0
No. of schools sponsoring....	16	29	62	25	134
No. of schools omitting....	4	1	12	10	27
No music program offered....	0	2	7	33	42
Total schools responding....	22	32	81	68	203

which answered this question, one trend in particular should be noted. In three of the participating groups, band, orchestra, and vocal, a surprisingly high percentage of the schools report taking part in non-competitive festivals in preference to the contests and competitive festivals. This is commendable, especially from the viewpoint of those opponents of competition who deplore the focussing of attention of both participants and audience upon winning a place rather than enjoying the music.⁹

Roughly speaking, the proportion of participating groups in these contests and festivals is greater in the larger schools than in the smaller schools. An illustration of this may be observed in the class D schools where no ensemble or orchestra groups are reported to be participating in these two activities. One other implication may be mentioned in that the participation of vocal groups in contests seems to increase as the enrollment of the school becomes smaller.

In concluding the present discussion, it should be stated that twenty-seven schools failed to check a single item in this portion of the questionnaire. The omission may have been caused by any number of factors. Even if the assumption were made that there is no participation in the three activities by these twenty-seven schools, there would still be 63.3 per cent of the schools (134 of the 161 providing music) which provided some group participation in contests and festivals.

Musical tests and their usage. The question of what part tests played in the musical activities of the schools of Michigan was the next consideration of the survey. The questionnaire asked for four things,

⁹ Dykema and Gehrrens, op. cit., p. 311.

namely, whether or not they used musical tests, a check for the kind of test used, the name of the test, and the grade level at which it was administered. The response to the last three items was so haphazard that the figures do little more than indicate that specific tests a very small group of schools used and at what grade level some of these were used. For this reason these three portions will be given little consideration. Of the sixty-six schools reported in Table XIX as using tests, only forty-two of the combined total used aptitude tests and only eight used any form of an achievement test.

TABLE XIX
THE NUMBER AND PERCENTAGE OF SCHOOLS USING
TESTS IN THEIR MUSIC PROGRAM

Tests	Number and Percentage of Schools									
	Class of School									
	A		B		C		D		Total	
	No	%	No	%	No	%	No	%	No	%
Do you make use of musical tests?										
Yes.....	12	60.0	17	65.4	30	47.6	7	25.0	66	40.2
No.....	8	30.0	9	34.6	33	52.4	21	75.0	71	51.3
No. of schools answering.	20		26		63		28		137	
No. of schools omitting..	2		4		11		7		24	
No music program offered.	0		2		7		33		42	
Total schools responding.	22		32		81		68		203	

For the benefit of those who may desire to know what tests the schools are using, it should be stated that "The Seashore Measures of Musical Talents," by Carl L. Seashore, Don Lewis, and Joseph G. Saetvitt was used in approximately 40 per cent of the cases reporting. Some of the others mentioned are as follows:

"The Pan-American Native Ability Test."
 "The Kwalwasser-Lytema Musical Tests."
 "The Lyons Test."
 "The Kwalwasser-Luch Test of Musical Accomplishment."
 "The McGreary Tests."
 "The Gamble-Winged Tests."
 "The Beach Music Tests."

One of the outstanding names in the psychology of musical talent is that of Dr. Carl M. Seashore. He and other educators have pointed out that if the pedagogy of music in the public schools is to keep pace with the pedagogy of all other subjects, it must frankly face and adopt the scientific point of view.¹⁰ Apparently little of this scientific approach has permeated and become a part of the music programs in the Michigan high schools.

Data on ensembles. There is a strong belief by many music teachers that a sound music program is to a large extent dependent upon ensemble activity. The study of this activity in the schools of Michigan was approached from the standpoint of determining how many schools sponsored ensembles and the type maintained by each. Table IX reveals that a sum total of six out of every ten schools (63.3 per cent) do have some form of ensemble activity. Even with the percentage of use decreasing with the size of the school, the class D schools still report the maintenance of ensembles in approximately half of their schools.

From the standpoint of all classes of schools combined, the brass, woodwind and vocal ensembles were sponsored by most of the schools and seemed to be almost equally popular, each being utilized in around forty-eight per cent of the schools. A considerable break can be seen in the

¹⁰ Carl M. Seashore, Psychology of Music, New York: McGraw-Hill Book Company, Inc., 1938, p. 31.

APPENDIX

TABLE 1. MUSIC PROGRAMS IN SCHOOLS IN THE DISTRICT OF COLUMBIA
 (Data from the 1961-62 School Year)

Ensembles	Number and Percentage of Schools				
	Class of school				Total
	A No. %	B No. %	C No. %	D No. %	
Does music department maintain ensembles?					
Yes.....	16 73.2	20 74.1	39 60.9	13 45.1	88 43.3
No.....	5 13.0	7 25.9	25 39.1	14 46.9	51 24.7
Type of ensemble:					
Glee.....	15 71.1	21 77.3	28 43.8	5 16.5	69 33.9
Academy.....	12 57.1	22 81.5	27 42.2	7 23.9	67 32.2
Vocal.....	21 100.0	11 40.7	23 35.9	13 44.1	67 32.2
Instrument.....	7 33.3	9 33.3	3 4.7	0 0.0	19 9.2
Others.....	3 14.3	5 18.5	6 9.4	1 3.3	15 7.3
No. of schools maintaining	21	27	64	27	139
No. of schools omitting	1	3	16	8	22
No music program offered	0	2	7	33	42
Total schools responding	22	32	81	68	203

number of schools providing string ensembles. This may be contributed somewhat to the evidence submitted early which disclosed that only 22.6 per cent of the schools report having an orchestra.

With a total of two hundred thirty-five ensembles being maintained by these schools, it would seem that the majority of the schools recognize the importance of this activity. A breakdown of this total number have been made and are submitted in the appendix for the benefit of those who may be interested in the specific types of ensembles mentioned.¹¹

¹¹ pp. 119, 120, 121, 122.

Data on the relationship between elementary and secondary music.

The concluding portion of this general section on instrumental and vocal music was designed to ascertain the effects of the surrounding elementary and junior high school music programs on the high school program. Ten general questions were asked, all of which were prefaced by this statement: "If it is at all possible in your situation, will you kindly answer as many of the following questions as you can." Evidently it was not possible for the music teachers to do this as only a little over half the schools responded to these questions. This number of answers is insufficient for the purposes of drawing any conclusions of value. However, tabulations of these data have been placed again in the appendix for reference by those who may desire to know the general responses made by the schools answering these questions.¹²

Activities and public performances. The study of instrumental and vocal music was concluded in the third section which devoted itself to the activities and public performances of the various musical groups. Unfortunately the responses made were not conducive to any form of tabulation. This may have been caused by any number of factors. In the first place, the questionnaire asked for the number of performances per year in each case. Too often a check mark was placed as the answer instead of the desired number. The second important item of note is the fact that any one of four individuals could have answered any part or all parts of the questionnaire. It was originally intended that the principal or superintendent should answer the first few questions and then pass

¹² pp. 125 through 128.

the questionnaire on to the appropriate music teacher or teachers for completion. That this was not always done is evidenced in this particular section by the number of questionnaires containing complete answers for the activities of one organization, either instrumental or vocal, while the activities of the other organizations were completely devoid of any answers. For these reasons this section will not be considered here.

III. GENERAL INFORMATION

The third main division of the survey concerned itself with matters of staff problems, the number of other music subjects taught, and the instructional equipment available. It should also be stated that this portion of the questionnaire as well as the other sections which will follow, deviated considerably from the check list procedure, and relied upon the statements or descriptions which the person filling out the blank might make. This change in procedure proved to be an error, for in a surprisingly large number of returns the blanks provided for the answers remained as wordless as they were on the day they were sent out. In many instances where the questions were answered, the responses came in such a variety of forms that it proved useless for purposes of presenting a complete picture of a number of schools. Subject to these limitations, the tabulation of this section and the latter sections was, therefore, restricted to those portions of the questionnaire which it was possible to tabulate and which provided enough references so that some interpretation could be made.

The portions which were available for use in this third section were placed under two subdivisions which were instruction and physical facilities and equipment available. Consideration will be given in turn to the number of schools making provision for the instruction of theory

and music appreciation, the most popular music activities in the schools, reasons that would warrant the development of a more extensive program of music, the availability of radio and the extent they are used for music educational purposes, the extent of the visual education program in music, and the provisions made for various types of physical facilities and equipment.

Provision for Theory. The summary of the data concerning the provision made for the instruction of theory in the different schools is given in Table XII. The most part of the total is quite self-explanatory

TABLE XII

THEORY IN MUSIC EDUCATION IN THE SCHOOLS
IN THE DISTRICT OF COLUMBIA

Theory Offerings	Number of Schools				
	Class of Schools				Total
	A	B	C	D	
Is theory taught as separate course?					
Yes.....	4	3	4	0	11
No.....	17	27	66	32	112
In connection with instrumental groups:					
Yes.....	13	13	23	8	67
No.....	2	6	33	24	65
In connection with vocal groups:					
Yes.....	12	16	25	11	64
No.....	3	5	35	21	64
What is included?					
Fundamentals.....	6	9	16	5	36
Harmony, theory, keyboard study...	1	8	12	3	24
All scales and exercises up to advanced 7th.....	2	2	0	0	4

showing that only eleven out of one hundred fifty-five schools report offering theory as a separate course. The total number of schools

offering theory in connection with instrumental groups and in connection with vocal groups seems to be about the same in each case. It should also be noted that the same relationship exists for those schools not offering theory in either category. A considerable break can be seen in the number of class A and B schools teaching theory through these two groups in comparison with C and D schools. The number may be higher but the percentage is quite a bit lower.

While a considerable number of schools do not seem to be doing too much at the present time about the instruction of theory either as separate course or in connection with other musical groups, perhaps an increase in these offerings may be expected in the future due to the recommendations of the National Association of Schools of Music.¹³ In addition to submitting an outlined course of study in applied music for all instruments, the committee in charge of this bulletin has made specific suggestions regarding a course of study for theory.

Provision for general music appreciation. The study of the number of schools providing a course in music appreciation was approached in the same manner as that of the first question on theory. Table XXII also reveals similar results in that only a small number of schools seem to provide such a course. That the course dealt largely with music literature is revealed by the last portion of the table. The number of schools seem to be equally divided on the matter of granting credit for the subject. It is commendable, though, to note that 45 per cent of the schools providing a course in music appreciation do manage to meet it five periods a week.

13 Clewell, op. cit., p. 7.

TABLE III
 The Frequency of Music Appreciation
 Classes in Junior High Schools

Music appreciation classes	Number of schools				Total
	Classes of Music				
	1	2	3	4	
Is a general music appreciation course taught?					
Yes.....	4	3	9	4	20
No.....	17	25	70	26	127
How often does it meet per week?					
Five periods.....	3	2	5	1	9
Two periods.....	1	0	3	2	6
One period.....	0	1	3	1	5
Is credit given?					
Yes.....	3	1	5	1	10
No.....	1	2	4	3	10
What is included?					
Records of artists.....	1	1	4	2	8
History of musicians.....	0	2	3	2	7
Music of America.....	1	0	2	0	3
Reading and records.....	1	0	0	0	1
Description of trends.....	0	0	1	0	1
Combined with history.....	0	0	1	0	1
Only music.....	0	0	0	1	1

In general, the data as revealed by Table III seem to indicate that the majority of schools make no provision for music appreciation. This may be due in part to the number of required general music classes in the junior high schools where music literature is included in a well-rounded program of music activities.

The popularity of music activities. Another section of the questionnaire was designed to determine the most popular music activity in the respective schools among students. Regardless of the numerous individual differences in the size of the schools, Table IIII supports from the

APPENDIX

DATA ON MUSICAL ACTIVITIES IN MICHIGAN SCHOOLS
BY CLASS OF SCHOOL

Musical activities	Number and percentage of schools				
	Class of school				
	A	B	C	D	Total
	No.	No.	No.	No.	No.
Band.....	16 31.2	26 92.9	12 62.7	10 34.5	64 65.7
Chorus.....	12 63.2	12 42.9	24 55.6	11 37.9	59 61.3
Music clubs.....	7 34.8	9 32.1	23 37.3	11 37.9	50 36.4
Orchestra.....	4 21.1	6 21.4	4 6.0	3 10.3	17 11.9
Music appreciation.....	2 10.5	1 3.6	0 0.0	0 0.0	3 2.1
Theory.....	2 10.5	0 0.0	0 0.0	0 0.0	2 1.4
No. of schools answering..	19	28	67	29	143
No. of schools omitting..	3	2	7	6	18
No. music programs listed..	0	2	7	33	42
Total schools responding..	22	32	61	60	203

viewpoint of all schools seemed to have ranked first in popularity, followed respectively by chorus, music clubs, orchestra, music appreciation, and theory. This pattern of consistency exists for the most part in all of the individual classifications except for the variations in the class C and D schools. Music clubs have a rating of second in the class B schools, whereas chorus and music clubs take the first position in the class D division.

