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A study of secondary music programs in
the public schools of communities
between 10,000-15,000 population in
the United States.

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Abstract

BOSTON UNIVERSITY
SCHOOL OF EDUCATION

Thesis

A STUDY OF SECONDARY MUSIC PROGRAMS
IN THE PUBLIC SCHOOLS OF COMMUNITIES
BETWEEN 10,000 - 15,000 POPULATION
IN THE UNITED STATES

Submitted by

Matthew G. Mazur

(Mus.B., New England Conservatory of Music, 1947)

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

1953

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School of Education
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First Reader: B. Alice Crossley
Assistant Professor of Education

Second Reader: Warren S. Freeman
Professor of Music

TABLE OF CONTENTS

CHAPTER	PAGE
I. STATEMENT AND JUSTIFICATION	1
II. REVIEW OF RELATED LITERATURE	4
III. PLAN OF PROCEDURE	19
IV. ANALYSIS OF DATA	23
V. SUMMARY AND CONCLUSIONS	60
VI. SUGGESTIONS FOR FURTHER STUDY	70
APPENDIX	
I. BIBLIOGRAPHY	72
II. STATISTICS ON QUESTIONNAIRE RETURN	75
III. SCHOOLS PARTICIPATING IN THIS SURVEY	77
IV. LETTER AND QUESTIONNAIRE	83

LIST OF TABLES

TABLE	PAGE
1. Types of High School Represented in Survey	24
2. Number of Periods Per School Day	25
3. Schools That Combine Junior and Senior High for Instrumental Groups	26
4. Number of Schools Offering General Music Classes	27
5. General Music Classes during Regular School Periods	28
6. General Music Classes during Activity Periods	29
7. Number of Schools Offering Varied Vocal Activities	30
8. Vocal Activities during Regular School Periods	31
9. Vocal Activities during Activity Periods	32
10. Vocal Activities during out of School Hours	33
11. Schools Offering Instrumental Activities	35
12. Instrumental Activities during Regular School Hours	37
13. Instrumental Activities during Activity Periods	39
14. Instrumental Activities during out of School Hours	40
15. Schools Offering Special Music Classes	41
16. Special Music Classes in School Time	41

TABLE	PAGE
17. Activities - Band	43
18. Activities - Orchestra	45
19. Activities - Vocal	47
20. Participation in Athletic Activities	49
21. Opinion as to Time Allotment for Musical Activities	49
22. Physical Facilities and Equipment	51
23. Types of Music Positions	52
24. Number of Music Instructors	53
25. Annual Appropriations	54
26. Range of Salaries	55
27. Musical Instruments Owned by the School Department	56
28. School Board Expenditure	57
29. Student Expenditure	58
30. Parent Organization	59

CHAPTER I

STATEMENT AND JUSTIFICATION

Purpose of this Study

The purpose of this study is to compare the music programs of the smaller high schools in the East with those of other sections of the United States.

It was originally intended that this study compare the schools of New England with those of other sections of the country. However, the returns from the New England schools represented only three out of the six states, with only a 45 percent return. Therefore, because of the wide discrepancies in the number of returns from the different sections of the country, it was impossible to make a valid comparison. It was then deemed advisable to combine the entire Eastern section as defined by the Music Educators National Conference and compare it with the trends of the nation as a whole.

Definition of Terms

Smaller high schools. -- Smaller high schools shall be interpreted as being those schools from communities with populations of between 10,000 and 15,000 according to the 1950 census.

The population of 10,000 to 15,000 was chosen in this study because the population of the community in which the writer was employed fell into this bracket. It was one of the aims of the writer to show his administrators the possibilities and degrees to which a music program can be carried out in a school of that particular size.

Music program. -- The term music program shall include all music activities, whether they be classified as curricular or extracurricular.

High schools. -- The high schools in this survey include four types: the three year, four year, five year and combined junior-senior high schools.

Justification

During music education conferences it has often been stated that the music programs in the Eastern schools are incomplete and inadequate. They are often described as being way behind the times. The music programs of the Western schools are often held up as examples of the best in the field. It is the intention that this study show on a comparative basis whether or not this is true. It is not the purpose of this paper to compare teaching methods, but rather to compare programs from the points of scheduling, curriculum and offerings, financing and staff.

Many school administrators in the smaller high schools of the East, and undoubtedly in other sections of the country, claim there is no room in the school curriculum for a regularly scheduled music program of any degree of intensity. Thus, they do not do anything about schedule revision in an attempt to insert music in their programs, nor are appropriations made to carry out a complete music program. It is hoped that this paper will show what is being done in the smaller high schools of this country and how much music it is possible to carry on in a regular school schedule without interfering with the rest of the school program.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is devoted to the review of literature that is pertinent to the study on hand. The literature was selected in the attempt to learn from leading authorities in the field of music education what they recommend and advocate in regard to the subjects and activities that should be included in what would be considered an adequate music curriculum in the high school. These findings justified the inclusion of many of the items in a section of the questionnaire that dealt with the curriculum.

Although there has been some work done on certain phases of this study, there is no evidence of any material dealing with the segregation of communities of the size that this one uses for a basis of comparison. One study in 1931, Grimes' thesis, "Music in the Public High School", presented the results of a survey based on information received from forty-two high schools from larger cities in the United States, and also included some resulting conclusions from a survey of high school music programs in seventy-six larger high schools in

Massachusetts.

Grimes states the following:^{1/}

Perhaps the two greatest factors in the better organization of school music in the future will be (1) the caliber of the music teacher, (2) a standardized and adequate system of crediting. The writer is of the opinion that many, not all, of the weaknesses of high school music study today are traceable, to a certain extent at least, to a haphazard and unfair system of credit-giving. Naturally it is unreasonable to believe that the mere giving of credits will immediately solve every or any problem. It is reasonable, on the other hand, to believe that the crediting factor is a vital and significant one in some of the present-day conditions of dis-organization in high school music.

Presumably an adequate system of crediting high school music is considerably dependent on two general factors, namely: (1) that the music study should be given during school hours, and (2) that music study be given credit for college entrance.

In 1949, Austen studied Massachusetts communities with secondary populations of 100 to 350 pupils. She makes the following statement in regard to music at the secondary level:^{2/}

Some educators believe that the arts should always be on an elective basis in secondary schools, so as to limit the classes to those only who desire music and thus to minimize

1/ Clarence A. Grimes, Music in the Public High Schools, unpublished Master's Thesis, Boston University, Boston University School of Education, Boston, 1931, p.69.

2/ Ruth E. Austen, The Problems and Accomplishments of Music Teachers and Supervisors in the Smaller High Schools of Massachusetts and Connecticut, unpublished Master's Thesis Boston University School of Education, Boston, 1949, p.107.

disciplinary difficulties. In actual practice, however, the demands of college entrance requirements often force many, who would otherwise like very much to take art courses, to focus their energy on subjects required for college preparation. If music is put on the required list along with mathematics, English, and social studies, all students would have contact with at least the general music course and would be prepared to pursue music further in elective music activities if they so desired.

In 1950, Corsaro made a study on "The Status of Music Education in the Public High Schools of Massachusetts as of the Year 1948-49. The following are some of his comments and recommendations:^{1/}

The comments and recommendations received from the participants in this study indicated a need for more recognition of the importance of music in the public school educational program, even to the extent of making music a required subject; more financial support and cooperation; improved program-making and the recognition of music as a curricular rather than extra-curricular subject; more credit for music; and better rehearsal room arrangements.

Cavaliere completed a study in 1951 dealing with existing music programs and scheduling on the junior high level. From her review of related literature he lists the following as trends in programming and scheduling at the junior high level. The writer includes these here since many of the schools taking part in this

^{1/} Frank Corsaro, The Status of Music Education in the Public High Schools of Massachusetts as of the Year 1948-1949, unpublished Master's Thesis, Boston University School of Education, Boston, 1950, p.161.

survey have the combined junior-senior high system:^{1/}

1. Music, in some form, is commonly required in grades seven and eight and is on an elective basis in grade nine.
2. There is a broadening of the offerings in music which should lead to a well-rounded cultural experience for a greater majority of pupils.
3. There is an increase in the offering of credit for both required and elective music.
4. Courses are being developed and instituted which minister to the normal interests of junior high school boys and girls.
5. There is an increase in the number of scheduled music class periods per week, including the organizational type of activities such as glee clubs, band, orchestra, etc., as well as the general music class.
6. There is a tendency to schedule more music during regular school hours rather than outside of school hours.

The writer was unable to find recent publications on this subject or on the trends of music education in general. It is not the purpose of this paper to justify music in the public schools. This has been done by many experts in the field and the fact seems to be almost unanimously agreed upon by school administrators.

Billett offers the following as guiding principles for the music programs at the secondary level.^{2/}

1/ Louise T. Cavalieri, A Survey of Existing Music Programs and Scheduling Practices in Junior High Schools of Large Cities in the United States, Boston University School of Education, Boston, 1951, p.15.

2/ Roy O. Billett, Fundamentals of Secondary School Teaching, Houghton Mifflin Company, Boston, 1940, pp.422-423.

Music will begin to take its proper place in the program of general education at the secondary level when in every school, qualified teachers and supervisors are putting into practice, with due regard to the peculiar needs created by the local situation, such principles as the following:

1. Music represents important sectors of human experience. To be able to get the message of the composer plus being able to recognize the techniques by which the message is conveyed is to possess at least some ability to appreciate or to consume music.
2. Some pupils, possessing low specific aptitude, will never be able to achieve any considerable degree of technical skill or creative ability in music. Courses in secondary school music should offer to these pupils opportunity for experience likely to lead to increased capacity for enjoying or consuming music.
3. Some pupils, possessing average or above average native aptitude, will be able to achieve considerable or even a very high degree of technical skill or creative ability in art or music. Courses in secondary school music should provide these pupils with opportunities for experience which will enable them to develop in technical skill and creative ability according to their aptitudes and interests; but appreciational and consumer outcomes must not be neglected for these pupils -- on the contrary, even increasing technical skill and creative ability in the case of such pupils should be regarded at the secondary school level as primarily increasing capacity to produce music in an avocational or recreational way.
4. Secondary school courses in music must be differentiated in aim, content, and method. The consumer aim, including the production of music as a form of self-expression in a purely avocational or recreational way, must be given primary emphasis.
5. Pupils learn to consume or produce music through experience with the materials, processes, and products of art and music.

