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Financial support of the instrumental department in the public schools of Massachusetts, population of 3,000 - 11,000

FINANCIAL SUPPORT OF THE INSTRUMENTAL DEPARTMENT IN THE PUBLIC SCHOOLS OF MASSACHUSETTS POPULATION OF 3,000-11,000

A Thesis

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Master of Music

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by

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THESIS APPROVAL

This thesis, written under the supervision of the candidate's Advisory Committee, and approved by its members, has been presented to and accepted by the Graduate Board of the School of Fine and Applied Arts of Boston University in partial fulfillment of the requirements for the degree of MASTER OF MUSIC *with a major in*

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS USED

In 1953, the Massachusetts Department of Education submitted an amendment of the General Law of Public School Education to the Massachusetts Legislature which would elevate music to the status of a required subject in the elementary school. This amendment was approved and became law under Chapter 71 of the General Law. A notification of this law was sent to all Superintendents of Schools which advised them that a minimum of seventy-five minutes per week must be used in the teaching of vocal music to students of the first six grades. The Department of Education also encouraged the teaching of instrumental music in the public school, financed by the school budget. The section of Chapter 71 which insures the teaching of music is Section I which states, in part:

> Such schools shall give instruction and training in orthography, reading, writing, the English language and grammar, geography, arithmetic, drawing, music, the history and Constitution of the United States, the duties of citizenship, physiology and hygiene, good behavior, indoor and outdoor games, and athletic exercise. . . . (4:51)

I. THE PROBLEM

Statement of the problem. The purpose of this study was (1) to determine the amount of money appropriated to

the music department of selected high schools; (2) to investigate the expenditures of these music departments; (3) to determine the amount of equipment owned by these instrumental music departments; and (4) to investigate money-raising campaigns used by the instrumental music departments to supplement the music appropriation.

Importance of the study. Through the efforts of the music educators of Massachusetts and the Massachusetts State Department of Education, music is now one of the required subjects that must be taught in the elementary schools of Massachusetts. This law, however, only concerns itself with the teaching of vocal music and does not include the teaching of instrumental music in the public schools. Even though the teaching of instrumental music did not appear in this law, the Department of Education strongly recommended that every city and town in Massachusetts offer and give financial support to an instrumental music program. Many small towns in Massachusetts do not give the instrumental music program adequate funds to function properly, and it is this problem which makes this study important. In this study an attempt was made to determine whether or not the selected music departments offered instrumental music instruction, and to what degree financial support was given to these departments.

II. DEFINITION OF TERMS

General school budget. The amount of public funds appropriated by the School Board and approved by the Town Finance Board which is used to finance the public school. This budget must make provisions for sufficient funds to meet all expenses incurred in the operation of the public schools for one school year.

Music appropriation. The amount of public funds provided for in the general school budget which is to be used for the expenditures of the music department.

Supplementary funds. Money other than that obtained in the music appropriation. These funds may be collected from other sources, such as, donations, concerts, and money-raising campaigns.

III. SOURCES OF DATA

The data used in this study were obtained by tabulating the results indicated on the questionnaire returned by music educators of selected towns in Massachusetts. For the first time, the results of the tabulated data made possible a comparison regarding the responsibilities of the school board with respect to financial support accorded to an instrumental music program in the public schools.

Method of selecting the areas of investigation. To determine the areas of investigation, the study was divided into two sections: (1) to determine, by means of research of text-books and related studies, the responsibilities of the school board in regard to the support of the instrumental music department in the public schools, and (2) to determine, by conferences with faculty advisors, other areas of investigation important to this study.

Areas of investigation. In order to determine the areas of investigation, a list of ideal conditions for the support of the instrumental department was compiled. It was then agreed that a questionnaire was to be used to investigate whether or not the instrumental department of the selected schools surveyed possessed these ideal conditions, and if so, to what degree. The areas of investigation were as follows: (1) the amount of money appropriated to the music department for the support of an instrumental music program, (2) the amount of the expenditures of the selected music departments, (3) what money-raising campaigns were being employed, if any, by the selected schools to supplement the music appropriation, and (4) the number and variety of school instruments owned by the instrumental music department.

The questionnaire. The questionnaire was designed to obtain data regarding (1) the degree of financial support given the instrumental music department of the selected towns in this study, (2) the amount of the expenditures of the music department, (3) the distribution of instruments owned by these departments, and (4) the use of supplementary funds to aid in the financing of these instrumental music departments. This questionnaire, consisting of eleven questions, was then sent to the towns selected for this study.

Method used in selecting towns to be surveyed. The survey was limited to the State of Massachusetts. A list of towns with their populations was compiled; the towns with a population ranging from three thousand to eleven thousand were selected. A special specification was maintained, however; the surveyed towns had to maintain and operate their own high school.

Since towns with a population over eleven thousand generally had a well-established music department and were closely associated with one or more large cities, they were eliminated. The purpose of eliminating towns with a population of less than three thousand was because they did not maintain a high school or have an instrumental music department.