Again, the orchestra ranks far below the other three performance organizations in all the schools. These results seem to be in accord with the data presented previously under the sections devoted to the lack of string work in the Michigan schools and the number of schools providing various types of musical activity. Two of the reasons mentioned prominently in Table VI (page 33) for the lack of strings were the lack of student interest and the emphasis on the more spectacular band. Table XI (page 43) discloses further that out of the total number of schools which

referred to this survey, and here--here--in an orchestra. It is very possible that a second survey may correct some of the present data.

cross relating the progress of public school music. Although this survey was concerned largely with the types of musical activities offered, the organization and scheduling of these activities, and the music supervising staff, instructional material and equipment, considerable consideration was also given to another matter which affects the growth of a well-rounded program of music. This next and concluding question in this section asked each school to check a list of five reasons or forces that seemed to be preventing the development of a more extensive program of music in their school. Table XIV discloses that the

TABLE XIV

Reasons for Lack of Development of Music in Public Schools
by Class of School

Reasons	Number and Percentage of Mention									
	Class of School									
	A No.	A %	B No.	B %	C No.	C %	D No.	D %	E No.	E %
Problems of scheduling....	16	74.2	22	61.9	52	74.3	23	79.3	123	83.7
The expense involved is more than the public can support.....	9	42.9	10	37.0	31	44.3	18	62.1	60	46.3
College entrance requirements only allow a limited number of music credits.....	8	38.1	13	48.1	20	28.6	7	24.1	46	32.7
The public interest is not great enough.....	4	19.0	6	22.2	23	32.9	11	37.9	44	29.9
Music is considered as a fad or frill of education.....	3	14.3	4	14.3	20	28.6	6	20.7	33	22.4
No. of schools answering..	21		27		70		29		147	
No. of schools omitting...	1		3		4		6		14	
No music program offered..	0		2		7		33		42	
Total schools responding..	22		32		81		65		203	

paramount problem in all schools is the matter of scheduling, with limited finances, stringent college entrance requirements, and lack of public interest all following in the order mentioned. Here again, the percentages of the class A schools follow the same trend of the total percentages. The limited number of music credits allowed for entrance into college is indicated as the second most difficult problem for the class B schools, while the apparent lack of public interest assumes a third position in the percentage of mention by the smaller C and D schools. It might also be stated that the only reason mentioned that seems to bear any specific relation to the size or class of school is this matter of public interest. This interest seems to subside as the schools become progressively smaller.

The concluding portion of this question left a blank available for those schools who might have other forces retarding the progress of the music programs. Some of the more typical responses are listed below in order of the frequency mentioned:

- "Need another teacher."
- "No instructors have been available."
- "Students and teachers need more time."
- "Lack of music facilities."
- "Lack of training instruments."
- "Indifference of administration."
- "Athletics and commercial subjects considered more important."
- "Pupil-teacher ratio."
- "Not required in high school."
- "Many more required subjects."
- "Students working."
- "Lack of good teachers."
- "Increase in health education requirements."
- "Attitude of grade teachers must be developed."
- "Other departments built first."
- "Too many student activities in small high school."
- "Scheduling practice periods."
- "Years of thought as though it were secondary."
- "Their program is as extensive as it should be."

The results of the present study indicating a high percentage of scheduling problems in the smaller class C and D schools is not altogether

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unexpected in view of the crowded curriculum in the average small school. However, finding a still higher percentage of problems in scheduling in the larger class A and B schools is surprising. These findings seem to contradict the data presented heretofore on the average weekly time allotments for the various musical offerings of each school. Table XIII (page 49) discloses that there may be some scheduling difficulties in the class B schools. However, the class A schools report being able to schedule ten of the thirteen groups listed on the average of five times a week, while the remaining three activities manage to have three meetings a week. Thus the validity of the high percentage of class A schools having scheduling difficulties in the present study is questionable.

Provision for music education via the radio. The second portion of the study on general music education is headed by a discussion of the availability of radios and the extent they are used for music educational purposes. While only six schools failed to check any item in this particular section of the questionnaire, the number checking each part varied markedly from question to question. The percentages in Table XXV were accordingly computed on the basis of the schools which answered at least one part of this section.

The first question in the table discloses that only fifty per cent of the combined schools have access to a radio for use in the music department. Breaking this percentage down into individual school classifications reveals the highest percentage of schools having radios to be in the class A division, and that the number of other schools making such provision decreases with the size of the school. This consistency exists for the other three questions also with one exception. In the third

question, the class of schools across second edition about those schools preceding the radio program or pre-planning.

TABLE IV

TABLE IV. Radio Program in Schools. (Continued) (b) Radio Program in Schools

Radio Activities	Grade and Percentage of Schools				
	Class of School				Total
	A No.	B No.	C No.	D No.	
Does the radio department have a radio?					
Yes.....	10 35.7	14 46.7	32 45.1	18 42.4	78 50.3
No.....	3 11.3	16 53.3	39 54.9	19 57.6	77
Do school programs listen to radio educational programs?					
Yes.....	12 47.1	10 35.3	23 32.3	10 30.3	55 35.5
No.....	6 22.9	17 56.7	41 57.7	22 66.7	86
Are programs preceded by pre-planning?					
Yes.....	3 30.1	7 23.3	14 19.7	8 24.2	37 23.9
No.....	3 30.1	17 56.7	27 37.2	16 48.5	63
Are programs followed up through class discussions and activities?					
Yes.....	8 30.1	8 26.7	11 15.5	2 6.1	29 18.7
No.....	8 30.1	16 53.3	28 37.6	16 48.5	68

A fifth question was asked regarding the use of radio programs in the elementary grades. Like the previous questions on the radio music programs, the responses were again disappointing. None of the more frequent statements made were some, none, occasionally, no facilities, listen to the radio station, record in it, use regularly in the fifth grade, encourage, and used in the first and second grades.

Briefly stated, the data seem to indicate that the use of the radio as a force in music education still remains largely a potential force.

Visual education in music. The visual education program has made tremendous progress in recent years. To discover how much of this growth has permeated the field of public school music in Michigan led to the inclusion of the next series of questions.

TABLE XXVI

THE USE AND PURPOSES OF SCHOOLS PROVIDING FILM PROJECTORS
AND THE AVERAGE OFFERED BY THE MUSIC DEPARTMENTS

Film Projectors	Number and Percentage of Schools									
	Class of School									
	A		B		C		D		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Does the school have a film strip projector?										
Sound.....	19	10.5	19	100.0	43	91.3	29	87.9	130	85.5
Silent.....	2	9.5	3	10.3	6	8.7	5	15.2	16	10.5
Slide film projector?										
Sound.....	13	61.9	9	31.0	33	47.8	14	42.4	69	45.4
Silent.....	4	19.0	8	27.6	7	10.1	5	15.2	24	15.8
If so, any use made for										
Assemblies?.....	11	52.4	23	79.3	39	56.5	17	51.5	90	59.2
Music Appreciation?..	5	23.8	10	34.5	22	31.9	9	27.3	46	30.3
Marching Band?.....	4	19.0	12	41.4	10	14.5	2	6.0	28	18.4
Theory?.....	3	14.3	3	10.3	8	11.6	2	6.0	16	10.5
No. of schools answering.	21		29		69		33		152	
No. of schools omitting..	1		1		5		2		9	
No music program offered.	0		2		7		33		42	
Total schools responding.	22		32		81		68		203	

As in the section on radio facilities, the percentages appearing in Table XXVI were based on the number of schools responding to at least one part of the entire section.

TABLE VIII

Music Appreciation Instruction in Junior High Schools
 as Reported by Teachers

Music Appreciation Instruction	Number of Schools				Total
	A	B	C	D	
Is a general music appreciation course taught?					
Yes.....	4	3	9	4	20
No.....	17	25	60	26	127
How often is it taught in school?					
Five periods.....	3	2	5	1	9
Two periods.....	1	0	3	2	6
One period.....	0	1	5	1	5
Is credit given?					
Yes.....	3	1	5	1	10
No.....	1	2	4	3	10
What is included?					
Records of masters.....	1	1	4	2	8
History of musicians.....	0	2	3	2	5
Music of America.....	1	0	2	0	3
Notation and records.....	1	0	0	0	1
Recognition of styles.....	0	0	1	0	1
Combined with theory.....	0	0	1	0	1
Folk music.....	0	0	0	1	1

In general, the data as revealed by Table VIII seem to indicate that the majority of schools make no provision for music appreciation. This may be due in part to the number of required general music classes in the junior high schools where music literature is embedded in a well-rounded program of musical activity.

The popularity of music activities. Another section of the questionnaire was designed to determine the most popular music activity in the respective schools among students. Regardless of the numerous individual differences in the size of the schools, Table VIII supports from the

TABLE XVIII

DATA ON MUSICAL ACTIVITIES IN THE SCHOOLS OF THE
STATE OF MICHIGAN, 1959-1960

Musical activities	Number and percentage of schools					
	Class of school					
	A	B	C	D	Total	
	No.	%	No.	%	No.	%
Band.....	16	81.2	26	92.9	12	62.7
Chorus.....	12	63.2	12	42.9	24	39.0
Wlee clubs.....	7	36.8	9	32.1	25	37.3
Orchestra.....	4	21.1	6	21.4	4	6.0
Music Appreciation.....	2	10.5	1	3.6	0	0.0
Theory.....	2	10.5	0	0.0	0	0.0
No. of schools providing.....	19		28		67	
No. of schools existing..	3		2		6	
No. music program offered..	0		2		33	
Total schools providing.....	42		32		61	
					60	
					203	

viewpoint of all schools combined that band ranks first in popularity, followed respectively by chorus, wlee clubs, orchestra, music appreciation, and theory. This pattern of consistency exists for the most part in all of the individual classifications except for the variations in the class C and D schools. Wlee clubs have a rating of second in the class C schools, whereas chorus and wlee clubs tie for first position in the class D division.

Again, the orchestra ranks far below the other three performance organizations in all the schools. These results seem to be in accord with the data presented previously under the sections devoted to the lack of string work in the Michigan schools and the number of schools providing various types of musical activity. Two of the reasons mentioned prominently in Table VI (page 33) for the lack of strings were the lack of student interest and the emphasis on the more spectacular band. Table XI (page 43) discloses further that out of the total number of schools which

referred to this survey, and report that existed in orchestra. It is very possible that these findings have a corresponding effect on the present data.

cross relating the progress of public school type. Although this survey was concerned primarily with the type of musical activities offered, the organization and scheduling of these activities, and others concerning staff, instructional material and equipment, consideration was also taken of another matter which affects the growth of a well-planned program of music. This next and concluding question in this section asked each school to check a list of five reasons or forces in a school to be preventing the development of a more extensive program of music in their school. Table XIV discloses that the

TABLE XIV

Reasons for Lack of Development of Music in Public Schools
by Class of School

Reasons	Number and Percentage of Mention									
	Class of School									
	A No.	A %	B No.	B %	C No.	C %	D No.	D %	E No.	E %
Problems of scheduling....	16	71.2	22	61.5	52	71.3	23	79.3	123	63.7
The expense involved is more than the public can support.....	9	42.9	10	37.0	31	44.3	18	62.1	60	46.3
College entrance requirements only allow a limited number of music credits.....	8	38.1	13	48.1	20	28.6	7	24.1	48	32.7
The public interest is not great enough.....	4	19.0	6	22.2	23	32.9	11	37.9	44	29.9
Music is considered as a fad or frill of education.....	3	14.3	4	14.3	20	28.6	6	20.7	33	22.4
No. of schools answering..	21		27		70		29		117	
No. of schools omitting...	1		3		4		6		14	
No music program offered..	0		2		7		33		42	
Total schools responding..	22		32		81		68		203	

paramount problem in all schools is the matter of scheduling, with limited finances, stringent college entrance requirements, and lack of public interest all following in the order mentioned. Here again, the percentages of the class A schools follow the same trend of the total percentages. The limited number of music credits allowed for entrance into college is indicated as the second most difficult problem for the class B schools, while the apparent lack of public interest assumes a third position in the percentage of mention by the smaller C and D schools. It might also be stated that the only reason mentioned that seems to bear any specific relation to the size or class of school is this matter of public interest. This interest seems to subside as the schools become progressively smaller.