6. Adult standards in music cannot be imposed on pupils; and pupils should not be expected to ape either adult standards or techniques.

7. The standards which the pupil accepts and the techniques which he employs can evolve only from his own experiences, both as consumer and producer, with the materials, processes, and products of music.

8. Required music courses should not be limited to one type of musical experience.

9. The valid educative outcomes of secondary school courses in music are not a means of psychological escape from a sordid reality, but a means of transforming the environment in which one lives into something more beautiful, more acceptable, more satisfying from the point of view both of the individual and of society.

10. Music courses can lead to great ultimate increase both in the production and in the consumption of what may be called immaterial goods, by means of which the common life of man can be made richer, happier, more abundant. Such courses have a definite place in the constant program of studies for both junior and senior high schools.

Mursell and Glenn have the following to say about the music program as a whole.^{1/}

Our first task in creating and maintaining good teaching conditions is to see to it that the music program as a whole is properly administered. To repeat, teaching means a great deal more than the immediate classroom contact. It means creation of opportunities for real and effective musical experiences and projects. This makes it necessary for us to think of the program as a whole.

They list the following types of work and activity

^{1/} James L. Mursell and Mabel Glenn, The Psychology of School Music Teaching, Silver Burdett Company, New York, 1938, p.86.

that should be considered as having a place in any complete program of music education.^{1/}

Singing -- it is psychologically and educationally desirable, for almost all other types of musical activity have a natural basis in song.

Appreciation work, leading naturally into the history of music.

Instrumental work, moving towards ensemble performance of artistic merit. Class instruction should be given in as many different fields of instrumental music as possible.

Definite encouragement of improvisation and original composition.

Choral and glee club work.

Courses in theory and harmony, developing directly out of the earlier work in singing, instrumental music, original composition and ear training.

Recognition by the schools of individual instruction in music.

In addition, Mursell and Glenn state:^{2/}

No program of school music can be considered adequate which fails to provide ample opportunities for musical experience and for the carrying through of appealing musical projects.

The question as to whether or not there should be any required music in the high school is one that is frequently discussed. Mursell claims that a course in general music should not only be required but should also be desired. He states that the general music course

^{1/} Ibid., p. 87.

^{2/} Ibid., p. 89.

should offer new experiences, deeper experiences, more precise and controlled expressions, and wider horizons. He believes that general music should support the specialties and that the specialties should reflect back upon and help vitalize the sequence of general music.^{1/}

In the 1947 source book, the Music Educators National Conference outlines a five point program in planning the music curriculum for a secondary school which is actually applicable to any level.^{2/}

1. Singing experience
2. Instrumental experience
3. Listening activities
4. Theory
5. Creative activities

It stated further that a student should be allowed to participate in both vocal and instrumental activities because of the different experience he derives from each.

The big question seems to be what activities should be included in a well organized music program and can it be fitted into the regular school schedule. Ward stresses the need of scheduling music in the school curriculum by advocating the following as a minimum in the high school program:^{3/}

^{1/} James L. Mursell, Education for Musical Growth, Ginn and Company, Boston, 1948, p.301.

^{2/} Hazel Nohavec Morgan (Editor), Music Education Source Book, Music Educators National Conference, Chicago, 1947, pp.9-10.

^{3/} Arthur E. Ward, Music Education for High Schools, American Book Company, New York, 1941, p.1.

1. An elective vocal ensemble, meeting two periods per week, during school hours, Lab. credit.
2. An elective instrumental ensemble, meeting two periods per week, during school hours. Lab. credit.
3. An elective class in comprehensive music, to include music appreciation and the rudiments of music. Three periods per week in school hours. Full prepared credit. One year only.

Dykema and Gehrkins have the following to offer as their recommendations for a program for a school that has from 100 to 500 pupils.^{1/}

- | | |
|----------------|--|
| Vocal: | Voice Classes
Boys' Glee Club
Girls' Glee Club
A cappella Choir
General Chorus
Sight singing class
(for poorly prepared pupils)
Operetta Club
Small Ensembles
Music Assembly |
| Instrumental: | Elementary band
Advanced band
Elementary orchestra
Advanced orchestra
Piano classes
Elementary instrumental classes
Dance orchestra
Small ensembles
Individual instrumental lessons
(probably under outside teachers) |
| Miscellaneous: | Elementary music appreciation
Elementary theory and harmony
Conducting |

^{1/} Peter W. Dykema and Karl W. Gehrkins, The Teaching and Administration of High School Music, C.C. Birchard and Company, Boston, 1941, p.32.

Advanced general music
Eurythmics

In their description of a high school of 100 to 500 pupils, they continue:^{1/}

In the school that has from 100 to 500 pupils there should be, on the vocal side, a glee club for boys, a glee club for girls, some kind of a mixed chorus open to all, possibly an a cappella choir, and probably either an elementary sight singing class or a "general" music class, for those who have had little or no music. Voice classes would be a great boon, but if they are not practicable, the glee clubs may be treated somewhat as vocal classes. Small vocal ensembles will of course be arranged for as may be feasible, and it would be a fine thing if each singer in the larger ensemble group could also sing in a small group with only one voice to a part.

On the instrumental side, there will be an orchestra, a band, and possibly a beginners' band in addition. There may be piano classes and classes in orchestral instruments, especially if these are not provided in the junior high school. Small instrumental ensembles will be developed, these varying in kind according to the players who may be available but always with the thought that there should be at least one string quartet, one wood-wind quintet, and one brass quartet, quintet, or sextet in every school. If there is a demand for a dance orchestra to play at school dances, and if the music teacher has time to add this item to his schedule, there is no objection, although it is doubtful whether school credit should be allowed for such an activity. Credit for individual work on piano or on band and orchestra instruments will be quite as appropriate here as in the case of the small school.

Out of the "miscellaneous" list for this type of school, there would be included (a) elementary music appreciation; (b) elementary theory

^{1/} ibid., p.34.

and harmony. Here again, however, the items offered will depend on the training and the enthusiasms of the teacher, as well as upon the amount of demand that exists for the different types of work. If the teacher is well prepared to give an "Advanced General Music Course", this item should certainly be carefully considered as an important offering.

The Music Education Research Council presented an "Outline of a Program for Music Education" to the 1940 biennial meeting of the Music Educators National Conference.^{1/}

It must be emphasized that the outline is intended to be a flexible guide to instruction which can be used with due consideration for the needs and capacities of children in small or large school systems. This is particularly true of the portion of the outline dealing with music in the elementary grades. It is our hope that this material will be considered as a suggested guide to the development of a program which will be educationally sound and assure the year by year musical development of the child.

The outline as originally presented was revised by the committee in office in 1951 and the portion dealing with junior and senior high school is as follows: ^{2/}

Junior High School Grades
(VII, VIII, IX)

1. General Music Course. Open to all students regardless of previous musical experiences. A course offering a variety of musical activities, such as playing, singing, listening, reading music, creative activity, etc.

^{1/} Music Educators National Conference, "Outline of a Program for Music Education", Music Educators Journal, September-October, 1951, p.53.

^{2/} ibid. p.54.

2. Vocal Music. Boys' and girls' glee clubs, chorus or choir, small vocal ensembles, assembly singing for all students.

3. Instrumental Music. Orchestra, band, small instrumental ensembles; class instrumental instruction in wind, string, and keyboard, for beginners and more advanced students; credit for private lessons available in Grade 9.

4. Special Electives in Music. In some junior high schools there is need for special elective classes in Music Appreciation and in Music Theory, especially in Grade 9.

5. Relating and Coordinating Out-of-School Influences (radio, television, motion pictures, church and home) in all possible ways with those of the classroom.

Senior High School Grades
(X, XI, XII)

1. Vocal Music. Boys' and girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, applied music credit for private lessons. Some of the large choral groups selective and others open for election by any interested student, unless the school is too small to allow for more than one group.

2. General Music. Open to all students, regardless of previous musical experience. A course similar to that described under Junior High School, but adjusted in its content to Senior High School interests and needs.

3. Instrumental Music. Orchestra, band, small ensembles; class instrumental instruction in wind, string, percussion and key-board for beginning and advanced students; dance band. Orchestra and band should be divided into beginning and advanced sections, or first and second groups, if the enrollment warrants such division; applied music credit for private lessons.

4. Elective Course Offerings. Music theory, music appreciation, music history. Many high schools find it feasible to offer several years of instruction in each of these fields.

For All Students In Elementary
And Secondary Grades

1. Assembly Programs. Music programs with singing by all the students, the appearance of school musical organizations, and appearance of outside artists and musical organizations.
2. Recitals and Concerts by Student Performers.
3. Educational Concerts.
4. Music Clubs. Clubs devoted to those interested in certain phases of music study or related areas; Record Collectors Club, Conducting Club, Folk Dance Club, Recorder Club, etc.
5. Musical Programs in the Community.

Wilson has the following to say about music in the high school curriculum: 1/

To justify its existence in the high school curriculum, music, like other experiences in the curriculum, must meet the interests and the individual and social needs of students.

Continuing, he states: 2/

Music may lack the practical value of food, shelter, and raiment, but its history and development belie its lack of utility and prove its value not only as an enrichment of life, but, in truth, as a basic need. Any effort to catalogue this value will probably weaken its significance. However, a discussion of music as a physical, an aesthetic, and a social need may be helpful.

In this same text Wilson discusses the activities of the music curriculum. The following is an outline of the activities he discusses throughout chapters

1/ Harry Robert Wilson, Music in the High School, Silver Burdett Company, New York, 1941, p.26.