Questionnaire returns. Ninety-five towns were selected to take part in this study and were sent the questionnaire which was to be filled out and returned. The first set of questionnaires resulted in only twelve being returned. A second set of questionnaires was sent with a letter of explanation, and this increased the number of the returns to twenty-five. The third and final copy of the questionnaire was sent with another follow-up letter, and this increased the total number to fifty-one returns, or fifty-four per cent of the towns surveyed. It is on this percentage that this study is based.

IV. ORGANIZATION OF THE REMAINDER OF THE STUDY

The remainder of this study will be presented as follows: Chapter II will contain an historical background of instrumental music in the public schools in the United States, and a review of related studies; Chapter III will indicate the results of the questionnaires submitted by the respondees regarding conditions in their instrumental music department; and Chapter IV will contain the summary, conclusions, and recommendations.

CHAPTER II

THE HISTORICAL BACKGROUND OF INSTRUMENTAL MUSIC IN THE PUBLIC SCHOOLS

Since its introduction into the curriculum of the public schools, instrumental music has received limited financial support. Unlike vocal music, of which many traces are found in the culture of the early colonists, instrumental music was not developed. It was not until the end of the eighteenth century, with the rise of such cities as New Orleans, Charleston, Baltimore, Philadelphia, New York, and Boston, that conditions gradually changed. Increased immigration, the growth and development of trade, together with the influx of new wealth and industries, inevitably created an atmosphere in which the art of music could more readily flourish. (6:2)

In the latter half of the nineteenth century, music, which was almost entirely vocal and which was limited principally to church usage, began to expand into immeasurable channels. There were numerous opportunities to hear "the masterpieces" and, as a result, a new interest in instrumental music was born. However, despite this new interest in music, the schools were slow to adopt instrumental music as a subject in the school curriculum.

Lack of precedent for instrumental music. To complicate matters even more, instrumental music in public education had no precedents, either in this country or in Europe. The musicians of this country were not trained for this type of teaching, and the professional educators could not visualize its possibilities and benefits.

Growth of instrumental music in public schools. It was not until the late 1800's that traces of instrumental music could be found in public school education. According to Prescott and Chidester, the first band was formed at the Boston Trade School in 1858 and was known as the Trade School Band of Boston Harbor. (9:6-7) In Birge's book, History of Public School Music (2:175), the first orchestra was formed in Richmond, Indiana, by Will Earhart in 1898. From this time on, many traces of instrumental music could be found in places like: (1) Wichita, Kansas, in 1896; (2) New London, Connecticut, in 1896; and (3) Hartford, Connecticut, in 1898. (6:11)

Class instruction. The class instruction movement, which originated in England, made possible the expansion of instrumental music in the public schools. Prior to the twentieth century, the growth of the instrumental music department depended almost entirely upon the private lessons given to students outside of school. The absence of

a satisfactory instrumental music program in the public schools created a serious problem in small communities which did not have a sufficient number of private teachers to handle all the instrumental instruction required. In 1909, Charles Farnsworth, while touring England, wrote a report called the "Maidstone Movement" which reads as follows:

> I heard a concert given by the school orchestras in and about London in Alexandria Palace, where fourteen hundred and fifty youthful instrumentalists took part. It is astonishing to see what can be done under these conditions. The idea of teaching the violin in classes strikes one at first as almost impossible, but here is a movement where just this thing is done, not in school time, but outside, yet under the direction of the school authorities. (6:16)

Class instruction in instrumental music in the United States. In the beginning of the twentieth century, Albert G. Mitchell, Music Supervisor of Boston, heard about the "Maidstone Movement" of teaching a given instrument in classes. In 1910, he sailed to England to investigate the system to determine its possible acceptance into the school music program of Boston. Convinced of the pedagogical possibility, Mitchell returned to Boston in 1911 and organized the first instrumental class in the public schools in this country. This class did not meet with outstanding success, but it did succeed in establishing the movement of instrumental class instruction for others to experiment and develop. In the Midwest, Manin and Giddings employed the

finest performing musicians to teach these classes, but like Mitchell, the program did not achieve marked success. Manin and Giddings then employed reputable teachers, musicians who were not necessarily symphony performers, and this method met with better success.

Interest in music was stimulated gradually, and the public became aware of the beauty and importance of music. This interest carried over into the public schools, and class instruction in violin, trumpet, clarinet, saxophone, and other instruments of the band and orchestra increased. The results of these classes led to the formation of orchestras and bands. Colleges and universities were also responsible for the growth of instrumental music.

Colleges and universities. With the growth of the band and orchestra movement, there grew a demand for a new type of teacher--one who could give instructions on all instruments of the band and orchestra, and one who possessed a considerable degree of executive leadership. In 1908, Professor McWhood of Columbia University found, in a survey of music in colleges, that only sixteen colleges recognized music for entrance credit and that thirty-eight accepted it as a part of the elective for the Bachelor of Arts degree. In a similar survey, conducted by the National Research Council of the Music Supervisors National Conference (1929),

it was discovered that, of the 594 colleges reporting, 465 offered courses for the training of supervisor of music. Colleges, universities, and conservatories recognized the need for a specialized course of instruction to train a new and different type of supervisor; thus, the National Association of Schools of Music was formed with the intent to establish and standardize a curriculum to meet this need.