The concluding portion of this question left a blank available for those schools who might have other forces retarding the progress of the music programs. Some of the more typical responses are listed below in order of the frequency mentioned:

- "Need another teacher."
- "No instructors have been available."
- "Students and teachers need more time."
- "Lack of music facilities."
- "Lack of training instruments."
- "Indifference of administration."
- "Athletics and commercial subjects considered more important."
- "Pupil-teacher ratio."
- "Not required in high school."
- "Many more required subjects."
- "Students working."
- "Lack of good teachers."
- "Increase in health education requirements."
- "Attitude of grade teachers must be developed."
- "Other departments built first."
- "Too many student activities in small high school."
- "Scheduling practice periods."
- "Years of thought as though it were secondary."
- "Their program is as extensive as it should be."

The results of the present study indicating a high percentage of scheduling problems in the smaller class C and D schools is not altogether

unexpected in view of the crowded curriculum in the average small school. However, finding a still higher percentage of problems in scheduling in the larger class A and B schools is surprising. These findings seem to contradict the data presented heretofore on the average weekly time allotments for the various musical offerings of each school. Table XIII (page 49) discloses that there may be some scheduling difficulties in the class B schools. However, the class A schools report being able to schedule ten of the thirteen groups listed on the average of five times a week, while the remaining three activities manage to have three meetings a week. Thus the validity of the high percentage of class A schools having scheduling difficulties in the present study is questionable.

Provision for music education via the radio. The second portion of the study on general music education is headed by a discussion of the availability of radios and the extent they are used for music educational purposes. While only six schools failed to check any item in this particular section of the questionnaire, the number checking each part varied markedly from question to question. The percentages in Table XXV were accordingly computed on the basis of the schools which answered at least one part of this section.

The first question in the table discloses that only fifty per cent of the combined schools have access to a radio for use in the music department. Breaking this percentage down into individual school classifications reveals the highest percentage of schools having radios to be in the class A division, and that the number of other schools making such provision decreases with the size of the school. This consistency exists for the other three questions also with one exception. In the third

question, the class of schools assume second position among those schools preceding the radio programs by pre-planning.

TABLE IV

TABLE IV. -- Radio Facilities and School Classifications (Continued)

Radio facilities	Number and Percentage of Schools				
	Class of school				Total
	A No. %	B No. %	C No. %	D No. %	
Does the music department have a radio?					
Yes.....	18 65.7	14 46.7	32 49.1	12 42.4	76 50.3
No.....	3 11.3	16 53.3	39 54.9	19 57.6	77
Do school groups listen to music educational programs?					
Yes.....	12 47.1	10 35.3	23 32.3	10 30.3	55 35.5
No.....	6 22.1	17 56.7	41 57.6	22 69.7	86
Are programs preceded by pre-planning?					
Yes.....	3 30.1	7 23.3	14 19.7	8 24.2	32 23.9
No.....	3 30.1	17 56.7	47 61.2	16 48.5	83
Are programs followed up through class discussions and activities?					
Yes.....	8 30.1	8 26.7	11 15.5	2 6.1	29 18.7
No.....	8 30.1	16 53.3	43 57.6	16 48.5	88

A fifth question was asked regarding the usage of radio programs in the elementary grades. Like the previous questions on the radio music programs, the responses were again disappointing. None of the more frequent statements made were some, none, extensively, no facilities, listen to the Detroit symphony, record playing, used regularly in the fifth grade, encouraged, and used in the first and second grades.

Briefly stated, the data seem to indicate that the use of the radio as a force in music education still remains largely a potential force.

Visual education in music. The visual education program has made tremendous progress in recent years. To discover how much of this growth has permeated the field of public school music in Michigan led to the inclusion of the next series of questions.

TABLE XXVI

THE NUMBER AND PERCENTAGE OF SCHOOLS PROVIDING FILM PROJECTORS
AND THE EXTENT OF USE BY THE MUSIC DEPARTMENTS

Film Projectors	Number and Percentage of Schools									
	Class of School									
	A		B		C		D		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Does the school have a film strip projector?										
Sound.....	19	0.5	19	100.0	63	91.3	29	87.9	130	85.5
Silent.....	2	9.5	3	10.3	6	8.7	5	15.2	16	10.5
Slide film projector?										
Sound.....	13	61.9	9	31.0	33	47.8	14	42.4	69	45.4
Silent.....	4	19.0	8	27.6	7	10.1	5	15.2	24	15.8
If so, any use made for										
Assemblies?.....	11	52.4	23	79.3	39	56.5	17	51.5	90	59.2
Music Appreciation?..	5	23.8	10	34.5	22	31.9	9	27.3	46	30.3
Marching Band?.....	4	19.0	12	41.4	10	14.5	2	6.0	28	18.4
Theory?.....	3	14.3	3	10.3	8	11.6	2	6.0	16	10.5
No. of schools answering.	21		29		69		33		152	
No. of schools omitting..	1		1		5		2		9	
No music program offered.	0		2		7		33		42	
Total schools responding.	22		32		61		68		203	

As in the section on radio facilities, the percentages appearing in Table XXVI were based on the number of schools responding to at least one part of the entire section.

The high percentage of schools in all classifications making provision for sound film strip projectors is commendable. That a corresponding percentage is not indicated by the use made of this equipment is perhaps not so commendable.

Using the same approach again as in the previous section, the questionnaire asked the schools to enclose any other information which might be available regarding the visual education program in their schools. Of the responses made, some of the following were typical:

- "Use things like Ingl, Arrow and Interlochen films."
- "Used as follow-up to make a presentation work."
- "Use fifteen films for a presentation class."
- "Used extensively in the grades."
- "Long slides used regularly."
- "Not enough vocal films."
- "Just developing."
- "Very limited."
- "Planned and coordinated with all studies throughout year."
- "Use University of Michigan service."
- "Used extensively."

The present data seem to indicate that the majority of schools are not doing too much about the visual education program in music. As has been suggested in the comments just presented, perhaps this may be due in part to the lack of music educational films at present. Providing such material becomes more available in the future, it does not seem unreasonable to expect increase in the number of schools providing instruction through the medium of visual aids.

Provisions for musical equipment and physical facilities. Most educators now realize that good housing facilities and equipment for the music departments are as important as good instruments. Table XXVII reveals the extent of provision for various types of facilities and equipment in the schools of Michigan. Before beginning this discussion, a word

TABLE XXVII

THE RELATIONSHIP BETWEEN THE TYPE OF SCHOOLS PROVIDING
VARIOUS TYPES OF PHYSICAL FACILITIES

Physical facilities	Number and Percentage of Schools					
	Class of Schools					
	A No	B No	C No	D No	Total No	%
Stage.....	16 55.9	27 93.1	61 87.1	19 57.6	123 82.0	
Large.....	9 50.0	9 31.0	7 10.0	3 9.1	28 18.7	
Medium.....	3 11.7	12 41.4	34 48.6	8 24.2	57 36.0	
Small.....	4 22.2	6 20.7	20 28.6	8 24.2	38 25.3	
None.....	0 0.0	2 6.9	9 12.9	14 42.4	25 16.7	
Equipment Room.....	10 55.5	16 62.1	27 38.6	8 24.2	61 42.0	
Uniform Room.....	13 72.2	16 55.2	31 44.3	9 27.3	69 46.0	
Library Room.....	13 72.2	10 34.5	21 30.0	4 12.1	48 32.0	
Public Address System....	16 55.9	20 69.0	44 62.9	11 33.3	91 60.7	
Recordings.....	17 94.2	15 51.7	24 34.3	15 45.5	71 47.3	
Adequate selection:						
Yes.....	11 61.1	9 31.0	14 20.0	6 18.2	40 26.7	
No.....	7 38.9	16 62.1	50 71.4	24 72.7	99 66.0	
	Mean %	Mean %	Mean %	Mean %	Mean %	
Room or rooms.....	3.8 94.2	1.6 79.3	1.0 74.3	0.6 54.5	1.4 73.3	
No. of practice rooms....	1.6 33.3	1.2 41.4	0.5 31.4	0.3 27.3	0.7 32.7	
No. of pianos.....	4.8 94.2	3.0 96.6	3.0 91.4	2.5 91.9	3.1 92.7	
Phonographs.....	1.0 33.3	1.3 79.3	0.9 70.0	0.8 72.7	1.0 73.3	
No. of schools answering.	18	29	70	33	150	
No. of schools omitting..	4	1	4	2	11	
No music program offered.	0	2	7	33	42	
Total schools responding.	22	32	81	68	203	

of explanation should be given in regards to the two different sections of the present table. The first portion of the table shows the number and percentage of schools in each class that do provide various types of physical facilities and equipment. The second part of the table concerning the provision for rooms, practice rooms, pianos, and phonographs, performs

a dual role. The columns of figures are given under the headings of mean and per cent. The figures in the mean column reveal the average number provided in each case by the individual schools. The percentage column indicates the percentage of schools providing for that particular facility or equipment.

While it is encouraging to report that eight out of every ten schools (82 per cent) provide a stage, the lack of a stage in approximately forty-two per cent of class B schools should be noted. The data on the equipment, uniform rooms and library rooms are not altogether surprising. In every case except one, a consistent decrease in the averages takes place as the size of the schools becomes smaller. This deviation occurs in the class B schools which report the highest percentage of schools providing an equipment room. The data on the percentage of schools making provision for a public address system, recordings, and the adequacy of the recordings, show a similar trend of differentiation between classes of schools.

The last portion of the table is largely self-explanatory. The provisions for pianos are commendable inasmuch as over ninety per cent of the schools in each individual classification provide an average of three pianos per school.

In general, the data seem to indicate the need of more practice rooms in all schools, while the C and D schools seem to need additional facilities in several capacities.

IV. FINANCIAL DATA

The fourth main consideration of the survey attempted to discover the financial condition of the respective schools. However, as was suggested

in the introduction to the general music education section, the deviation from the check list type of procedure proved to be disastrous in this particular portion of the questionnaire. It was hoped that consideration could be given to the annual music budgets, whether or not music instruction is given financial support equal to that of other basic curriculum subjects, the average yearly expenditures for various types of musical equipment, the approximate cost of the individual band, orchestra, and choir uniforms, data regarding the purchasing of uniforms, the number of schools operating an instrumental rental system, the source of funds made available to the music departments, the methods of purchasing music, and the average salary range of music instructors. Unfortunately, though, the responses to five of these ten questions were so haphazard that making any tabulation of validit, was simply out of the question. For this reason these five portions will not be considered here.

The five questions which were available for tabulation were intended to determine the amount of money allotted to the individual schools for their music programs, whether or not the financial support given to the music department was equal to that of other basic subjects, what organizations were assisting in the financing of uniforms, the annual charge of those schools operating an instrumental rental system, and the methods of financing the expenditures for music. These will be taken up in the order mentioned.