2/ ibid. p.27.

six through twelve. ^{1/}

Singing Activities

General Chorus
A Cappella Choir
Boys' Glee Club
Girls' Glee Club
Small Vocal Ensembles
Voice Class

Instrumental Activities

Orchestra
Band
Marching Band
Fife, Bugle, and Drum Corps
Small Instrumental Ensembles
String Ensembles
Wind Ensembles
Jazz Band
Cowboy and Hill-Billy Bands
Instrumental Classes
Piano Class

Listening Activities

Classes in Appreciation
Music Clubs

Creative Activities

Harmony Classes
Composition
Arranging

A statement by Pitts should be added as a conclusion to the preceding recommendations in regard to curriculum.^{2/}

Scope allowing for the varied interests and capacities of children should be a criterion for developing a flexible and enriching music curriculum.

^{1/} ibid., pp.123-259.

^{2/} Lilla Belle Pitts, The Music Curriculum in a Changing World, Silver Burdett Company, New York, 1944, p.120.

The items in the questionnaire based on curriculum and scheduling have been chosen and listed with special regard to the recommendations of the preceding authorities with space provided to add activities that have not been included.

CHAPTER III
PLAN OF PROCEDURE

General Statement

In order to compare the music programs of the smaller high schools in the East with those in the rest of the United States, it was first necessary to determine the best method of obtaining the desired information to be included in this study. Due to the wide expanse of areas to be covered, and because of the large number of communities to be investigated, the questionnaire was decided upon as the best instrument for the planned type of survey.

Justification for the Sections of the Questionnaire

The items included in the questionnaire are those that seem to be most pertinent and omni-present in the discussions of music supervisors. The courses and activities included in the curriculum study are compiled from those most frequently recommended by leaders in the field of music education.

The questionnaire was built on items which fall under the following general headings:

1. General Information. -- This includes facts about the person filling out the questionnaire as well as general information concerning the school set-up as pertains to the problems of scheduling.

2. Curriculum and Scheduling. -- This section included the most frequently scheduled activities in the high school program. Here there was opportunity for the supervisor to tell how often an activity met and whether it was in school time, during an activity period, or out of school hours.

3. Activities. -- Included in this section of the questionnaire were the possible activities in which vocal or instrumental groups could participate. The opportunity was given here to tell how many times a year a group participated in a particular activity.

4. Physical Facilities and Equipment. -- All supervisors and teachers have their ideas as to what facilities and equipment they would like to have in their schools. In this section supervisors could show exactly what they did have for physical accommodations and equipment.

5. School Music Staff. -- It is very common to hear supervisors and teachers clamoring for help. The trends are obviously shown in this section as to how many teachers there are on the average in the smaller high schools throughout the nation.

6. Finances. -- Undoubtedly this is the influencing and deciding factor in many of the school programs. This section covers school appropriations, financing from outside groups, salaries and school owned instruments.

Selection of Communities

A listing was made of all communities in all states that had a population within 10,000 to 15,000 according to the 1950 census. Because of the wide variance of numbers of such communities within the states, the total number was added and divided by the number of states. A random sampling of eight was determined as the maximum to be surveyed in any one state.

Distribution of Questionnaire

The questionnaire was sent to music supervisors in communities of 10,000 to 15,000 population in all states, with a limit of eight per state. A total of 38 states are represented by the returns. Two hundred thirty-eight questionnaires were mailed on April 14, 1952. One hundred thirty-four were returned complete with all information asked for, and only those were considered as valid returns. This return percentage of 56.3 was considered to be adequate as a means for making the desired comparison between the East and the other sections of the United States.

The questionnaire and an explanatory letter are included in the appendix.

The listing of the divisions, the states, and the communities whose returns were used as a basis for this study are also listed in the appendix.

CHAPTER IV
ANALYSIS OF DATA

Presentation of the Data

So that a valid comparison could be made between the music programs of the smaller high schools of the East and those of the rest of the country, the data received from 134 communities were analyzed for the following purposes:

1. To compare the programs and trends of the music programs of the smaller high schools throughout the nation.
2. To compare the music programs of the smaller high schools in the East with those of the rest of the nation.
3. To make it possible, by means of tables, for supervisors of music and administrators in smaller high schools to compare their systems with the national trends.
4. To show administrators of smaller high schools the possibilities in scope of a music program in a smaller school system.

To facilitate the reader in making comparisons between

the Eastern section and the country as a whole, the writer has presented the data for the total population and the data for the Eastern section in each table.

Section I

Section I of the questionnaire was concerned with general information relative to types of schools and scheduling.

Table 1

Types of High School Represented in Survey

Number of Years in High School	Total Population		Eastern Section	
	No.	%	No.	%
Three Years	34	25	6	22
Four Years	65	49	14	52
Five Years	4	3	3	11
Combined Senior and Junior High	31	23	4	15

This table shows a definite similarity in the trends between the East and the total. Forty-nine percent or 65 schools of the total population have the four year high school, while fifty-two percent or 14 schools of the Eastern section favor this system. Both groups favor the other type systems in the same order: the three year high school, combined junior-senior high school, and last, the five year high school.

Table 2
Number of Periods Per School Day

Number of Periods	Total Population		Eastern Section	
	No.	%	No.	%
5	5	4	1	4
6	79	59	6	22
7	34	25	15	56
8	14	10	5	19
9	1	1	0	0
10	1	1	0	0

The East follows the minimum recommendations of the Music Educators National Conference. ^{1/} The table shows that 15 communities or 56% of the Eastern schools have installed the 7 period day, while 79 or 59% of the entire population favored the 6 period day. The total population placed the 7 period day second, followed by the 8 period day, the 5 period day, with two extremes -- one school favoring a 9 period day and one utilizing a 10 period day. The Eastern schools placed the 6 period day second, followed in turn by the 8 period day and lastly, the five period day.

^{1/} Hazel Nehavec Morgan (Editor), Music Education Source Book, Music Educators National Conference, Chicago, 1947, p.10.

Table 3

Schools That Combine
Junior and Senior High
For Instrumental Groups

Total Population		Eastern Section	
No.	%	No.	%
76	57	18	67

Table 3 shows that both the total representation and the schools of the East favor combining the junior and senior high students for instrumental groups. The analysis of the total return shows 76 communities or 57% utilizing this method of organization, while the East surpasses it slightly with 18 schools or 67% in favor of the combination of junior and senior high schools.

Section II

Section II-A. -- Section II-A of the survey intended to show what subjects and activities are favored by the smaller high schools and when they are scheduled. It should give the reader a picture of the curriculum in the school study.

It is evident from Table 4 that the high schools throughout the country do not favor required general music classes. Only one school favored this requirement, that being in the 10th grade.

Table 4
Number of Schools Offering
General Music Classes

General Music Classes By Grade	Total Population		Eastern Section	
	No.	%	No.	%
Required - 10th grade	1	1	0	0
Elective - 10th grade	33	25	9	33
Required - 11th grade	0	0	0	0
Elective - 11th grade	30	22	7	26
Required - 12th grade	0	0	0	0
Elective - 12th grade	30	22	7	26

The East and the total population both favored elective general music classes in the 10th grade, with 9 schools or 33% and 33 schools or 25% respectively. The East favored elective general music classes in the 11th and 12th grades, with 7 schools or 26%, while the total population favored the same with 30 schools or 22%.

Table 5 shows that in only one instance was there evidence of required general music in any of the high schools surveyed, and this met in the 10th grade for one period each week.

Of the total population, 22 schools or 16% favored elective general music classes meeting in the 10th, 11th and 12th grades for 5 regular school periods per week.

Secondly, they favored 2 meetings each week.

Table 5

General Music Classes
During Regular School Periods

GENERAL MUSIC CLASSES By Grade		Meetings Per Week									
		1		2		3		4		5	
		No.	%	No.	%	No.	%	No.	%	No.	%
Required 10th grade	Total	1	1	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0
Elective 10th grade	Total	2	1	5	4	1	1	0	0	22	16
	East	2	7	3	11	0	0	0	0	2	7
Required 11th grade	Total	0	0	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0
Elective 11th grade	Total	1	1	5	4	0	0	0	0	22	16
	East	1	4	3	11	0	0	0	0	2	7
Required 12th grade	Total	0	0	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0
Elective 12th grade	Total	1	1	5	4	0	0	0	0	22	16
	East	1	4	3	11	0	0	0	0	2	7

The Eastern section was the exact reverse. They favored, with 3 communities or 11%, the 2 meetings a week, and 5 meetings a week was second in favor.

Table 6 is concerned with general music classes held during activity periods. Communities of the total population showed no trend here. They were equally in favor, with less than 1% of conducting general music classes for either one or two activity periods in all

three grades.

Table 6

General Music Classes
During Activity Periods

GENERAL MUSIC CLASSES By Grade		Meetings Per Week									
		1		2		3		4		5	
		No.	%	No.	%	No.	%	No.	%	No.	%
Required 10th grade	Total	0	0	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0
Elective 10th grade	Total	2	1	1	1	0	0	0	0	0	0
	East	2	7	0	0	0	0	0	0	0	0
Required 11th grade	Total	0	0	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0
Elective 11th grade	Total	1	1	1	1	0	0	0	0	0	0
	East	1	4	0	0	0	0	0	0	0	0
Required 12th grade	Total	0	0	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0
Elective 12th grade	Total	1	1	1	1	0	0	0	0	0	0
	East	1	4	0	0	0	0	0	0	0	0

The Eastern sector showed themselves to be definitely in favor of a maximum of one activity period a week. Two schools, or 7%, scheduled it for the 10th grade, one school, or 4%, for the 11th grade, and the same for the 12th. No schools in the Eastern sector favored more than one activity period meeting.

As seen in Table 7, the most notable difference in the vocal offerings between the total population and the

Eastern sector was in regard to the voice culture class. While of the total population 15 schools, or 11%, offered the subject, no evidence of this subject was found in any curriculum of the Eastern schools.

Table 7

Number of Schools Offering
Varied Vocal Activities

Vocal Activities	Total Population		Eastern Section	
	No.	%	No.	%
Boys' Glee Club	69	51	13	48
Girls' Glee Club	91	68	15	56
Mixed Glee Club	58	43	10	37
A Cappella Choir	72	54	18	67
General Chorus	49	37	15	56
Voice Culture	15	11	0	0

It was also noticeable that the total population had a slight edge over the East in the number of schools that offered glee clubs: boys' glee club -- 69 schools or 51% to 13 schools or 48%; girls' glee club -- 91 schools or 68% to 15 schools or 56%; mixed glee club -- 58 schools or 43% to 10 schools or 37%.