Annual music budgets. The study of the annual music budgets in the different schools was approached by asking the following question, "How much money will be available during the present school year for the total operating expenditures of the music department?" That 26.7 per cent of the

TABLE XVIII

DATA ON THE AMOUNT OF ANNUAL ALLOTMENT ALLOTTED TO
THE VARIOUS MUSIC MEDIA ITEMS

Annual Music Budget	Number and Percentage of Schools									
	Class of School									
	A		B		C		D		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
0 - 99.....	0	0.0	0	0.0	2	3.6	4	13.7	6	5.1
100 - 199.....	0	0.0	0	0.0	11	19.6	7	23.2	18	15.3
200 - 299.....	0	0.0	0	0.0	6	10.7	0	0.0	6	5.1
300 - 399.....	1	7.1	6	25.0	7	12.5	1	4.2	15	12.7
400 - 499.....	2	14.3	0	0.0	3	5.4	0	0.0	5	4.2
500 - 599.....	2	14.3	1	4.2	4	7.1	2	3.3	9	7.6
600 - 699.....	1	7.1	0	0.0	0	0.0	0	0.0	1	0.8
700 - 799.....	0	0.0	1	4.2	0	0.0	0	0.0	1	0.8
800 - 899.....	0	0.0	0	0.0	1	1.8	0	0.0	1	0.8
900 - 999.....	1	7.1	1	4.2	0	0.0	0	0.0	2	1.7
1000.....	2	14.3	3	12.5	3	5.4	0	0.0	8	6.8
1200.....	0	0.0	0	0.0	1	1.8	0	0.0	1	0.8
1500.....	0	0.0	1	4.2	2	3.6	0	0.0	3	2.5
2000.....	1	7.1	0	0.0	0	0.0	0	0.0	1	0.8
Any reasonable amount....	3	21.4	7	29.2	7	12.5	1	4.2	18	15.3
None.....	0	0.0	0	0.0	1	1.8	6	25.0	7	5.9
Do not know.....	1	7.1	2	3.3	1	1.8	1	4.2	5	4.2
Only what they earn.....	0	0.0	0	0.0	2	3.6	0	0.0	2	1.7
No budget.....	0	0.0	0	0.0	1	1.8	1	4.2	2	1.7
On a per capita basis....	0	0.0	1	4.2	0	0.0	0	0.0	1	0.8
Others club and band provide balance.....	0	0.0	0	0.0	1	1.8	0	0.0	1	0.8

schools did not answer this question. But that the reasons for these omissions is not known.

While the responses were quite varied revealing a low percentage for all answers, Table XVIII discloses that a consistency apparently exists in a proximately one third of the schools. These schools report being allotted from one hundred to four hundred dollars annually. However, it should be noted that the majority of these schools lie in the class C and D division.

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The second portion of the table shows that eighteen schools provide any reasonable amount for the operating expenses of the music departments. It would be interesting to know what these amounts are and if they would have any effect on the percentages in the first part of the table.

In an effort to determine a more accurate average, a second question was inserted in this section of the questionnaire. The schools were asked to give the average yearly amount allotted to the music departments over a period of five years, if their financial program was set up in that manner. Evidently, this was not possible since one hundred eighteen schools left this question blank.

Financial support of the music program in relation to other subjects. The second question in the financial section which was available for use attempted to discover whether or not music instruction was given financial support equal to that of other basic curriculum subjects. A brief summary of the responses is given below:

<u>Answers</u>	<u>Class A</u>		<u>Class B</u>		<u>Class C</u>		<u>Class D</u>		<u>Total</u>
	No	%	No	%	No	%	No	%	No %
Yes.....	16	92.1	23	92.0	47	75.8	14	53.3	100 76.9
No.....	1	5.9	2	8.0	15	24.2	12	46.2	30 23.1
Total answers....	17	77.3	25	83.3	62	83.7	26	74.3	130 80.7

Of the total group of schools which answered this question, a little over three-fourths indicate that music does receive financial aid equal to that of other subjects. That the percentage of affirmative answers decreases with the size of the schools is probably to be expected.

These data on the financial limitations of the class D schools seem to be in accord with the findings presented earlier in the section devoted to the forces that seemed to be retarding the progress of public school music. Table XXIV on page 71 reported that six out of every ten schools in the class D division indicated that the expense involved was more than the public could support. This is indeed unfortunate but just what to do about it would seem to depend largely upon the situation.

Data regarding the financing of uniforms. An examination of Table XXIX discloses the number of organizations which assist in the financing of uniforms, and reveals some interesting results. In the first place, the school boards head the list of those agencies which aid in the purchasing of uniforms. Even so, the table also shows that almost fifty per cent of the schools rely upon other sources for assistance in this matter. Fortunately, this help seems to be available for a number of schools through activity funds, parent-teacher associations, and band parent clubs. While no general pattern apparently exists which differentiates between the classes of schools, the number of outside organizations lending their aid to this cause seems to be slightly higher in the smaller C and D schools.

The comments enclosed with this question indicate that the purchase of uniforms for the various school organizations is very often a cooperative undertaking between the school or some school organization and some local town or municipal agency such as the American Legion, business men's clubs, and town merchants. This excellent display of school-community relations in these schools is highly commendable. The same relationship should permeate and become a part of the operational policies and practices of all the schools.

TABLE III

THE FUNDING OF MUSIC DEPARTMENTS WITH SOURCES OF FUNDING
 FOR SCHOOLS OF THE DISTRICT OF COLUMBIA

Organizations	Number and Percentage of Groups									
	Class of School									
	A		B		C		D		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Who helps finance uniforms?										
School Treasurers.....	7	35.0	17	65.4	36	62.1	6	25.0	66	51.6
Activity Funds.....	12	60.0	9	34.6	21	36.2	6	25.0	48	37.5
P.T.A.....	3	15.0	1	3.8	9	15.5	9	37.5	22	17.2
Music Department.....	3	15.0	6	23.1	7	12.1	2	8.3	18	14.1
Band Parent Clubs....	1	5.0	3	11.5	9	15.5	3	12.5	16	12.5
Band Booster Club....	0	0.0	2	7.7	1	1.7	1	4.2	4	3.1
City.....	0	0.0	1	3.8	2	3.4	0	0.0	3	2.3
A.O.U.C.....	2	10.0	0	0.0	0	0.0	0	0.0	2	1.6
Public Groups.....	0	0.0	1	3.8	1	1.7	0	0.0	2	1.6
Students.....	0	0.0	2	7.7	0	0.0	0	0.0	2	1.6
Magazine campaign....	1	5.0	0	0.0	1	1.7	0	0.0	2	1.6
Others.....	2	10.0	2	7.7	8	13.8	2	12.5	15	11.7
No. of schools answering..	20		26		58		24		128	
No. of schools omitting...	2		4		16		11		33	
No music programs offered	0		2		7		33		42	
Total schools responding..	22		32		61		66		203	

Source of funds for the music departments. The next consideration of the survey was to be given to the source of funds made available to the music departments. With only 59 per cent of the combined schools responding to this portion of the questionnaire, the number of answers is too small to be of value. For the benefit of those who may desire to know the general response made, tabulations have been computed of the thirty-five sources and are submitted in the appendix.¹⁴

¹⁴ Pp. 129.

Methods of purchasing music. The summary of the data concerning the percentages of assistance given by various groups in the purchasing of music is given in Table III. From the standpoint of all classes of schools combined, the expenditures for music were largely financed by the school

TABLE IX

DATA ON THE METHODS OF PURCHASING MUSIC IN
THE SCHOOLS OF ILLINOIS

Purchasers	Number and Percentage of Schools									
	Class of School									
	A		B		C		D		Total	
	No	%	No	%	No	%	No	%	No	%
School Board.....	17	61.0	22	75.9	53	79.1	19	59.4	111	74.5
Students and Board of education.....	4	19.0	6	20.7	8	11.9	6	18.8	24	16.1
Students.....	7	33.3	2	6.9	6	9.0	8	25.0	23	15.4
Music Department.....	2	9.5	2	6.9	6	9.0	0	0.0	10	6.7
Parents.....	0	0.0	1	3.4	1	1.5	3	9.4	5	3.4
No. of schools answering.	21		29		67		32		149	
No. of schools omitting..	1		1		7		3		12	
No music program offered.	0		2		7		33		42	
Total schools responding.	22		32		61		65		203	

board. Breaking this total figure down into school divisions reveals that again there is no apparent relation between the size of schools and the percentages stated, except that the figures are somewhat higher for the larger schools.

Purchasing the music in a cooperative manner by the students and board of education discloses the same relationship. The number of schools in all classifications where the students provide the music is somewhat surprising, especially in the class A and B schools where a percentage of 33.3 and 25.0 respectively is reported. The rest of the table is quite self-explanatory.

Provision for instrumental rental systems. The concluding question on the financial section dealt with the provision regarding instrumental rental systems. To gain this information the following question was asked: "If you operate an instrumental rental system, what is the yearly charge?" Before the discussion of table VIII begins, a word of explanation regarding the nature of the response is in order. Of the total schools reporting to

TABLE VIII

INSTRUMENTAL RENTAL CHARGES IN
MIDDLE AND HIGH SCHOOLS

Yearly Instrumental Rental Charge	Number of Schools				
	Class of School				
	A	B	C	D	Total
No charge.....	6	3	7	5	21
\$2.00.....	2	6	3	0	11
\$3.00.....	0	1	2	3	6
\$4.00.....	1	1	2	0	4
\$1.00.....	0	0	3	0	3
\$3.00.....	0	0	3	0	3
\$9.00.....	0	0	1	2	3
\$2.50.....	0	2	0	0	2
\$0.00.....	0	0	2	0	2
\$6.00.....	0	0	2	0	2
\$0.00.....	0	0	1	0	1
\$12.00.....	0	1	0	0	1
\$4.50.....	0	0	0	1	1
\$1.50.....	0	0	0	1	1
\$1.50 (returnable).....	0	0	1	0	1
Handled by private concern.....	0	0	0	1	1
Total answering this part.....	9	14	27	13	63

offer music, about 61 per cent of them failed to answer this question. Whether this was caused by the fact that they do not operate a rental system is not known, but the probability is that those who do not have such a system would be more prone to make no response at all than would

those who made provision for an instrumental rental system in their schools. If this assumption can be made, then it would appear that 39.1 per cent of the schools (63 out of 161) do operate an instrumental rental system.

As is indicated in the table, one-third of these schools make no charge for the rental of school owned instruments. Of the remaining two-thirds, approximately fifty per cent of this group charge two, five, and four dollars respectively. The fees charged by the remaining 33.3 per cent of the schools varies considerably, ranging from one dollar to twelve dollars annually.

V. SCHOOL-COMMUNITY RELATIONS

The fifth section of the survey was designed to ascertain the present nature of school-community relations and to discover how this relationship affected the development of the music programs in the different schools. Like the two sections mentioned heretofore, this section also suffered of the deviation from the check list type of procedure to that procedure which relies on the statements of the individual filling out the questionnaire. With less than fifty per cent of schools responding to the two main questions inserted in this section, the number of answers is too small to be of any conclusive value. However, there were a few trends from the responses which may be noted.

The answers to the first question indicate that four main groups seem to be providing the bulk of assistance to the various music departments. In the order of mention these groups were: service and luncheon clubs (Kiwanis, Lions, Rotary, and so forth); parent teacher associations; band parent clubs; and matinee music club, women's clubs, and so forth.

It was further disclosed that the class C schools received the most assistance from these organizations while the class A schools received the least amount.

In the second question the schools were asked to comment briefly on this relationship. These responses appearing most frequently are listed below:

"inc."
 "Yes, only help of community organizations."
 "Some help."
 "In a sense to foster growth."
 "Very unsatisfactory."
 "Donate to the Interlochen scholarship fund."
 "Indirectly, indirectly."
 "Not too good--L. Millikan, etc."
 "None."
 "They help in the campaign for funds."
 "As good and bad as ever."
 "Purchase awards."
 "Lectary club started music fund."
 "They drive cars when units travel."
 "If community is behind band, more money
 will be spent by board."

While these data are not indicative of the trend in all the schools, it is encouraging to report that a pleasant relationship between the school and community does seem to exist in the majority of the schools answering this portion of the questionnaire. It is hoped that a similar situation exists in the rest of the schools.

VI. SPECIALIZED QUESTIONS TO MUSIC INSTRUCTORS

The remainder of the survey was intended to discover what grades constituted the teaching experience of the music instructors, the numbers of teachers tending to specialize in music education, what these fields of specialization were, and whether or not the music instructors thought such specialization should have been a part of their undergraduate preparation.

The discussion of these four questions will be taken up in the order mentioned.

Data on the grades of teaching experience of the music instructors.

The first group of data to be considered depicts the grades in which most of the teaching experience of the music instructors has been. Table XLIII reveals quite clearly from the viewpoint of all schools combined that the

TABLE XLIII

PERCENTAGE OF TEACHING EXPERIENCE OF MUSIC INSTRUCTORS
IN GRADES OF SCHOOLS

Teaching experience	Percentage of mention				
	Class of School				Total
	A	B	C	D	
In grades					
9 through 12.....	28.6	28.9	34.5	28.9	30.1
1 through 12.....	0.0	22.2	27.6	33.3	23.3
7 through 12.....	19.0	28.6	13.8	22.2	19.6
4 through 12.....	14.3	18.5	5.2	0.0	8.3
10 through 12.....	33.3	0.0	1.7	0.0	6.0
6 through 12.....	4.3	7.4	5.2	0.0	4.5
1 through 8.....	4.3	3.7	1.7	7.4	3.8
8 through 12.....	0.0	3.7	0.0	3.7	1.5
3 through 12.....	0.0	0.0	1.7	3.7	1.5
9 through 14.....	4.3	0.0	0.0	0.0	0.8
9 through 16.....	0.0	0.0	1.7	0.0	0.8
3 through 16.....	0.0	0.0	1.7	0.0	0.3
Others.....	0.0	3.7	5.2	3.7	3.8
No. of schools answering.....	21	27	58	27	133
No. of schools omitting.....	1	3	16	8	28
No music program offered.....	0	2	7	33	42
Total schools responding.....	22	32	61	68	203

three most frequently mentioned groupings of grades were nine through twelve, one through twelve, and seven through twelve. For the most part the percentages of mention show little variation with the size of the school. The only deviation occurs in the grouping of grades one through

twelve where the percentages seem to decrease as the schools become larger. One additional factor to be noted is the percentages given to grades ten through twelve in the class A schools. This percentage of mention seems to be the highest in the A classification.

Specializations in music education. In next compilation of data attempt to discover what the principal of the music teachers in the line of additional education in music education since the completion of their undergraduate work. The first question asked to gain this information was: "Have you tended to specialize in any phase of music education since leaving college?" The other statement was: "Please indicate the field of specialization." Since the former could be answered by checking the answer yes or no, it would be considered first. A brief summary of these data are given below:

<u>Answers</u>	<u>Class A</u> per cent	<u>Class B</u> per cent	<u>Class C</u> per cent	<u>Class D</u> per cent	<u>Total</u> per cent
Yes.....	88.9	55.0	72.7	67.0	71.7
No.....	11.1	45.0	27.3	32.1	28.3
Total answers.....	81.3	66.7	74.3	60.0	75.2

While there does not seem to be any uniform relationship between the percentages and the size of schools, it is fairly evident that the majority of teachers in all classifications have tended to continue their training in some phase of music education.

From the standpoint of all classes of schools combined, the responses to the second statement seem to indicate that the majority of teachers were equally divided in choosing vocal and instrument work as their fields of specialization, the percentage of mention for each being twenty-eight and

twenty-six respectively. The other twenty-four specialization fields and their relative percentage of mention are given in Table XLVII.¹⁵ It would be interesting to know if these percentages represent a continuation of the training received as an undergraduate or if they indicate a shift to a different phase of music education. Unfortunately, the present survey does not show this.

A third question on the subject of specializations was designed to discover whether or not the music teachers thought such specialization should have been a part of their undergraduate training. For this a check list was provided and the results of the responses are summarized below:

<u>Answers</u>	<u>Class A</u> Per cent	<u>Class B</u> Per cent	<u>Class C</u> Per cent	<u>Class D</u> Per cent	<u>Total</u> Per cent
Yes.....	72.2	50.0	64.0	60.9	62.4
No.....	14.7	33.3	32.0	26.1	28.4
It was.....	11.1	16.7	4.0	13.0	9.2
Total answers.....	61.3	60.0	67.6	65.7	67.7

Here again, comparison of the different classes of schools does not produce a consistent pattern of percentages according to the size of the school, except that a greater number of teachers in all divisions seem to think that such specialization should have been a part of their undergraduate preparation. It will also be noticed that approximately 10 per cent of the responses indicate that such specialization was a part of their pre-teaching training. Another factor to be noted is that thirty per cent of the schools failed to answer this question. Just what the reasons are for these omissions is not known. There is a possibility that these schools were doubtful

¹⁵ p. 130.

about placing a check mark in the affirmative or negative columns, and therefore left the question blank. It also may be possible that since approximately thirty per cent of the teachers indicated in the first question that they have not tended to specialize in any phase of music education since leaving college, they may have been under the impression that the present question did not apply to them and therefore left it blank. In any event the percentages just discussed are based upon the number of teachers answering this particular question.

Additional comments. The last question in the questionnaire asked for any additional comments or suggestions that the individual filling out the blanks might care to make. The number of schools responding to this statement was quite surprising. Although the answers came in a wide variety of forms, there were three statements that were mentioned quite frequently. These statements were: there was practically no music program during the war, the music department is just being reorganized again; had to drop music because it was impossible to obtain a teacher for schools of this size; and the financial limitations of the school prevents the hiring of instructors and purchasing of instruments. It is not altogether surprising to observe that these three responses came entirely from the class C and D schools. It would seem that these data are in accord with the findings presented previously on the limitations of the smaller schools.

Some of the other replies were also quite interesting. A few gave rather detailed accounts of what was being done; others described special sections of their programs. For the benefit of those who may desire to know the general response, a few of the comments are listed below:

- "One grade teacher for all grade vocal work, one music teacher for all junior and senior high vocal and instrumental work plus grade instrumental program."
- "(No man has all music-- say, job for one person."
- "Music department needs more housing space, adequate instrumentation, better administration policies, more funds, and better faculty for size curriculum without cost."
- "I'd prefer degrees either completely vocal or instrumental, not a general music degree."
- "(Originally a non-grade school. Both school and music department are going through growing pains, great progress and interest."
- "A mistake is to have instrumental, home junior high classes (70-80) for full clock hour periods. Very difficult to do any constructive teaching."
- "In a small community, the responsibilities of music directors are almost more than one person can handle."
- "Music teachers teach full load and extra hours for same salary as other departments. Load should be cut to four classes a day or they should be given extra compensation for the extra work. The system of promotion is based on anything except merit and training."
- "People are music-minded, but need facilities."
- "School board and community are solidly behind a full and varied music program from top to bottom. Policy is not towards a highly competitive program, but one for fun and enjoyment. Music will be required through the eighth grade. All instruction will be held during school hours. Much encouragement is to be given to small vocal and instrumental ensembles."
- "The drawback to all schools in music is the lack of time."
- "Favors clinics but not contests or festivals."
- "Success of public school music people depends as much upon personality and enjoyment of working with boys and girls as it does upon the knowledge of music. Most of the trouble between administration and music department is the fault of the music department in that they have not developed the ability to get along with people. More care and time should be given to personality and the training of same in training future public school music teachers."
- "Have music club once a month in the evening where people are taught ways of improving their technique, group vocal lessons, interest is aroused in music appreciation, they keep notebooks, etc. For membership each person must sing solo or duet or tell the story of an opera."

An analysis of the replies heretofore listed makes it fairly clear that, in all but a few, the answers were so diversified that they furnish

no basis for presenting a complete picture of all the schools. One of the answers, however, do offer some constructive suggestions for the general improvement of music programs. Other responses indicate that personnel development is a matter of opinion.

There is some variance of consistency in the comments submitted by the class C and D schools. This may involve the financial limitations of these schools and the financial support difficulty in securing teachers. As a result of these two factors, some of the schools were forced to curtail their music programs while others were forced to drop music altogether. This seems to be in accordance with the initial data which disclosed that of the total schools responding to this survey, 20.7 per cent reported offering no music program at all. That the war emergency period necessitated this curtailment is indeed unfortunate. However, it is encouraging to note the number of small schools which have already placed music back in the high school curriculum on a full time basis. It is hoped that the future will see a similar trend take place in the rest of these schools.

CHAPTER V

GENERALIZATIONS AND CONCLUSIONS

Before presenting the general summary and conclusions of the survey now under consideration, some of the limitations of this particular survey to which the summary and conclusions are subject is in order. In the first place, attention should be directed to the fact that the results are applicable to all of the senior high schools in Michigan only insofar as the sample is representative of that group. In the present survey one-half of the schools were selected for survey; of this group of three thousand forty-six schools, two hundred three schools responded, or a return of 50.7 per cent. The results were accordingly tabulated on the basis of the data collected from this 50.7 per cent. While this figure represents approximately one-third of the Michigan schools, it has been assumed that the 203 are representative of the remainder of the Michigan schools. It should also be reiterated that the data for the four classes of schools were based on different percentages of returns. That is, the returns for the individual schools ranged from 11.5 per cent for the class A schools to 70.7 per cent for the class D schools.

The second important item of note is the fact that the results are subject to the limitations of the questionnaire technique. The error of changing from the check list type of procedure to that procedure which relied on the statements of the person filling out the questionnaire has already been pointed out. Unless greater care and thought is exercised by the individuals filling in the blanks, the statements are apt to become varied and general, thus making tabulations and interpretations difficult.

There is, first among, no indication of the quality of the varied music offerings in the high schools of each of us. While the survey does measure the number of individuals involved by the various music activities in each school, it does not reveal the percentage of pupils within each school who were involved or participated in these activities. The results are expressed in terms of the numbers of schools making provision for various types of musical activities, the counseling and organization of these activities, instructional equipment and materials, and others concerning schools.

General Summary and Conclusions. The following general conclusions and summaries must be considered subject to these specific limitations.

1. Of the total schools responding to the survey, 79.3 per cent maintained a program of music. The absence of music programs in the other 20.7 per cent is indicated to be largely a result of the war emergency period in that these schools were unable to obtain teachers.

2. Almost all of the schools made some provision for the employment of at least one or more music teachers. As the size of the school decreased, the average number of teachers employed per school also decreased. The median number of years of teaching experience was 6.0, while the median for the number of different teachers employed in the last ten years was 4.0. Two-thirds of the instructors took part in some form of counseling.

3. Approximately one-third of the schools made provision for a summer music program with the majority of these schools providing the program free to the students.

4. Of the reasons given for the lack of serious work, the one most frequently mentioned was that lack of interest for students, principals, school administrators, and teachers.

5. A little less than half the schools indicated being affected by problems of organization, with the greatest difficulty occurring in the class 3 and 4 schools.

6. Although most of the schools maintained a system of music awards, a considerable break exists in number of schools sponsoring this movement in the class 4 schools. Approximately four out of every ten schools provide for such an activity in this division.

7. The relationship between teacher preparation and instructional assignments reveals that for the most part teachers are assigned to departments for which they were specifically trained.

8. Scarcely one-half of the schools made provision for an outlined course of study for the various types of musical activity.

9. The number of musical activities provided for in each of the schools ranged from none to eleven with a median of 4. The quality of these activities was undetermined. The percentage of provision for these groups is highest in the class 1 schools and decreases proportionally with the size of the schools. From the standpoint of all classes of schools combined, the activities provided most frequently were reported in the following order: first band, girls' glee club, second band, mixed chorus, instrumental classes, boys' glee club, girls' ensembles, orchestra, boys' ensembles, a cappella choir, voice classes, piano classes, and others. While the average number of pupils participating in these activities varies from school to school, the data on the average weekly time allotments revealed that most of the performance groups meet daily.

10. The number of schools granting credit for outside study in applied music was relatively small.

11. Almost all of the schools provided some school owned instruments, while the median number of instruments provided was 21. The data on the average number of individual instruments provided by each school, reveals that a consistent decrease in the averages takes place as the schools became progressively smaller. The most commonly provided instruments were: bass drums, euphons, tubas, baritone, euphonias, snare and field drums.

12. Although most of the schools provide some uniforms, the majority only, uniform the band.

13. The dance band is not used to any great extent as a regular function of the music programs.

14. Although most of the schools report taking part in contests and festivals, a high percentage of the schools report a preference for the non-competitive festival.

15. Of the tests administered in music, the most extensively used was the "Scissors Measures of Musical Talents." For the most part, scarcely half the schools make any use of musical tests.

16. Some 63.3 per cent of the high schools make provision for the maintenance of ensembles. The type maintained was divided equally between brass, woodwind, and vocal groups.

17. A fairly large proportion of the schools made little or no provision for theory as a separate course, but provision was made for it in connection with instrumental and vocal groups by 67 and 64 schools respectively.

18. The majority of the schools seem to make no provision for a music appreciation course.

19. From the viewpoint of all schools combined, band ranked first in popularity among the students, followed respectively by chorus, glee clubs, orchestra, music appreciation, and theory.