However, in the case of the a cappella choir, the East had the edge with 18 schools or 67% to 72 schools or 54%. The Eastern section also showed the greater

percentage in favor of general chorus, with 15 schools or 56% to 49 schools or 37%.

Table 8

Vocal Activities During
Regular School Periods

Vocal Activities		Meetings Per Week				
		1	2	3	4	5
		No. %	No. %	No. %	No. %	No. %
Boys' Glee Club	Total	14 10	12 9	7 5	1 1	19 14
	East	3 11	4 15	1 4	0 0	1 4
Girls' Glee Club	Total	8 6	17 13	10 7	2 1	44 33
	East	1 4	5 19	1 4	0 0	2 7
Mixed Glee Club	Total	5 4	8 6	8 6	1 1	28 21
	East	2 7	4 15	2 7	0 0	0 0
A Cappella Choir	Total	5 4	9 7	6 4	2 1	37 28
	East	2 7	2 7	1 4	0 0	6 22
General Chorus	Total	5 4	7 5	5 4	1 1	23 17
	East	3 11	2 7	3 11	0 0	2 7
Voice Culture	Total	5 4	4 3	1 1	0 0	3 2
	East	0 0	0 0	0 0	0 0	0 0

In regard to the meetings of the various vocal activities, with one exception, the total population showed itself to be consistently in favor of each group meeting 5 regular school periods per week. The one exception was a voice culture class which was favored meeting only once a week, with 2 meetings, 5 meetings, and 3 meetings running a close second, third, and fourth

choice respectively.

With two exceptions, the Eastern sector was in favor of their vocal activities meeting only 2 periods a week. One exception was in regard to the a cappella choir, where the East agreed with the total population favoring 5 regular periods per week. The other exception was in regard to the general chorus, where the East equally favored one and three meetings per week.

Table 9

Vocal Activities During
Activity Period

Vocal Activities		Meetings Per Week									
		1		2		3		4		5	
		No.	%	No.	%	No.	%	No.	%	No.	%
Boys' Glee Club	Total	4	3	4	3	0	0	0	0	0	0
	East	2	7	0	0	0	0	0	0	0	0
Girls' Glee Club	Total	8	6	0	0	0	0	0	0	0	0
	East	5	19	0	0	0	0	0	0	0	0
Mixed Glee Club	Total	2	1	4	3	2	1	0	0	0	0
	East	0	0	1	4	1	4	0	0	0	0
A Cappella Choir	Total	3	2	2	1	0	0	0	0	0	0
	East	2	7	1	4	0	0	0	0	0	0
General Chorus	Total	3	2	2	1	0	0	0	0	0	0
	East	2	7	1	4	0	0	0	0	0	0
Voice Culture	Total	0	0	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0

This table showed that the East favored the activity

period for meetings a great deal more than the total population. Both groups showed the greater number favoring the girls' glee club meeting one activity period per week, with the total population showing 8 schools or 6%, and the East with 5 schools or 19% in favor of the activity period meeting.

Table 10

Vocal Activities During
Out of School Hours

Vocal Activities		Meetings Per Week									
		1		2		3		4		5	
		No.	%	No.	%	No.	%	No.	%	No.	%
Boys' Glee Club	Total	6	4	2	1	0	0	0	0	0	0
	East	2	7	0	0	0	0	0	0	0	0
Girls' Glee Club	Total	0	0	1	1	1	1	0	0	0	0
	East	0	0	1	4	0	0	0	0	0	0
Mixed Glee Club	Total	0	0	0	0	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0
A Cappella Choir	Total	4	3	3	2	1	1	0	0	0	0
	East	0	0	1	4	3	11	0	0	0	0
General Chorus	Total	2	1	1	1	0	0	0	0	0	0
	East	1	4	1	4	0	0	0	0	0	0
Voice Culture	Total	1	1	1	1	0	0	0	0	0	0
	East	0	0	0	0	0	0	0	0	0	0

The Eastern sector here showed itself more in favor of the out of school meeting than the total population. Both groups favored the a cappella choir meeting after

Table 11
Schools Offering
Instrumental Activities

Instrumental Activities	Total Population		Eastern Section	
	No.	%	No.	%
Band - Combined Junior-Senior High	62	46	17	63
Band - Senior High Only	72	54	10	37
Orchestra - Combined Junior-Senior High	43	32	19	71
Orchestra - Senior High Only	46	34	8	29
Small Ensembles	64	48	12	44
String Classes	43	32	11	41
Woodwind Classes	73	54	24	89
Brass Classes	73	54	22	81
Percussion Classes	68	51	19	71
Private Instruction	26	19	8	30

woodwind class with 73 schools or 54% of the total population offering such a class. Of the Eastern sector, 24 schools or 89% scheduled the woodwind class.

Similarly, with the brass class, the East has the edge with 22 schools or 81% against 73 schools or 54% of the total.

Again with the percussion class, the East shows more in favor with 19 schools or 71% to 68 schools or 51% of the total population.

3. The East also shows a greater percentage in favor of private instruction, with 8 schools or 30% as compared with 26 schools or 19% of the total population.

Table 12 shows the scheduling of instrumental activities during regular school hours. In regard to the combined junior-senior band, 43 schools or 32% of the total population favored the activity meeting 5 regular school periods a week. Four schools, or 15%, of the Eastern sector favored 3 regular meetings per week, with only 3 schools or 11% favoring 5 periods.

Sixty-eight schools or 51% of the total population were in favor of the senior high band meeting 5 periods a week, and only 6 schools or 22% of the Eastern sector favored 5 periods.

Of the total population, 12 schools, or 9%, were in favor of the combined orchestra meeting 5 periods, while

Table 12
Instrumental Activities
During Regular School Hours

Instrumental Activities		Meetings Per Week									
		1		2		3		4		5	
		No.	%	No.	%	No.	%	No.	%	No.	%
Band - Combined Junior-Senior High	Total	3	2	4	3	9	7	2	1	43	32
	East	2	7	1	4	4	15	0	0	3	11
Band - Senior High Only	Total	2	1	5	4	7	5	0	0	68	51
	East	1	4	4	15	1	4	0	0	6	22
Orchestra - Combined Junior-Senior High	Total	1	1	7	5	6	4	1	1	12	9
	East	0	0	2	7	1	4	0	0	1	4
Orchestra - Senior High Only	Total	3	2	5	4	6	4	4	3	16	12
	East	1	4	2	7	1	4	0	0	1	4
Small Ensembles	Total	13	10	8	6	1	1	0	0	4	3
	East	3	11	2	7	0	0	0	0	1	4
String Classes	Total	25	19	0	0	0	0	0	0	12	9
	East	9	33	0	0	0	0	0	0	1	4
Woodwind Classes	Total	28	21	14	10	3	2	1	1	15	11
	East	19	71	1	4	0	0	0	0	1	4
Brass Classes	Total	28	21	14	10	3	2	1	1	15	11
	East	18	67	1	4	0	0	0	0	1	4
Percussion Classes	Total	28	21	14	10	2	1	1	1	13	10
	East	19	71	0	0	0	0	0	0	0	0
Private Instruction	Total	16	12	3	2	2	1	0	0	5	4
	East	5	19	1	4	0	0	0	0	2	7

only one school, or 4% of the Eastern sector favored as many meetings in school time.

It is noticeable that in regard to the smaller ensembles, instrumental classes and private instruction that the East is in agreement with the total population, the greater percentage of each group favoring one regular school meeting per week for each of the mentioned activities.

Table 13 shows that in general, neither the total population nor schools of the Eastern section showed any strong inclination toward utilizing the activity period to any great extent for instrumental activities.

Slight interest was shown in the use of the activity period for band rehearsals, orchestra rehearsals and for small ensembles.

Table 14 shows that, as in the case of the activity period, little interest was shown by the total population and the Eastern sector in after school meetings for instrumental activities.

The East showed 4 schools, or 15%, favoring one out of school rehearsal for the combined junior-senior high orchestra, while only 7 schools, or 5% of the total population favored this arrangement.

Both groups were in favor of not having any private instruction in the school program taking place after school.

Table 15
Schools Offering
Special Music Classes

Special Music Classes	Total Population		Eastern Section	
	No.	%	No.	%
Music Appreciation	26	19	12	44
Theory	32	24	10	37

The Eastern sector showed more schools offering these two special classes than the total population.

In the case of the music appreciation class, 26 schools or 19% of the total population offered this class, while it was scheduled in the curriculum of 12 schools or 44% of the Eastern representation.

Table 16
Special Music Classes
In School Time*

Special Music Classes		Meetings Per Week				
		1	2	3	4	5
		No. %	No. %	No. %	No. %	No. %
Music Appreciation	Total	4 3	5 4	1 1	3 2	13 9
	East	1 4	3 11	1 4	2 7	5 19
Theory	Total	3 2	1 1	2 1	2 1	25 19
	East	1 4	0 0	1 4	2 7	6 22

* There were no instances where these activities met in other than regular school time.

A greater percentage of both the Eastern sector and the total population were in favor of there classes meeting 5 regular school periods a week. The total population showed 13 schools or 9% in favor of 5 meetings for the music appreciation class, while the Eastern sector favored this arrangement with 5 schools or 19%. In regard to the theory class, 25 schools or 19% of the total population were in favor of 5 meetings, while 6 schools or 22% of the Eastern sector favored this system of scheduling.

Section II-B. -- Section II-B of the survey was intended to show the types and frequency of activities participated in by the vocal and instrumental groups.

In regard to the number of concerts a school year, Table 17 shows that both groups favored two. Forty-three schools or 32% of the total population gave two concerts, while 11 schools or 41% of the Eastern sector gave a similar number of concerts.

Both groups showed more school bands playing for 8 or more assemblies a year. Of the total population, 39 schools or 29% played for 8 or more assemblies, and 10 schools or 37% of the Eastern sector played a similar number.