20. The most outstanding reason given in all schools for the retardation of the school music program was the problem of scheduling.

21. There is little evidence in the schools on the use of the radio as a force in music education.

22. Of the 11.4 per cent of schools maintaining sound film projectors, only a few schools seem to be making any use of this equipment for visual education purposes in music.

23. Of the various types of physical facilities and equipment provided by the schools, the need for more practice rooms is prevalent for all divisions, while the G and A schools need additional facilities in several capacities.

24. Since the amount of money allotted annually to the music departments varies considerably, there is only one consistency evident. One-third of the schools report being allotted from one hundred to four hundred dollars annually.

25. Most of the schools report that music instruction is given financial support equal to that of other basic curriculum subjects.

26. The purchase of uniforms and music is largely financed by the school boards, but some schools rely upon other sources for assistance in this matter. The three most frequently mentioned sources were: activity funds, parent teacher associations, and band parent clubs.

27. 30.1 per cent of the schools report that they operate an instrumental rental system. Of this group, one-third made no charge for the rental of school owned instruments.

28. For the next part, the teaching experience of the music instructors was divided into three grade groupings. These were: grades nine through twelve, grades one through twelve, and grades seven through twelve.

29. It is fairly evident that the majority of teachers in all classifications have tended to continue their training in some phase of music education after leaving college. Instrumental and vocal music were the two fields of specialization most commonly chosen by the music instructors. Some 2.4 per cent of the teachers thought that such specialization should have been a part of their undergraduate training.

30. As a general result of the war emergency period, some of the smaller and less well-to-do schools were forced to curtail their music programs while others were forced to drop music altogether. However, a number of these schools have since placed music back in the high school curriculum, while others find that no such teachers were available.

Conclusions for improvement. It would seem that the results of this survey could probably have been improved by using a uniform technique throughout the questionnaire. Certain portions of the questionnaire would have perhaps provided a better response had they, too, been in check-list form. Since the data obtained in this survey gave little indication as to the quality of the various music programs, a study which would provide for this deficiency would make a valuable supplement to this survey and would add immeasurably to the understanding of the present status of the music programs in the high schools of Michigan.

Since the findings of this survey have just been briefly summarized, a few observations concerning some of these findings and suggestions for the improvement of the music programs of the high schools of Michigan will now be made.

1. First of all, it is gratifying to be able to report that 79.3 per cent of the Michigan high schools were able to maintain a program of music throughout the war period. That interest in school music is not lacking in the other 20.7 per cent of the schools can be borne out by the number of schools which have already placed music back in the high school curriculum. The extent of this interest and activity should be encouraged and expanded so that more and more pupils throughout the state will receive an opportunity to obtain a richer outlook on life through a well-rounded program of music.

2. In striving for improvement, a majority of the schools might well place more emphasis upon some of the other music activities which tend to aid students in the development and control of attitudes, feelings, and emotions. This would involve making more provision for mixed chorus, instrumental classes, boys' glee club, girls' ensembles, orchestra, boys' ensembles, a cappella choir, voice classes, and piano classes. Since even these elective subjects reach only a small percentage of the students in the high schools, it would seem desirable to provide appropriate musical experiences for a larger portion of students by including more offerings in general music courses in the curriculum.

3. Although music instruction is given financial support equal to that of other basic curriculum subjects, there seems to be a prevalent need for additional facilities and equipment in all schools, with this need being the greatest in the smaller class C and D schools. Since music education is

highly dependent upon the cost of buying of books, music, instruments, records, and other materials and equipment, and since music education has assumed its rightful role in the general system of a broad education, the providing of material, facilities, and equipment for the music educational process is a matter of public concern and should be brought forcefully to their attention.

4. An important contribution to the goal of a broader program of music could come in the schools already for a definite program of string instruction starting in the elementary grades. The values of the orchestra and other wind and string instruments need to be studied so that they can be presented effectively to students and adults. In addition to this, the influence of education, the National String Flanders Conference, the study of the following items might aid in reviving an interest in string instruments. For example, this attention toward the orchestra and its instruments to create; what are the best and best for selection of a stimulating string program; creating a link to the string program by private teachers; and how can this help and public relations be more effective in achieving this program?

5. More schools could be encouraged to make provision for a summer program of music. Since there is an opportunity to offer intensive instruction without conflicting with other school subjects, the school music program should gain much momentum if continued during the summer months.

6. An increased use of valid tests of musical capacities and achievement would help considerably in providing for the individual differences and needs of learning music students.

7. The fact that so small a proportion of the schools were making provision for a course of study for their musical activities suggests that

personalization of the music in this area is desirable. It would seem advisable and necessary for every school to have some form of a flexible course of study designed to guide the instructor in meeting the needs and interests expressed by the pupils in the various musical activities.

8. That the majority of teachers are motivated to continue their training in some phase of music education is commendable. This continuation of training should be encouraged for all involved in the educative process.

9. The study of the musical curricula in the different schools revealed that generally, if not the schools have provision for a budget for the music department. If the music department is to be administered on a business basis, a definite sum of money for its needs should be set aside every year by the school years out of the regular school budget. Regardless of the size of the school, the music supervisor should ask for a definite sum of money in order that he may plan his purchases in a systematic, business-like manner with definite goals in mind.

10. With 33.7 per cent of the schools reporting to have scheduling problems, school administrators should give particular attention to this important phase of the music programs in order to bring about a satisfactory solution for the betterment of the music programs in the schools of Michigan.

11. In attempting to meet the individual differences of all students, it would seem desirable for more of the schools to make provision for the granting of credit for outside study in applied music according to the standards recommended for secondary schools by the National Association of Schools of Music. An opportunity would then exist for the more serious student to pursue training outside of the school for which he or she would receive credit toward graduation. Wherever feasible, a separate theory course should also be offered for those students so interested, and this

RECEIVED

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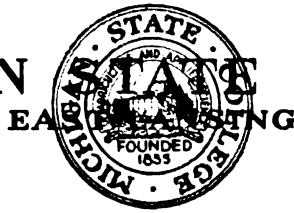
INDEX

Introductory letters

Questionnaire

Follow-up card

MICHIGAN STATE COLLEGE



108

OFFICE OF THE
HEAD OF MUSIC DEPARTMENT
ROY UNDERWOOD

January 30, 1946

To The Principals of Michigan High Schools

Dear Sirs:

The close of the war has brought educators directly to the post-war developments in education. Many administrators and teachers have expressed considerable concern regarding the present and future status of music education, both instrumental and vocal, in the high schools of Michigan.

This is but one of the many reasons why I have chosen to make this study as a part of my graduate work. The present and future years are important years in the lives of music teachers and administrators, and I think you would like to know more accurately just what is going on musically in the Michigan high schools today.

Therefore, I am taking the liberty of asking you and your music teacher or teachers, to mark the items listed in the enclosed check list and to return it to me as soon as possible. A stamped, self-addressed envelope is enclosed for your convenience.

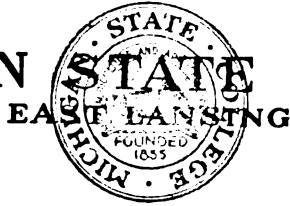
May I thank you in advance for your kind cooperation in this study. Without your sincere efforts, this study and survey would not be possible.

Very truly yours,

Donald R. Chadderdon

Donald R. Chadderdon

MICHIGAN STATE COLLEGE



109

OFFICE OF THE
HEAD OF MUSIC DEPARTMENT
ROY UNDERWOOD

January 30, 1946

To the Principals of Michigan High Schools

Gentlemen:

Mr. Donald R. Chadderdon is making, as a part of his graduate study, a survey of the music program offered in the senior high schools of Michigan. The results of the study will be made available to all who cooperate by returning the completed questionnaire. The significance and practical value of any study is largely determined by the responses received from the teachers in service. Your assistance will be appreciated and we hope that the findings of Mr. Chadderdon will prove helpful to you.

Cordially yours,

A handwritten signature in cursive script that reads "William R. Sur".

William R. Sur, Chairman
Music Education

WRS:rc

Name of the school _____ Enrollment _____ Date _____

Person filling out questionnaire _____ Official position _____

Location: City _____ County _____

School organization: 6-2-4 6-6 8-4 6-3-3

Music Teachers: Number employed _____

Full Time-Part Time-Other subjects taught-Major-Minor-Degrees-Experience-

Vocal-- _____-(Yrs.)_____

Instr. - (Yrs.)

Vocal-- (Yrs.)

Instr. - - - - - (Yrs.)

If no music teacher, who handles this work? _____

Is a summer program of music maintained?.....()Yes()No

Free _____ Tuition _____ Length in weeks _____ Type _____

How many music teachers have you had in the last ten years? _____

Comment briefly as to the reason why there seems to be a lack of string work in the schools of Michigan today. _____

Do the music instructors do any counseling?.....()Yes()No

Individual Group Voluntarily In what capacity As a regular

part of duties ____ Is time spent justified in your opinion?.....()Yes()No

Does transportation of pupils interfere with music program? () Yes () No

If so, explain _____

Do you have a system of music awards in operation?.....()Yes()No

A. Instruction:

1. Is Instrumental Music taught by: Vocal Major_____Instrumental Major_____?

Is Vocal Music taught by: Vocal Major _____ Instrumental Major _____ ?

2. Does band instructor have charge of any vocal groups?.....()Yes()No

Does vocal Instructor have charge of any instrumental groups?..()Yes()No

3. Have you an outlined course of study for band Orchestra class

instrumental instruction _____ vocal program _____?

4. Does your school maintain the following and how often do they meet?

Check: Yes-No--No. in group--Daily--Days per wk.--Minutes per wk.

Boys' Glee Club--()-()-

Girls' Glee Club--()-()-____--____--____--

Mixed Chorus-----()-()-_____-__--_--_____--_--_

Boys' Ensembles---()-()-____--____--____--

Girls' Ensembles--()-()- -- -- -- --

A' Cappella Choir--()-()-_____--_____--_____--_____--

Voice classes-----()-()-____--____--____--

Instr. classes---()-()-_____--_____--_____--

Orchestra-----()-()-_____--_--_--

First Band-----()-()-----

Second Band-----()-()-----

Piano-----()-()-----

5. How much credit is allowed for graduation? Glee Clubs____Mixed Chorus_____

A' Cappella Choir ___ Band ___ Orchestra ___ Instruction classes ___ Total allowed ___

6. If any music activities are scheduled for after school hours, indicate

which ones and the amount of time devoted to each per week. _____, _____; _____,

;

7. Is credit given for outside study in applied music?.....()Yes()No

B. General:

1. Does your school provide some band and orchestra instruments?..()Yes()No
Indicate number provided: Violin___Viola___Cello___String bass___Piccolo___
Flute___Oboe___Bassoon___B Flat Clar___E.Flat Alto Sax___Tenor Sax___Bar.
Sax___B Flat Cornet___Fr. Horn___Alto Horn___Melophone___Trombone___Baritone
___E Flat Tuba___BB Flat Tuba___Bass Drum___Snare D___Field D___Cym.(pr.)___
Tympani(pr.)___Others_____
2. Does the band___orchestra___vocal groups___have uniforms, robes?()Yes()No
3. What is the place of the dance band in your school? Does the music dept.
control and encourage it? Comment briefly._____
4. During the football season, how much practice time is given to the march-
ing band? Indicate in minutes per week_____
5. Do your groups participate in contests?_____,_____,_____,_____; Festivals:
Competitive_____,_____,_____,_____,_____,_____,_____,_____,_____,_____.
Indicate whether band, orchestra, vocal, or ensembles.
6. Do you make use of musical tests?.....()Yes()No
If so, indicate type test used--Name of test-----Given in what grade
() Aptitude.....
() Achievement.....
() Others.....
7. Does music department sponsor and maintain ensembles?.....()Yes()No
Indicate groups_____,_____,_____,_____,_____,_____,_____,_____,_____,_____.
8. If it is at all possible in your situation, will you kindly answer as many
of the following questions as you can.
 - a. How many surrounding elementary and junior high schools are assisting
your high school music program?___Approximate number of pupils in
vocal music___general music___instrumental music___.
 - b. Do you do any teaching in these schools? ()Yes()No. Indicate no. hrs. per
week for band___orch.___vocal groups___class instruction___general music___
 - c. Does each of these schools have music instructors?.....()Yes()No
 - d. In what grade is instrumental instruction started?_____
 - e. What beginning method bks. for class instrumental instruction are used?
_____,_____,_____,_____,_____,_____,_____,_____,_____,_____.
 - f. Do they maintain a rhythm band or melody band?.....()Yes()No
 - g. Is general music required for grade 7___8___? No. of min. per week_____
 - h. What basic vocal text is used in grades 1-6?_____,_____,_____,_____.
 - i. Do they maintain a definite course of study?.....()Yes()No
 - j. Comment briefly on this situation as to how it affects your high school
music program._____