There was a very slight difference in the number of other school programs the band played for a year. Forty schools or 30% of the total population played 8 or

Table 17
Activities - Band

Type of Performance	Number of Performances Per Year																																			
	0		1		2		3		4		5		6		7		8 or more																			
	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %										
Concerts	1	1	1	4	12	9	2	7	43	32	11	41	25	19	3	11	17	13	2	7	16	12	3	11	12	9	2	7	0	0	0	0	8	6	2	7
Assemblies	10	7	1	4	13	10	3	11	25	19	4	15	16	12	3	11	17	13	3	11	6	4	0	0	7	5	3	11	1	1	0	0	39	29	10	37
Other School Programs	13	10	2	7	8	6	1	4	19	14	2	7	16	12	1	4	19	14	8	30	11	8	3	11	5	4	0	0	3	2	0	0	40	30	7	26
Parades	1	1	0	0	5	4	3	11	17	13	4	15	15	11	6	22	20	15	6	22	22	16	4	15	9	7	2	7	4	3	1	4	41	31	2	7
Festivals - Contests	9	7	4	15	48	36	10	37	44	33	10	37	20	15	2	7	10	7	1	4	3	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Out of School Programs	14	10	1	4	12	9	1	4	39	29	12	44	9	7	1	4	12	9	4	15	10	7	3	11	10	7	2	7	26	19	3	11	0	0	0	0

more other programs a year, while only 7 schools or 26% of the Eastern sector played this number of programs. Eight schools or 30% of the Eastern sector played only 4 school programs other than assemblies a year.

The total population took a noticeable lead in regard to the number of parades the band marched in a school year. Forty-one schools or 31% of the total population marched in 8 or more parades a school year. Only 2 schools or 7% of the Eastern sector agreed with this number. The greatest number of parades was equally divided between 3 and 4 a year for the schools of the Eastern sector. Six schools or 22% of the Eastern sector showed themselves performing in boy 3 and 4 parades a school year.

Forty-eight schools or 36% of the total population attended one festival or contest a year, while 10 schools or 37% of the Eastern section attended equally 1 and 2 such activities a school year.

Both the total population and the Eastern sector favored two outside programs a school year, with 39 schools or 29% for the total population, and 12 schools or 44% for the Eastern sector.

According to Table 18, the greater percentage of orchestras of both the total population and the Eastern sector showed themselves giving only 2 concerts a school year. Orchestras of 23 schools or 17% of the total

Table 18

Activities - Orchestra*

Type of Performance	Number of Performances Per Year																																			
	0		1		2		3		4		5		6		7		8 or more																			
	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %	Total No.	East %										
Concerts	6	4	3	11	18	13	4	15	23	17	6	22	7	5	1	4	8	6	2	7	5	4	0	0	1	1	0	0	0	0	0	0	0	0		
Assemblies	18	13	5	19	10	7	1	4	16	12	3	11	9	7	1	4	7	5	1	4	1	1	0	0	3	2	3	11	0	0	0	0	4	3	2	7
Other School Programs	8	6	3	11	11	8	1	4	17	13	4	15	14	10	4	15	12	9	3	11	3	2	1	4	1	1	0	0	7	5	0	0	5	4	0	0
Festivals - Contests	18	13	13	48	33	25	3	11	17	13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Out of School Programs	26	19	9	33	15	11	1	4	18	13	2	7	4	3	3	11	2	1	1	4	1	1	0	0	0	0	0	0	0	0	0	0	2	1	0	0

* Of the total population, 66 schools, or 49%, did not have orchestras.

Of the Eastern section, 11 schools, or 40%, did not have orchestras.

population and 6 schools or 22% of the Eastern section gave 2 concerts a year.

A greater percentage within both groups showed themselves equally playing for only one school assembly a year. Orchestras of 18 schools or 13% of the total population and 5 schools or 19% of the Eastern section performed for only one school assembly a year.

Orchestras of 17 schools or 13% of the total population played 2 other school programs a year, while orchestras of 4 schools or 15% of the Eastern sector played 2 and 3 other school programs a school year.

In regard to festivals and contests, the orchestras of 33 schools or 25% of the total population participated in one such activity a school year. The Eastern sector does not show as much participation for its orchestras, with 13 schools or 48% not participating in any festival or contest.

Both groups show the greater percentage of orchestras not participating in out of school programs. Twenty-six schools or 19% of the total population and 9 schools or 33% of the Eastern sector did not participate in any out of school programs.

Table 19 shows that two concerts a year seemed to be the number of concerts most frequently given a school year by vocal groups of both the total population and the Eastern sector. Forty-one schools or 31% of the

Table 19
Activities - Vocal*

Type of Performance	Number of Performances Per Year																																			
	0		1		2		3		4		5		6		7		8 or more																			
	Total	East	Total	East	Total	East	Total	East	Total	East	Total	East	Total	East	Total	East	Total	East																		
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%																		
Concerts	7	5	2	7	6	4	1	4	41	31	14	52	36	27	6	22	12	9	2	7	12	9	0	0	6	4	1	4	1	1	0	0	8	6	0	0
Assemblies	5	4	1	4	12	9	1	4	31	23	9	33	31	23	6	22	26	19	6	22	6	4	1	4	7	5	1	4	0	0	0	0	11	8	1	4
Other School Programs	25	19	7	26	8	6	2	7	27	20	5	19	20	15	3	11	17	13	7	26	6	4	1	4	10	7	1	4	0	0	0	0	16	12	0	0
Festivals - Contests	25	19	7	26	48	36	6	4	39	29	11	41	11	8	2	7	4	3	0	0	0	0	0	0	0	0	0	0	0	0	0	2	1	0	0	
Out of School Programs	21	16	4	15	8	6	1	4	13	10	4	11	24	18	7	26	17	13	5	19	5	4	1	4	5	4	0	0	0	0	0	0	36	27	4	15

* Of the total schools, five did not answer items concerning the vocal program.

Of the Eastern schools, one did not answer items concerning the vocal program.

total population and 14 schools or 52% of the Eastern sector presented 2 concerts a school year by its vocal groups.

Vocal groups of 31 schools or 23% of the total population performed equally for 2 and 3 school assemblies a year, while 9 schools or 33% of the Eastern sector performed for 2 a year.

Vocal groups of 27 schools or 20% of the total population performed in as many as 2 other types of school programs a year. We find as many vocal groups of the Eastern sector performing in no other school programs as perform in 4 a year, with 7 schools or 26% doing each.

In regard to festivals and contests, vocal groups of 48 schools or 36% of the total population took part in one a year. In the Eastern sector we find the vocal groups of 11 schools or 41% participating in 2 such functions a year.

The greatest difference seems to be in the number of out of school programs in which the vocal groups participate. Of the total population, vocal groups of 36 schools or 27% performed in 8 or more such programs a year. The greater number of vocal groups in the Eastern sector participated in only 3 a year. Vocal groups of 7 schools or 26% of the Eastern schools took part in 3 out of school programs a school year.

Table 20
Participation in
Athletic Activities

Type of Athletic Activities	Total		East	
	Yes		Yes	
	No.	%	No.	%
Band plays for all varsity football games.	88	66	21	78
Band plays for home football games only*.	43	22	5	19
Band plays for other athletic games.	83	62	10	37
Participating in sports prevents a student from being a member of musical organizations.	24	18	5	19

*Some bands played an occasional away game.

The noticeable difference between the total population and the schools of the Eastern sector lies in the number of bands that participate in athletic games other than football. Bands of 83 schools or 62% of the total population played for other athletic games, while only 10 bands or 37% of the school bands of the Eastern section played for similar functions.

Table 21
Opinion as to Time Allotment for Musical Activities

Question for Opinion	Total		East	
	Yes		Yes	
	No.	%	No.	%
Do you feel that, taking into consideration the size of your school, and the possibilities of scheduling, the music program is given the time during regular school hours and the consideration it should have?	100	75	22	81

It is of interest to note from Table 21 that in spite of the general complaints that one hears from music educators in regard to scheduling, that in this survey 75% of the persons filling out the questionnaire were satisfied with the scheduling in their system.

One hundred music supervisors or 75% of the total were satisfied with the scheduling. Twenty-two supervisors or 81% of the Eastern supervisors were satisfied with the scheduling in their schools.

Section III

Section III was intended to show the physical conditions under which the various music programs are functioning.

Table 22 shows that there were no principal differences in the physical facilities and equipment of schools of the total population and the schools of the Eastern sector.

The outstanding deficiencies were similar for both groups. More than half the schools of both groups lacked sound proofed rooms, had unsatisfactory accoustics, did not have platforms or risers for the band, did not have complete uniforms for the band, and did not have a suitable radio in the music room.

Section IV

Section IV of the survey was intended to show the

Table 22
Physical Facilities and Equipment

Types of Physical Facilities	Total		East	
	Yes		Yes	
	No.	%	No.	%
Priority at all times of room for music activities	116	87	22	81
Sound proofed room	57	43	7	26
Room is suitable size	90	67	18	67
Room has satisfactory acoustics	60	45	9	33
School supplies stands for school use	129	96	27	100
Supply of music stands satisfactory	125	93	25	93
Risers or platforms for band	57	43	9	33
Risers or platforms for vocal groups	105	78	18	67
Robes or gowns for vocal groups	86	64	15	56
Senior band completely uniformed	126	94	24	89
Junior band completely uniformed*	45	34	6	22
Satisfactory chairs for instrumentalists	114	85	24	89
Suitable record player in music room	107	80	24	89
Suitable piano in music room	118	88	24	89
Suitable radio in music room	53	40	7	26
Adequate blackboard space	97	72	21	78
Adequate bulletin board space	110	82	22	81
Satisfactory lighting in music room	112	84	21	78
Adequate storage space	85	64	19	71

*18 schools of the total population and 7 schools of the eastern representation did not have a junior band.

number and type of music personnel employed by the various school departments of the country.

Table 23

Types of Music Positions

Description of Music Personnel	Total		East	
	Yes		Yes	
	No.	%	No.	%
Single director or supervisor in system.	58	43	14	52
One person does all work in junior and senior high schools.	21	16	2	7
One person does all work in junior and senior high schools and supervises the instrumental work in the grades.	32	24	3	11
Separate vocal and instrumental supervisors.	74	55	14	52
Instrumental supervisors teach all the instruments.	92	69	16	59
Specialist teaches each instrument	22	16	4	15

There seemed to be no appreciable difference in the music personnel of the total population and that of the Eastern sector.

Of interest is the fact that a majority of the schools still rely on the instrumental supervisor to teach all the instruments. In what is supposed to be an age of specialization, only 22 schools or 16% of the total population and only 4 schools or 15% of the Eastern sector offered specialization of instruction on musical instruments.

Table 24

Number of Music Instructors

Number of Instructors		0	1	2	3	4	5 or more
		No. %	No. %	No. %	No. %	No. %	No. %
Full time music teachers in system	Total	0 0	20 15	44 33	32 24	20 15	18 13
	East	0 0	1 4	14 52	8 30	1 4	3 11
Part time instrumental instructors in system.	Total	86 64	33 25	11 8	1 1	2 1	1 1
	East	20 74	4 15	1 4	0 0	1 4	1 4

According to Table 24, the total population and the schools of the Eastern sector seemed to agree on the number of full time music teachers in the system. Forty-four schools or 33% of the total population and 14 schools or 52% of the Eastern sector agreed with 2 full time music teachers in each of the systems.

They also agreed as to the number of part time instrumental instructors in the system, with 86 schools or 64% of the total population and 20 schools or 74% of the Eastern schools having no part time instrumental instructors in their school systems.

Section V

Section V of the survey deals with the financing of the music program, taking into consideration salaries, school board and outside appropriations, student expenditure, and school owned instruments.

Table 25
Annual Appropriations

Amount of Appropriation	School Board				Outside Organizations			
	Total		East		Total		East	
	No.	%	No.	%	No.	%	No.	%
Less than \$500	27	20	5	19	85	63	21	78
\$500 - \$1,000	41	31	9	33	25	19	5	19
\$1,100 - \$1,500	21	16	5	19	7	5	1	4
\$1,600 - \$2,000	18	13	4	15	6	4	0	0
\$2,100 - \$2,500	9	7	0	0	2	1	0	0
\$2,600 - \$3,000	6	4	1	4	2	1	0	0
More than \$3,000	12	9	3	11	7	5	0	0

In regard to the amount of annual appropriations from both the school board and outside organizations, both the schools of the total population and the schools of the Eastern section agreed on the same bracket.

Forty-one schools or 31% of the total population agreed on the \$500 - \$1,000 appropriation from the school board, while 9 schools or 33% of the Eastern schools fell into the same bracket.

As to the amount from outside organizations, the majority of schools fell into the less than \$500 classification. Eighty-five schools or 63% of the total schools and 21 schools or 78% of the Eastern schools fell into this bracket. However, no schools of the

Eastern sector received more than \$1,500 from outside organizations, while 17 schools or 11% of the total population did, with 7 schools or 5% receiving more than \$3,000.

Table 26
Range of Salaries

Salary Brackets	Total		East	
	No.	%	No.	%
\$2,000 - \$2,500	0	0	0	0
\$2,600 - \$3,000	8	6	2	7
\$3,100 - \$3,500	17	13	4	15
\$3,600 - \$4,000	25	19	4	15
\$4,100 - \$4,500	44	33	7	26
\$4,600 - \$5,000	25	19	7	26
\$5,100 - \$5,500	10	7	3	11
\$5,600 - \$6,000	2	1	0	0
More than \$6,000	3	2	0	0

This table clearly indicated that the average salary was the same for the Eastern schools as for the total population. The median clearly fell within the \$4,100 - \$4,500 bracket. The table showed that 44 salaries or 33% of the total group fell in this classification, while 7 salaries or 26% of the Eastern schools go along with this trend.

It seems that although the average is the same, that the maximum salary is higher for the total group, with 5 salaries, or 3%, above \$5,500, while there are no examples of any salaries above that amount in the Eastern sector.

Table 27

Musical Instruments
Owned by the School Department

No. of Instruments	All Instruments				Stringed Instruments Only			
	Total		East		Total		East	
	No.	%	No.	%	No.	%	No.	%
Less than 10	1	1	1	4	74	55	14	52
11 - 20	16	12	5	19	26	19	5	19
21 - 30	27	20	6	22	13	10	2	7
31 - 40	39	29	4	15	12	9	3	11
41 - 50	11	8	1	4	5	4	2	7
51 - 60	8	6	2	7	3	2	0	0
61 - 70	7	5	2	7	1	1	1	4
71 - 80	10	7	3	11	0	0	0	0
81 - 90	3	2	0	0	0	0	0	0
91 - 100	1	1	0	0	0	0	0	0
More than 100	11	8	3	11	0	0	0	0

There was no marked difference in the number of instruments owned by the schools of both the total population and the schools of the Eastern sector.

In general, the schools seemed to be well supplied with band instruments. It is rather an eye opener, however, to note that over half of the schools own less than 10 stringed instruments. Of the total population 74 schools or 55% owned less than 10 stringed instruments, while 14 schools or 52% of the Eastern schools share this distinction.

Table 28
School Board Expenditure

Type of Expenditure	Total		East	
	Yes		Yes	
	No.	%	No.	%
School board appropriates money for uniforms.	68	51	17	63
School board appropriates money for purchase and repair of instruments.	106	79	24	89
School board appropriations are adequate.	77	57	18	67
School board appropriates funds for festival trips.	69	51	18	67

Table 28 would seem to indicate that many school boards still rely on the music department to raise a great deal of the funds necessary to maintain their programs. Of the total population only 68 school boards, or 51%, appropriate money for band uniforms. Seventeen or 63% of the Eastern boards made this appropriation.

One hundred and six boards or 79% of the total population make appropriations for the purchase and

repair of instruments; Twenty-four or 89% of the Eastern school boards made this appropriation.

Seventy-seven supervisors or 57% of the total population considered the board appropriations adequate, while 18 supervisors or 67% of the Eastern representation considered it so.

Only 69 school boards or 51% of the total population appropriated funds for festival contest trips. Of the Eastern section 18 school boards or 67% made appropriations for this purpose.

Table 29
Student Expenditure

Type of Expenditure	Total		East	
	Yes		Yes	
	No.	%	No.	%
Students pay for instrumental lessons.	37	28	5	19
Students pay for use of school instruments.	38	28	4	15

It is of interest to note that the general trend is for the schools to offer free instrumental lessons, as well as offer the use of school instruments free of charge. Of course, in most cases these lessons are given by the instrumental supervisor or the general music supervisor, because it was established in Table 23 and Table 24 that there is very little specialized instruction.

Table 30
Parent Organization

Facts Concerning Parent Organization	Total		East	
	Yes		Yes	
	No.	%	No.	%
Parent organization helps school music organizations.	77	57	15	56
Parent organization helps band only. (Using 77 as total and 15 as the Eastern representation.)	44	57	6	40

Over half of the schools of both the total population and the Eastern sector had parent organizations. Seventy-seven schools, or 57% of the total population, and 15 schools, or 56% of the Eastern schools had support for their music programs from parent organizations. However, of the 77 schools of the total population, 44 schools, or 57% helped the band only. Of the 15 Eastern schools having parent organizations, 6 of them, or 40%, directed their aid toward the band only.

CHAPTER V

SUMMARY AND CONCLUSIONS

The main purpose of this survey was to form a comparison between the music programs of the smaller secondary schools of the East with those of the rest of the country. The following summary and conclusions are formulated from the analysis of the tables and data presented in the preceding chapter.

Summary

The total population and the Eastern sector both favored the following type high schools in the order presented:

1. Four year high school.
2. Three year high school.
3. Combined junior-senior high.
4. Five year high school.

The majority of the schools of the total population appear to favor the 6 period day, while the majority of the Eastern schools have installed the 7 period day.

More than half the schools of the total population and the Eastern sector as well favor combined junior and

senior high for the formation of instrumental groups.

Of all the high schools participating in this survey, only one favored required general music classes, and that was in the tenth grade. One fourth and less of the schools of the total population offered elective general music in the 10th, 11th, and 12th grades. One third and less of the schools of the Eastern states offered elective general music in these higher grades.

Of the schools that did offer general music, the greater number of schools of the total population favored 5 meetings a week in regular school time, while schools of the East favored 2 meetings in regular school time. In regard to vocal activities, the following are the noticeable differences in the programs of schools of the total population and those of the East:

1. While only 15 schools of the total population offered a voice culture course, there was no evidence of this subject in the curriculum of the Eastern schools.
2. More schools of the total population offered boys', girls' and mixed glee clubs than did the schools of the East.
3. The East showed more schools offering a cappella choir and general chorus than those of the total population.

4. The greater number of schools of the total population presenting the various vocal activities most generally favored 5 regular school meetings a week. The only exception was in regard to the voice culture class, where 1 and 2 meetings were favored in regular school time.

5. For the boys', girls' and mixed glee clubs the East favored only 2 meetings a week during school time. However, they did favor 5 regular school meetings for the a cappella choir. The Eastern schools equally favored 1 and 3 meetings a week during school time for the general chorus.

6. The schools of the East showed themselves favoring use of the activity period and after school time for vocal activities more frequently than the schools of the total population.

The following significant factors were established in regard to instrumental activities:

1. The Eastern schools made more of a practice of combining the junior-senior high for instrumental groups than did the schools of the total population.

2. The Eastern schools offered more in regard to instrumental classes than did the schools of the total population.

3. The East also shows a greater percentage of schools in favor of private instrumental instruction.

4. The greater number of schools of the total population favored the bands and orchestras meeting 5 regular school periods a week. The schools of the East favored these groups meeting 2 or 3 regular school periods a week.

5. Both groups favored instrumental classes and small ensembles meeting 1 regular school period a week.

6. Of those schools favoring private instruction in both groups, the greater number advocated one such lesson a week in regular school time.

7. In general, neither the schools of the total population nor schools of the Eastern section showed any strong inclination toward utilizing the activity period or after school time for instrumental activities. Many supervisors naturally added the notation that during the

football season after school time was utilized to a great extent for the purpose of preparing half-time shows.

The Eastern schools showed a greater number offering music appreciation and theory classes than those schools of the total population. Both groups, however, favored these classes meeting 5 regular school periods a week.