C. Activities and Public Performances: (Indicate number per year)

B.G.C.--G.G.C.--M.C.--A'Cappella Choir--Band--Orchestra

Concerts-----	-----	-----	-----	-----	-----
Commencement-----	-----	-----	-----	-----	-----
Church-----	-----	-----	-----	-----	-----
Xmas Programs-----	-----	-----	-----	-----	-----
School Programs-----	-----	-----	-----	-----	-----
Baccalaureate-----	-----	-----	-----	-----	-----
Operettas-----	-----	-----	-----	-----	-----
Community Programs--	-----	-----	-----	-----	-----
Radio Broadcasts----	-----	-----	-----	-----	-----
Musicales, P.T.A.----	-----	-----	-----	-----	-----
Parades-----	-----	-----	-----	-----	-----
Pep Rallys-----	-----	-----	-----	-----	-----
Athletic Events-----	-----	-----	-----	-----	-----
Music Assemblies----	-----	-----	-----	-----	-----
Recitals-----	-----	-----	-----	-----	-----
Others-----	-----	-----	-----	-----	-----

III. GENERAL MUSIC EDUCATION:

A. Instructional:

1. Is theory taught as a separate course? ()Yes()No. In connection with instrumental groups? ()Yes()No. With vocal groups? ()Yes()No.
What is included? _____
How often does it meet per week? _____ Total weekly minutes _____
Is credit given? ()Yes()No. Amount yearly _____
2. Is a general music appreciation course taught?.....()Yes()No
What is included? _____
How often does it meet per week? _____ Total weekly minutes _____
Is credit given? ()Yes()No. Amount yearly _____
3. Is an attempt made to integrate music with other subjects in the curriculum?
Comment briefly _____
4. Is your course of study based on graded outlines for each year?()Yes()No
For band _____ Orchestra _____ Chorus _____ Theory _____ Appreciation _____
5. What is the most popular music offering in your school among students?
Chorus _____ Glee Clubs _____ Music Appreciation _____ Theory _____ Band _____ Orchestra _____
6. What forces are preventing the development of a more extensive program of music in your school today? (Check 1,2,3, etc. in rank of importance)
The expense involved is more than the public can support.....()
The public interest is not great enough.....()
Music is considered as a fad or frill of education.....()
College entrance requirements only allow a limited number of units of music credits.....()
Problems of scheduling.....()
Other reasons (Explain) _____()

B. Physical Facilities and Equipment:

1. Does the music department have a radio?.....()Yes()No
2. Do school groups listen to music educational programs?.....()Yes()No
 - a. Are programs preceded by pre-planning?... ()Yes()No. Are programs followed up through class discussions and activities?.....()Yes()No
 - b. To your knowledge, to what extent are the programs used in the elementary grades? _____
3. Does the school have a motion picture or film strip projector? _____
Slide film projector? _____ (Answer whether silent or sound.)
 - a. If so, any use made for theory? ()Yes()No; Assemblies? ()Yes()No; Marching band? ()Yes()No; Music Appreciation? ()Yes()No
 - b. Please enclose any other information regarding the visual education program. _____
4. Check (X) other physical facilities available.
 - a. Room ___ or rooms (No.) ___ No. of practice rooms ___ Adequate space.. ()Yes
 - b. Stage ___ Size: Large ___ Medium ___ Small ___ ()No
 - c. Equipment room ___ Uniform room ___ Library room _____
 - d. Public Address system ___ Number of pianos ___ Phonograph _____
 - e. Recordings ___ Adequate selection..... ()Yes()No

IV. FINANCIAL DATA:

1. How much money will be available during the present school year for total operating expenditures of music department?.....
2. If possible, give average yearly outlay for period of five years, if your financial program is set up in that manner.....
3. Do you find that music instruction is given financial support equal to that of other basic curriculum subjects?.....()Yes()No
4. Indicate average yearly expenditures for: Music _____ Instruments _____
Uniforms _____ Repairs _____ Records _____ Books _____ Misc. _____
5. Give approximate cost of individual uniforms for band ___ orch. ___ choir _____

- #### V. SCHOOL-COMMUNITY RELATIONS:

2. Comment briefly on this relationship.

1. List grades in which most of your teaching experience has been __, __, __, __.
2. Have you tended to specialize in any phase of music education since leaving college? ()Yes ()No. Please indicate field of specialization. _____
3. Do you believe that such specialization should have been made a part of your undergraduate preparation?.....()Yes ()No
4. When this study is completed, would you like a summary sent to you? ()Yes ()No
5. If you would care to make any additional comments or suggestions in the remaining space, please do so.

Donald R. Chadderdon

FOLLOW-UP CARD

February 27, 1946

Dear Sir:

Approximately three weeks ago I sent you a questionnaire asking for information regarding various practices of your music program. Thus far the replies to the questionnaire have been very encouraging. Since the value of the returns and the accuracy of the results are greatly increased by every additional questionnaire which is received, I would be grateful to you if you would fill in the questionnaire and send it to me as soon as possible.

Very truly yours,

c/o H. H. Sur
Music Department
Michigan State College
East Lansing, Michigan

Don H. Chadderdon

APPENDIX

Teacher-preparation

Reasons for the lack of string work

Music activities scheduled after-school

Musical Ensembles

THE NUMBER AND APPLICATIONS OF THE MUSIC
INSTRUCTORS' CLASS

Class A

<u>Majors</u>	<u>Number of Teachers</u>
General Music.....	32

<u>Minors</u>	<u>Number of Teachers</u>
Social Studies.....	3
Education.....	2
History.....	2
General Music.....	1
Vocal Music.....	1
English.....	1

Class B

<u>Majors</u>	<u>Number of Teachers</u>
General Music.....	23
History.....	3
Physical Education.....	1

<u>Minors</u>	<u>Number of Teachers</u>
English.....	6
General Music.....	5
Theory.....	2
French.....	1
History.....	1
Education.....	1

Class C

<u>Majors</u>	<u>Number of Teachers</u>
General Music.....	22
Instrumental Music.....	8
Music Education.....	3
Social Studies.....	3
Vocal.....	2
Pand.....	2
Applied Music.....	2
Theory.....	1
History.....	1
Mathematics.....	1
English.....	1

THE NUMBER AND TEACHERS OF THE SEVERAL
TEACHINGS OF EACH CLASS

Class A

<u>Majors</u>	<u>Number of Teachers</u>
General Music.....	32

<u>Minors</u>	<u>Number of Teachers</u>
Social Studies.....	3
Education.....	2
History.....	2
General Music.....	1
Vocal Music.....	1
English.....	1

Class B

<u>Majors</u>	<u>Number of Teachers</u>
General Music.....	23
History.....	3
Physical Education.....	1

<u>Minors</u>	<u>Number of Teachers</u>
English.....	6
General Music.....	5
Theory.....	2
French.....	1
History.....	1
Education.....	1

Class C

<u>Majors</u>	<u>Number of Teachers</u>
General Music.....	22
Instrumental Music.....	8
Music Education.....	3
Social Studies.....	3
Vocal.....	2
Pand.....	2
Applied Music.....	2
Theory.....	1
History.....	1
Mathematics.....	1
English.....	1

Class C

<u>Minors</u>	<u>Number of Teachers</u>
English.....	8
History.....	5
General Music.....	4
Applied Music.....	4
Art.....	3
French.....	2
Vocal Music.....	1
Social Studies.....	1
Education.....	1
Science.....	1
Dramatics.....	1
Biology.....	1
Geography.....	1
Physics.....	1

Class D

<u>Majors</u>	<u>Number of Teachers</u>
General Music.....	6
English.....	4
Mathematics.....	2
Latin.....	1
Theory.....	1
Applied Music.....	1

<u>Minors</u>	<u>Number of Teachers</u>
English.....	5
General Music.....	3
Applied Music.....	2
History.....	2
Science.....	1
Mathematics.....	1
Shop.....	1

TABLE NO. 201

THE EFFECT OF THE ECONOMIC SITUATION ON THE
TEACHING OF MUSIC IN THE SCHOOLS OF THE CITY

Reasons Given	Number of Mention				
	Class of School				Total
	A	B	C	D	
No music program offered.....	0	2	7	33	42
Too slow in development, faster progress on winds.....	3	4	22	4	33
Lack of student interest--pupils want action.	4	5	17	1	27
Lack of trained teachers.....	1	5	12	8	26
On basis on marching band.....	4	0	6	4	14
Want more spectacular--uniforms.....	1	10	1	2	14
No time for both band and orchestra.....	1	1	7	3	12
Lack string specialist.....	1	0	11	0	12
Lack of money for both teachers--instruments.	0	3	3	5	11
Band used more--military minded public.....	0	2	5	0	7
Lack of teacher interest, initiative, leadership.....	2	1	0	4	7
Crowded curriculum, scheduling.....	0	2	2	2	6
Lack of string stimulation in grades.....	4	0	1	0	5
Lack of administrative interest--scheduling program.....	2	0	2	0	4
Do not want it.....	0	0	0	3	3
Lack of private teachers.....	0	2	1	0	3
Emphasis on dance band instruments.....	1	1	0	0	2
Lack of appreciation.....	0	0	2	0	2
Time war halted progress.....	0	0	1	1	2
Highway colleges training only band people..	0	2	0	0	2
There is no lack of string work.....	1	0	0	0	1
Instrumental people want high school jobs....	1	0	0	0	1
Lack of desire for the routine of string work	0	0	1	0	1
Not on a competitive basis.....	0	0	1	0	1
Large beginning classes.....	1	0	0	0	1
Less practical than here.....	0	0	0	1	1
Time teachers more short--string teachers too conservative.....	0	0	1	0	1
Vocal and band take up most of time in small school.....	0	0	1	0	1
Insistence on full orchestra instead of string orchestra.....	0	1	0	0	1
Instrumental men more interested in band.....	0	1	0	0	1
No teachers available to teach both band and orchestra.....	0	0	1	0	1
Only a basic need for small percentage of people.....	0	0	1	0	1
Do not know.....	0	0	1	0	1
Students never heard violin.....	0	0	1	0	1
Radio has usurped interest.....	0	0	1	0	1
Lack of full-size violins for beginners.....	0	0	1	0	1
Total mentioned.....	27	42	110	70	250

ARTS ACTIVITIES SCHEDULED
FOR HIGH SCHOOL YEARS

Class A

<u>Music Activities</u>	<u>Hours per Week</u>	<u>Number of Schools</u>
Opera	2 daily for six weeks	1
Girls' Triplet Trio	1.5	1
Vocal Ensemble	1	1
Drums	1	1
String quartet	1	1
Boys' Glee Club	1	1
Girls' Glee Club	1	1
Sextet	1	1
Mixed Chorus	1	1
Band during Football	1	1

Class B

<u>Music Activities</u>	<u>Hours per Week</u>	<u>Number of Schools</u>
Ensembles	1	12
Girls' Sextet	1	3
Ensembles	2	2
Orchestra	1	2
Junior Band	1	2
Orchestra	5	1
Dance Orchestra	2	1
Junior Band	2	1
Second Band	1.5	1
Glee Club	1.5	1
Violin Lessons	1	1
Volunteer	1	1
Octet	1	1
Occasionally Band	1	1
Extra Rehearsals	1	1