There were no outstanding differences in the physical facilities and equipment of schools of the total population and those schools of the Eastern sector. The following were the deficiencies common to both groups:

1. Lack of sound proofed rooms.
2. Unsatisfactory acoustics.
3. No platforms or risers for the band.
4. Incomplete uniforms for the junior band.
5. Lack of a suitable radio for the music room.

The following are concluding factors in regard to band activities:

1. Two concerts a year were most common to the schools of both groups.
2. Both groups showed more school bands playing for 8 or more school assemblies a year.
3. Bands of schools of the total population played for more school programs other than

assemblies than did the schools of the Eastern sector.

4. The school bands of the total population marched in more parades a year than did the school bands of the Eastern states.

5. Bands of schools of the total population favored participation in one festival or contest a year, while the Eastern schools equally favored one or two such appearances.

6. Bands of both groups generally performed for 2 out of school programs a year.

The following are the concluding factors in regard to the orchestral activities:

1. Over half of the schools participating in this study did not have any school orchestras.

2. Of these schools having orchestras, both the total population and the Eastern sector favored 2 concerts a school year.

3. School orchestras of both groups favored playing for only one school assembly a year.

4. Orchestras of schools of the total population favored playing for 2 other school programs a year, while orchestras of the Eastern schools equally favored 2 and 3 a year.

5. The majority of the orchestras of the total

population participated in one festival or contest a year, while the greater number of the Eastern orchestras did not participate in any such events during the year.

6. Both groups showed most of their orchestras not participating in any out of school programs.

The following are the concluding factors in regard to vocal activities:

1. Two concerts a year was the most agreed upon number by both the total population and also the Eastern sector.
2. Two and three school assemblies a year were most commonly agreed upon by the schools of the total population, while the vocal groups of the East generally appeared at two assemblies a year.
3. Vocal groups of schools of the total population favored taking part in 2 other type school programs a year, while the schools of the East equally favored no other school appearances and 4 a year.
4. In regard to festivals or contests, most vocal groups of the total population took part in one such event a year, while the schools of the East generally participated in two.

5. The vocal groups of schools of the total population took part in many more out of school programs than the schools of the Eastern sector.

Participating in sports did not generally prevent a student from being a member of musical organizations.

Bands of the total population played more frequently for athletic games other than football than did the bands of the Eastern schools.

Three fourths of the supervisors filling out the questionnaire were satisfied with the scheduling of their music programs.

A majority of the instrumental supervisors of both the total population and the Eastern sector teach all the instruments, with very little specialized teaching by other instructors.

Two full time music teachers was the number most commonly given by both the schools of the total population and those of the East.

The majority of both the schools of the total population and those of the Eastern states had no part time instrumental instructors in their school systems.

An annual appropriation of \$500 - \$1,000 was most commonly received from the school board by schools of both groups.

As to appropriations from outside organizations,

both groups agreed that less than \$500 was the amount most commonly received.

The median salary received by supervisors of both the total population and the Eastern states was between \$4,100 and \$4,500.

A higher maximum salary was in evidence for the supervisors of the Eastern states.

In general the schools of both groups seemed to be well supplied with band instruments, but over half of the schools of both groups owned less than 10 stringed instruments.

The school departments of both the total population and the East rely a great deal on the music department's supporting its own program financially, especially in regard to the financing of the purchase of uniforms, transportation expenses for festivals, and the purchase and repair of instruments. Over half the schools of both groups have parent organizations to help out with this financing.

The general trend is for the schools to offer free instrumental instruction and free use of school instruments.

Conclusions

The music programs of the smaller secondary schools in the East are on a par with the schools of the total

population in regard to

1. Curriculum offerings.
2. Physical facilities and equipment.
3. School music staff.
4. Finances, including
 - a. salaries
 - b. school board appropriations
 - c. appropriations from outside organizations
 - d. school owned instruments.

As to scheduling, the schools of the total population schedule more meetings of music activities during regular school time than do the schools of the Eastern sector.

It is possible to schedule music for all students desiring it in the smaller secondary schools, and it is possible to schedule almost all of it in regular school time.

CHAPTER VI
SUGGESTIONS FOR FURTHER STUDY

The results and conclusions of this study show that matters are fairly equal in regard to the general topics investigated. However, this proves very little as far as the final product is concerned. By the final product the writer refers to the student himself. What is he actually getting out of this vast program we music educators are always advocating? It does not necessarily follow that the school with the most musical offerings has the best music education program. What is important is how this program is carried out.

Now that one sees that the East is on par with the rest of the nation in regard to curriculum offerings, scheduling, physical facilities, staff and financing, does this mean our music programs are as good as those of the rest of the nation? It would indeed seem worth while to create an instrument or some means to measure the potency and all around effect of the music programs of schools in different sections of the country, to measure in some way what the students are getting out of these music programs. What proportion of the general

student body do the various programs include? Is it just a select few? If so, what can be done to reach the others? If it is worth while for a few, it must also be good for the others. Somehow it must be determined whether the general benefits as expressed by Arthur E. Ward in the very beginning of his book on high school music education are being instilled in the students:^{1/}

Music has taken so definite a hold upon education and has become so thoroughly a part of it that greater difficulty would be encountered in eliminating it from the curriculum than was experienced in introducing it. Almost all of us agree that the study of music in the high school has a definite place if for no other reason than it affects for good the entire life of the individual -- physical, mental and spiritual. This function of music is subtle but unmistakable. Music stimulates exalted thought, encourages a rich emotional life, and arouses a response to other varieties of emotional appeal which otherwise might be lost. Recognizing beauty through this one medium develops the ability to recognize it in other expressions of art. It is this inspirational quality in music that recommends its intense study by adolescent youth.

Is music teaching throughout the nation fulfilling this function? Is music teaching in general inspirational? What are the students actually getting out of the music programs in the public schools today? These are suggested as leading questions for future study.

^{1/} Arthur E. Ward, Music Education for High Schools, American Book Company, New York, 1941, p.1.

APPENDIX I

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APPENDIX II

STATISTICS ON QUESTIONNAIRE RETURN

Statistics on Questionnaire Return

Sector	No. Sent Out	Returns	Percentage
Eastern	49	27	55.1
Southern	61	31	50.8
North Central	63	43	68.2
Northwest	20	8	40.0
Western	9	7	77.8
Southwest	36	18	50.0
Total	238	134	56.3

APPENDIX III

SCHOOLS PARTICIPATING IN THIS SURVEY

Divisions of the Country
Are as Set Up by the
Music Educators National Conference

Eastern Sector

Connecticut

Wallingford

Massachusetts

Adams

Amherst

Dartmouth

Hingham

Shrewsbury

Swampscott

New Hampshire

Claremont

Laconia

New Jersey

Burlington

Dover

Dumont

Hawthorne

North Plainfield

Princeton

New York

Beacon

Fulton

Hudson

Johnstown

Kings Park

Oneida

Pennsylvania

Arnold

Bristol

Columbia

Ellwood City

North Braddock

Yeadon

27 Representatives of the Eastern Sector

49 Questionnaires sent out to this sector

55.1% Return

Southern Sector

Alabama

Auburn
Fairfield
Opelika
Talledega

Florida

Bradenton
Fort Meyers

Georgia

Americus
Dublin
Gainsville
Griffin

Kentucky

Hopkinsville
Madisonville
Middlesborough

Louisiana

Bastrop
Crowley
Houma
Opelousas
Ruston

Mississippi

McComb
Pascagoula
Tupelo

North Carolina

Henderson
Hickory
Sanford

Tennessee

Cleveland
Columbia
Elizabethton
Murfreesboro

Virginia

Suffolk
Waynesboro
Hampton

31 Representatives of this sector

61 Questionnaires sent out to this sector

50.8% Return

North Central Sector

Illinois

Downers Grove
 Maine Township
 Oak Park - River Forest
 Sterling
 Wood River

Nebraska

Beatrice
 Fremont
 Kearney
 Norfolk
 Scottsbluff

Indiana

Bedford
 Crawfordsville
 Goshen
 Indianapolis
 Jeffersonville
 West Lafayette

North Dakota

Jamestown

Ohio

Mount Vernon
 Salem
 Struthers
 University Heights

Iowa

Boone
 Charles City
 Fort Madison
 Oskaloosa

South Dakota

Watertown

Wisconsin

Ashland
 Beaver Dam
 Chippewa Falls
 Marshfield
 Two Rivers

Michigan

Allen Park
 Cadillac
 Grosse Pt. Park
 Ironwood
 Midland
 Niles

Minnesota

Brainerd
 Fergus Falls
 Owatonna
 Red Wing
 Robbinsdale

43 Representatives of this sector

63 Questionnaires sent out to this sector

68.2% Return

Northwest Sector

Idaho

Caldwell
Moscow

Montana

Anaconda

Oregon

Astoria
Bend

Washington

Kennewick
Port Angeles
Pullman

8 Representatives of this sector
20 Questionnaires sent out to this sector
40% Return

Western Sector

California

Anaheim
Chico
Lodi
Petaluma
Salinas
Santa Clara
Newport Harbor

7 Representatives of this sector
9 Questionnaires sent out to this sector
77.8% Return

Southwestern Sector

Arkansas

Helena

Colorado

Fort Collins
Grand Junction

Kansas

Atchison
Dodge City
El Dorado
Independence

Missouri

Maplewood
Mexico
Sikeston

New Mexico

Hobbs
Las Cruces

Oklahoma

El Reno
Midwest City
Seminole

Texas

Gainsville
Highland Park
New Braunfels

18 Representatives of this sector
36 Questionnaires sent out to this sector
50% Return

APPENDIX IV

LETTER AND QUESTIONNAIRE

MARBLEHEAD SENIOR HIGH SCHOOL
MARBLEHEAD, MASS.

April 14, 1952

Dear Music Educator:

I sincerely hope that this study will be of interest to you and that you will find time to help me compile the information that I need.

The title of my thesis is, "A Comparative Study of Secondary School Music Programs in Public Schools of Communities Between 10,000 - 15,000 Population in the United States."