Class C

<u>Music Activities</u>	<u>Hours per week</u>	<u>Number of Schools</u>
Senior Band	1	3
Private Lessons	10	2
Private Lessons	5	2
Junior Band	5	2
Dance Band	2	2
Operettas	2	2
Girls' Ensemble	1.5	2
Band	1	2
Special Rehearsals	1	2
Junior Band	1	2
A Cappella Choir	1	2
Instrumental Classes	0.5	2
Piano	12.5	1
Ensembles	2	1
Mixed Chorus	2	1
Madrigal Group	1.5	1
Male Ensemble	1.5	1
Junior Band	1	1
Individual Instruction	1	1
Flute Class	1	1
Girls' Choir	1	1
Girls' Sextet	1	1
Clarinet Class	1	1
Cornet Class	1	1
Boys' Quartet	1	1
Grade Classes	1	1

Class D

<u>Music Activities</u>	<u>Hours per week</u>	<u>Number of Schools</u>
Instrumental Instruction	1.5	3
Piano and Private Instruction	5	1
Band	2	1
Glee Club	1.5	1

TABLE I. INSTRUMENTAL INSTRUMENTS

Class A

<u>Type</u>	<u>Number of Schools</u>
Brass:	
General.....	6
Quartets.....	3
Trios.....	2
Septet.....	1
Duos.....	1
French horn quartet.....	1
Septet.....	1
Woodwind:	
General.....	6
Clarinet quartet.....	4
Quartets.....	1
Trios.....	1
Vocal:	
General.....	7
Male quartet.....	3
Octet.....	2
Quartets.....	2
Girls' Trio.....	1
Girls' (Modern) quartet.....	1
Girls' Septet.....	1
Girls' Double Septet.....	1
Radio ensemble.....	1
Trios.....	1
Madrigal Group.....	1
String:	
General.....	2
Trios.....	2
Quartets.....	2
String Choir.....	1
Others:	
They vary.....	2
Solo Groups.....	1



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Class D

<u>Type</u>	<u>Number of Schools</u>
Brass:	
General.....	10
Quartets.....	3
Trombone.....	3
Cornet Trio.....	2
Trios.....	1
Horn Quartet.....	1
Trombone Trio.....	1
Woodwind:	
General.....	9
Clarinet Quartet.....	5
Saxophone Quartet.....	4
Quartets.....	1
Trios.....	1
Clarinet Trio.....	1
Sextet.....	1
Vocal:	
General.....	5
Girls' Sextet.....	4
Girls' Quartet.....	1
Boys' Octet.....	1
String:	
General.....	7
Quartet.....	2
Others:	
Duet with piano.....	1
German Band.....	1
Dance Band.....	1
Instructional only.....	1
Varies.....	1

Notes:

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Notes:

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Class C

<u>Type</u>	<u>Number of Schools</u>
Brass:	
General.....	12
Quartet.....	6
Cornet Trio.....	6
Cornet Quartet.....	1
Trombone Quartet.....	1
Horn Quartet.....	1
Sextet.....	1
Woodwind:	
General.....	12
Clarinet Quartet.....	6
Saxophone.....	3
Clarinet Trio.....	2
Quintet.....	2
Flute Quartet.....	1
Saxophone Sextet.....	1
Vocal:	
General.....	9
Girls' (Modern) Quartet.....	4
Girls' Trios.....	2
Trios.....	2
Male Quartet.....	2
Boys' Sextet.....	2
Boys' Octet.....	1
Girls' Ensemble.....	1
String:	
Quartet.....	2
String Choir.....	1
Others:	
Percussion.....	2
Clown Band.....	1
Pop Band.....	1
Triple Trio.....	1
German Band.....	1

Class D

<u>Type</u>	<u>Number of Schools</u>
Brass:	
General.....	2
Quartet.....	1
Cornet Quartet.....	1
Quintet.....	1
Woodwind:	
General.....	3
Clarinet Quartet.....	2
Quartet.....	1
Saxophone Quartet.....	1
Vocal:	
Girls' Sextet.....	5
Girls' Trio.....	2
Male Quartet.....	2
Octet.....	2
Quartet.....	1
Girls' Ensemble.....	1
Others:	
English Singers.....	1

APPENDIX

Instrumental method books used

Vocal texts used in grades 1-6

Elementary and junior high school music programs

Methods of financing the music programs

Fields of teacher specialization

Class C

<u>Name</u>	<u>Number of Schools</u>
Hubank.....	10
Smith-Yoder-Pachman.....	10
World of Music.....	7
Tune a Day.....	4
Prescott.....	3
Easy Steps to Band.....	3
First and Second Band Book.....	3
New Moore.....	2
Victor.....	2
Harvey Series.....	1
Van Nusen--Elementary Band.....	1
Chenette--Building the Band.....	1
Chenette--Advanced Technique.....	1
Lilly Ensemble Method.....	1
Universal Teacher.....	1
Conduction to Band Playing.....	1
Haller String Method.....	1
Bolwin.....	1
Klose.....	1
Step by Step.....	1
Band in Tune.....	1
Wersen.....	1

Class D

<u>Name</u>	<u>Number of Schools</u>
World of Music.....	2
Hubank.....	1
Bennett Band Book No. 1.....	1
Folk Tune Band Book.....	1
Billmore Short Cut.....	1
Hovey.....	1

MUSIC VOCAL TEXTS USED IN GRADES 1 THROUGH 6

<u>Vocal Texts</u>	<u>Class of School</u>				
	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>Total</u>
Music Four Series.....	2	6	10	5	23
World of Music.....	5	6	10	1	22
None.....	0	1	4	4	9
American Singer.....	1	0	2	1	4
New Music Horizon.....	0	2	2	0	4
Varies.....	1	0	1	0	2
Singing School.....	0	1	1	0	2
Witchard.....	0	0	1	1	2
Tune Harmonics.....	1	0	0	0	1
New American Song Book.....	0	0	1	0	1
Tuning Up.....	0	0	0	1	1

TABLE XXIV

DATA OBTAINED FROM THE OPTICAL SCANNING
 LISTENING TO MUSIC BY SCHOOLS

General questions	Number of Schools				
	Class of School				
	A	B	C	D	Total
Do you do any teaching in these schools?					
Yes.....	7	13	25	4	54
No.....	13	8	21	14	55
Does each of these schools have music instructors?					
Yes.....	12	11	6	3	32
No.....	7	12	27	6	52
In what grade is instrumental instruction started?					
Fourth.....	7	12	18	3	40
Fifth.....	4	10	17	3	34
Sixth.....	2	2	9	2	15
Seventh.....	3	2	2	3	10
Third.....	1	3	5	0	9
Third to Sixth.....	1	0	1	0	2
First.....	0	1	0	1	2
Second.....	0	0	4	1	5
Nine.....	0	0	1	0	1
Kindergarten.....	0	0	0	1	1
Do they maintain a rhythm band or melody band?					
Yes.....	9	3	27	10	54
No.....	6	13	21	4	44
Do they maintain a definite course of study?					
Yes.....	8	15	24	6	53
No.....	4	5	19	11	39

TABLE XXV

COMMENTS ON THE SINGING OF THE
MUSIC IN THE SINGING CLASS

Comments	Number of Comments				
	Class of School				
	A	B	C	D	Total
Everything depends on grade work...	1	4	11	0	16
Good.....	1	2	5	1	9
Inadequate.....	1	1	4	2	8
Helps.....	1	3	1	0	5
Cannot tell yet.....	0	1	2	2	5
Need another teacher--too much for one.....	0	1	3	0	4
Helps sight reading tremendously...	0	1	2	1	4
Establishes interest for high school.....	0	0	3	1	4
Program not definite enough.....	2	0	0	1	3
Not enough musicians coming to supply balances for high school band or orchestra.....	2	1	0	0	3
No reading ability.....	0	0	2	1	3
No good effects as no teacher has stayed long enough to carry program through.....	0	0	3	0	3
Need more teaching time in each...	2	0	0	0	2
Need course of study.....	1	0	1	0	2
Need supervised music in grades...	1	0	1	0	2
High school pupils lack fundamentals.....	0	1	1	0	2
School all one unit--can have senior in junior band or vice versa	0	0	1	1	2
Need uniforms.....	1	0	0	0	1
Need more music in junior high--boys are not given vocal work from 7th - 10th grade.....	1	0	0	0	1
Use lot of theory work from grade six up.....	0	1	0	0	1
Relies more on tonette work than vocal work.....	0	1	0	0	1
No time for supervision.....	0	1	0	0	1
No knowledge of music literature..	0	0	1	0	1
Too little time for adequate preparation.....	0	0	1	0	1
Tonettes help.....	0	0	1	0	1
Knowing syllables aids instrumental study.....	0	0	1	0	1
Leading and rhythm are not stressed enough.....	0	0	1	0	1
Gives foundation for folk tunes of nations.....	0	0	1	0	1
Total answering this part.....	14	13	46	10	83

TABLE XXXVI

THE FUNDING OF THE BOARD OF 1920 FUNDING IN THE
THE SCHOOLS OF THE CLASS

Source of funds	Number of schools				
	Class of School				Total
	A	B	C	D	
Board of Education.....	7	14	23	7	52
Yearly concerts.....	10	9	22	7	48
School fund (general).....	4	1	1	4	10
Operettas.....	0	3	4	1	8
Student fee per term.....	4	1	1	1	7
Music budget.....	1	1	4	0	6
Dances.....	1	2	2	0	5
Athletics.....	2	0	2	0	4
Mama Parents.....	1	0	2	1	4
Activity fund.....	0	2	2	0	4
School store.....	3	0	0	0	3
Parades.....	1	0	2	0	3
Mothers club.....	0	3	0	0	3
Music library fund.....	0	3	0	0	3
Donations.....	0	3	0	0	3
Rentals.....	0	2	1	0	3
Local functions.....	0	0	3	0	3
Carnival.....	0	0	3	0	3
Movies.....	0	1	1	0	2
Magazines.....	0	0	2	0	2
Student union.....	0	1	0	0	1
City Mama Tax (5.00).....	0	1	0	0	1
Chamber of Commerce.....	0	1	0	0	1
Doughnuts.....	0	0	1	0	1
Christmas Cards.....	0	0	1	0	1
Extra funds.....	0	0	1	0	1
Subsidy.....	0	0	1	0	1
Festivals.....	0	0	1	0	1
Lions Clubs.....	0	0	1	0	1
P.T.A.....	0	0	1	0	1
Students.....	0	0	1	0	1
College.....	0	0	1	0	1
Musical comedies.....	0	0	1	0	1
None.....	0	0	0	1	1
State aid.....	0	0	0	1	1



TABLE XXVIII

PERCENTAGE OF TEACHERS REPORTING SPECIALIZATION OF TEACHING
ACCORD TO CLASS OF SCHOOL

Fields of Specialization	Percentage of Attention				
	Class of School				
	A	B	C	D	Total
Vocal.....	17.3	13.3	25.0	33.1	29.0
Instrumental.....	11.0	11.7	25.0	17.0	21.0
Band.....	0.0	6.7	14.7	0.0	9.0
Theory.....	0.0	6.7	2.1	11.3	3.0
Supervision.....	6.3	6.7	2.1	0.0	3.0
Organ.....	0.0	6.7	4.2	0.0	3.0
Piano.....	0.0	0.0	2.1	3.0	3.0
All fields.....	6.3	0.0	0.0	4.3	2.0
Vocal and Instrumental (soloists).....	6.3	6.7	0.0	0.0	2.0
Orchestra.....	0.0	0.0	1.2	0.0	2.0
Violin.....	0.0	0.0	2.1	4.3	2.0
Conducting.....	6.3	0.0	0.0	0.0	1.0
Industrial Arts.....	6.3	0.0	0.0	0.0	1.0
Cello.....	6.3	0.0	0.0	0.0	1.0
Radio and Church music.....	6.3	0.0	0.0	0.0	1.0
High school music.....	0.0	6.7	0.0	0.0	1.0
Rhythm.....	0.0	0.0	2.1	0.0	1.0
Teacher Training.....	0.0	0.0	2.1	0.0	1.0
Composition.....	0.0	0.0	2.1	0.0	1.0
Accompanying.....	0.0	0.0	2.1	0.0	1.0
Musicology.....	0.0	0.0	2.1	0.0	1.0
Administration.....	0.0	0.0	2.1	0.0	1.0
Guidance.....	0.0	0.0	2.1	0.0	1.0
Applied music.....	0.0	0.0	2.1	0.0	1.0
Horn.....	0.0	0.0	0.0	4.3	1.0
Education.....	0.0	0.0	0.0	4.3	1.0

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