In educational circles it is commonly stated that the music programs in our New England Schools are incomplete and inadequate. Also, the music programs of the schools of certain sections of the country are often held up as examples of the best in the field. It is the intention that this paper show on a comparative basis whether or not this is true. It is not the purpose of this study to compare teaching methods but rather to compare programs from the points of scheduling, curriculum and offerings, financing and staff. It is hoped that this paper will show that communities with the better music programs give a great amount of consideration to the afore mentioned details.

Many school administrators in the smaller high schools of New England claim there is no room in the school curriculum for a regularly scheduled music program of any degree of intensity. Thus, they do not do anything about schedule revision in an attempt to insert music in their regular school schedule nor are appropriations made to carry on a complete music program. It is hoped that this paper shall show what can be done in the smaller high schools and how much emphasis it is possible to place on the music program without interfering with the rest of the school program.

Your interest and cooperation in this study will be most sincerely appreciated. There is a self addressed stamped envelope enclosed for the return of your completed questionnaire.

Very truly yours,

Matthew G. Mazur,

Director of Music,
Marblehead Senior High School
Marblehead, Massachusetts.

A COMPARATIVE STUDY OF SECONDARY SCHOOL MUSIC PROGRAMS IN PUBLIC
SCHOOLS OF COMMUNITIES BETWEEN 10,000 - 15,000 POPULATION IN THE
UNITED STATES

Matthew G. Mazur
Candidate for Ed. M.
School of Education
Boston University

I

GENERAL INFORMATION

Name of Person Filling Out
Questionnaire _____

(Last)

(First)

(Middle)

Address _____

(Street)

(Town)

(State)

Title of Position _____

Name of High School _____

School System: (Check one)

Three year high school _____

Four year high school _____

Combined junior high and
senior high school _____

Number of periods in the regular school day (circle one) 5 6 7 8

Length of regular periods _____ minutes

Length of activity period or home room period if there is one _____ min.

Length of after school rehearsal periods _____ minutes

Total number of pupils in the school taking part in music activities,
including music classes: _____

Number of students in band _____

Number of students in
orchestra _____

Number of students in vocal groups excluding general music classes _____

Does the band and orchestra membership include junior high
students

Yes _____ No _____

II-A (Continued)

SUBJECT or ACTIVITY	REG. SCHOOL PDS.					ACTIVITY PDS.					OUT-OF-SCHOOL PDS.					DIPLOMA	
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	YES	NO
ORCHESTRA - Combined Jr. and Sr.																	
ORCHESTRA - Senior High only																	
SMALL ENSEMBLES																	
STRING CLASSES																	
WOODWIND CLASSES																	
BRASS CLASSES																	
PERCUSSION CLASSES																	
PRIVATE INSTRUMENTAL INSTRUCTION																	
MUSIC APPRECIATION CLASSES																	
THEORY CLASSES																	
OTHER ACTIVITIES																	

II-B

ACTIVITIES

(BAND, ORCHESTRA AND VOCAL GROUPS)

(circle)

BAND plays 0 1 2 3 4 5 6 7 8 or more concerts a school year.BAND plays at 0 1 2 3 4 5 6 7 8 or more assemblies a school year.BAND participates in 0 1 2 3 4 5 6 7 8 or more other school programs during a school year.BAND participates in 0 1 2 3 4 5 6 7 8 or more parades a school year.BAND participates in 0 1 2 3 4 5 6 7 8 or more festivals or contests a school year.BAND participates in 0 1 2 3 4 5 6 7 8 or more other out-of-school programs a school year.ORCHESTRA plays 0 1 2 3 4 5 6 7 8 or more concerts a school year.ORCHESTRA plays at 0 1 2 3 4 5 6 7 8 or more assemblies a school year.ORCHESTRA participates in 0 1 2 3 4 5 6 7 8 or more other school programs during a school year.ORCHESTRA participates in 0 1 2 3 4 5 6 7 8 or more festivals or contests a school year.ORCHESTRA participates in 0 1 2 3 4 5 6 7 8 or more other out-of-school programs a school year.VOCAL GROUPS sing at 0 1 2 3 4 5 6 7 8 or more concerts a school year.VOCAL GROUPS sing at 0 1 2 3 4 5 6 7 8 or more assemblies a school year.VOCAL GROUPS participate in 0 1 2 3 4 5 6 7 8 or more other school programs during a school year.VOCAL GROUPS participate in 0 1 2 3 4 5 6 7 8 or more festivals or contests a school year.VOCAL GROUPS participate in 0 1 2 3 4 5 6 7 8 or more other out-of-school programs a school year.

About how many regularly scheduled rehearsals get cancelled out during a school year because of assemblies or other school matters that may arise?

0 1 2 3 4 5 6 7 8 9 10 or more.

II-B (Continued)

(Check)

BAND plays for all school varsity football games.

YES NO

BAND plays for home football games only.

YES NO BAND plays for school athletic games other than
footballYES NO Does participating in sports prevent a student from
being a member of musical organization such as band,
orchestra, or glee club?YES NO Do you feel that, taking into consideration the size
of your school and the possibilities or scheduling,
the music program is given the time during regular
school hours and the consideration it should have?YES NO

III

PHYSICAL FACILITIES AND EQUIPMENT

(Check)

Does the school have a room on which the music department has priority at all times for classes and rehearsals?

YES ___ NO ___

Is this room sound-proofed?

YES ___ NO ___

Is the room large enough to arrange the groups suitably?

YES ___ NO ___

Is the room accoustically treated so that the musical results are satisfactory as far as accoustics are concerned?

YES ___ NO ___

Does the school supply music stands for school rehearsals and performances?

YES ___ NO ___

Are there enough music stands and are they in generally satisfactory condition?

YES ___ NO ___

Does the band have risers or platforms?

YES ___ NO ___

Does the glee club have risers or platforms?

YES ___ NO ___

Does the glee club have robes or gowns?

YES ___ NO ___

Is the Senior Band completely uniformed?

YES ___ NO ___

Is the Junior Band completely uniformed?

YES ___ NO ___

Are the chairs in the music room satisfactory for instrumentalists?

YES ___ NO ___

Is there a suitable record player in the music room?

YES ___ NO ___

Is there a suitable piano in the music room?

YES ___ NO ___

Is there a suitable radio in the music room?

YES ___ NO ___

Is the music room equipped with adequate blackboard space

YES ___ NO ___

Does the music room have bulletin board space?

YES ___ NO ___

Is the light in the music room satisfactory for school musicians?

YES ___ NO ___

Is there adequate storage space for equipment?

YES ___ NO ___

IV

SCHOOL PROGRAM AND STAFF

How many full time music teachers are there in your music system, excluding part time instrumental instructors?

(Circle) 1 2 3 4 5

How many part time instrumental instructors are there in your school system?

(Circle) 1 2 3 4 5

Is the entire music program in your system, vocal and instrumental, (Check) being supervised by a single director or supervisor?

YES ___ NO ___

In your junior high and high school does the same person do all the music work, including general music classes?

YES ___ NO ___

In your school system does the same person do all the work in the junior high and senior high schools and supervise the instrumental work in the grades as well?

YES ___ NO ___

Does your school system have a vocal supervisor and a separate instrumental supervisor?

YES ___ NO ___

Does the instrumental supervisor or director of music teach all the instruments?

YES ___ NO ___

Are there arrangements for a specialist to teach each instrument?

YES ___ NO ___

Does your community have a parent organization that helps in the support of school music organizations?

YES ___ NO ___

If you have such a parent organization, is its function to solely help the band?

YES ___ NO ___

V

FINANCES

Check the bracket which covers the average annual appropriation to the high school music department by the school board.

- | | |
|-----------------------|------------------------|
| less than \$500 _____ | 2100 - 2500 _____ |
| 500 - 1000 _____ | 2600 - 3000 _____ |
| 1100 - 1500 _____ | more than \$3000 _____ |
| 1600 - 2000 _____ | |

Check the bracket which covers the average annual appropriations from outside organizations for the support of the band.

- | | |
|-----------------------|------------------------|
| less than \$500 _____ | 2100 - 2500 _____ |
| 500 - 1000 _____ | 2600 - 3000 _____ |
| 1100 - 1500 _____ | more than \$3000 _____ |
| 1600 - 2000 _____ | |

Check the salary bracket into which that of the music supervisor falls: (only trends will be written up, not individual salaries.)

- | | |
|---------------------|------------------------|
| \$2000 - 2500 _____ | 4600 - 5000 _____ |
| 2600 - 3000 _____ | 5100 - 5500 _____ |
| 3100 - 3500 _____ | 5600 - 6000 _____ |
| 3600 - 4000 _____ | more than \$6000 _____ |
| 4100 - 4500 _____ | |

Check the bracket which covers the amount of musical instruments owned by your school department:

- | | | | |
|--------------------|---------------|---------------|---------------------|
| less than 10 _____ | 31 - 40 _____ | 61 - 70 _____ | 91 - 100 _____ |
| 11 - 20 _____ | 41 - 50 _____ | 71 - 80 _____ | more than 100 _____ |
| 21 - 30 _____ | 51 - 60 _____ | 81 - 90 _____ | |

Check the bracket which covers the amount of stringed instruments owned by the school department:

- | | | |
|--------------------|---------------|--------------------|
| less than 10 _____ | 31 - 40 _____ | 61 - 70 _____ |
| 11 - 20 _____ | 41 - 50 _____ | more than 70 _____ |
| 21 - 30 _____ | 51 - 60 _____ | |

V (CONTINUED)

(Check)

Do the students pay for their own instrumental lessons? YES ___ NO ___

Do the students have to pay for the use of school instruments? YES ___ NO ___

Does the school board make appropriations to cover the maintenance and purchase of band uniforms? YES ___ NO ___

Does the school board make appropriations to cover the maintenance and purchase of instruments? YES ___ NO ___

Taking into consideration the scope of your music program, the number of pupils taking part in the various activities of your musical organizations, and the part your organizations play in the all important public school public relations program, do you believe that your school department makes adequate financial appropriations to the music department? YES ___ NO ___

Does the school board make appropriations to help cover the expense of festival trips? YES ___ NO ___

Do you desire a copy of the summation of this questionnaire YES ___ NO ___