By 1915, the essential outline of instrumental instruction, as it is practiced in the schools today, had appeared. Class instruction was offered on the instruments of the band and orchestra. Colleges were offering special courses for the training of teachers in instrumental music. In some cities, a department of instrumental music was organized with a special supervisor in charge. An additional stimulating factor was needed to develop a broader music program to meet the advancement made by the colleges and improved public performances. Such a stimulant appeared with the appearance of the music contest movement.

The contest movement. The music contest movement, more than any other factor, publicized and enlisted public support in behalf of instrumental music. Various colleges and universities supported and encouraged the music contest movement. In 1926, the National School Band Association was formed; later, the name was changed to the Band and Orchestra Association.

At the 1928 National Music Educators Conference, the Committee on Instrumental Affairs undertook the organization of a national band contest, with individual state contests serving as qualifying centers for the national contest. An interest in orchestral music was also heightened by the contest movement.

In 1929, at Mason City, Iowa, the first national school orchestra contest was held with fourteen schools participating. By 1933, the Band and Orchestra Association became affiliated with the Music Educators National Conference, which assumed the entire responsibility for the regional-national competitions.

Music Educators National Conference. Since the formation of the Music Educators National Conference, the standards of music in schools have continued to advance. Many committees have been formed to guide music along lines that have increased educational values. The following list is an example of some of the activities that the Music Educators National Conference and its committees have performed to promote instrumental music in the public schools: (7:21)

(1) The development of state and national contests for bands, orchestras, soloists, and ensembles.

(2) Organization of the National School Band Association and the National School Orchestra Association.

(3) Establishment of a standard symphonic band instrumentation.

(4) Co-operation with publishers in providing suitable material for school orchestras, bands, and small ensembles.

(5) Improvement of methods of conducting and judging contests.

(6) Publication and distribution of bulletins and reports.

(7) Stimulation of the organization of piano classes.

(8) Definition of aims and objectives of instrumental music.

(9) Promotion of all-city, all-country, and all-state festivals.

(10) Inauguration of the publication of full scores for bands.

(11) Establishment of a graded list of material for school bands, orchestras, and small ensembles.

With the advancement of instrumental music in the public schools, the educator became cognizant of the need for an operative sphere which would protect all concerned--such a protective was the Child's Bill of Rights.

Child's Bill of Rights in music instruction. As the teaching of instrumental music became a part of the school curriculum, music educators felt a need for a Bill of Rights to safeguard its position in the curriculum. A special committee was formed at the Music Educators National Convention to compile a Bill of Rights that could be used by all music educators.

This special committee became impressed with the "Child's Bill of Rights" adopted by the General Assembly of the United Nations. This bill recognized the equal and inalienable rights of all members of the human family to be the foundation of freedom, justice, and peace in the world. The following articles, taken from the United Nation's Bill of Rights, were used by the committee as a prelude:

> Article XXVI: Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms.
> Article XXVII: Everyone has the right to participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancements and its benefits. (5:298)

The committee, using these articles as a guide, then set out to create a Bill of Rights that could be used by music educators. The results of this committee were the following Bill of Rights, which was accepted by the Music Educators National Conference.

THE CHILD'S BILL OF RIGHTS IN MUSIC

I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.

V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI

> Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

With the adoption of The Child's Bill of Rights in Music and other amendments by the members of the Music Educators National Conference, administrators were given the needed support to allocate financial assistance to the school music program.

Support of the instrumental music department. If the rights of the students studying instrumental music are to be respected, it is the responsibility of all music educators to see that the principles of the Child's Bill of Rights are followed in the public schools. In order to make this Bill of Rights a reality, school administrators must share some of the responsibilities by providing sufficient funds to operate properly the music department. The music director should be given an adequate budget to cover all phases of music education. (6:19)

Equipment. The school must assume the responsibility of providing a reasonable supply of instruments. The instruments usually are available to pupils on a rental basis, although some schools provide instruments on loan without

charge. These instruments should be of good quality, and any instrument of a lesser quality should be considered a poor investment from the standpoint of durability, replacement, and upkeep. (6:166)

Text-books and instruction books. Text-books or state printed books should be provided from the general school budget. Instrumental method books, band, chorus, and orchestral music should also be provided by the music budget, and if not, provisions must be made for the inclusion of such items.

Supplies. The smaller items of equipment, which usually include strings, ligatures, reeds, staff liners, drum pads, small percussion articles, music paper, phonograph records, printed forms, rhythm band instruments, and repairs, should be included in the annual music budget.

Basic equipment and expenses. Music equipment for new buildings and replacements of major items would be adjudged basic equipment as well as the following: (1) a scientifically planned music room, (2) pianos, (3) practice rooms, (4) risers, (5) band rehearsal room, (6) chorus rehearsal room, (7) equipment and uniform lockers, (8) music storage space, (9) chairs, (10) music stands, and (11) transportation. (6:24-25)

Summary. An investigation of the historical background of instrumental music was made: (1) to study how instrumental music became part of the school curriculum, and (2) to determine the responsibilities of the school board as regards the financing of the instrumental music department

Prior to the 1800's, instrumental music failed to gain any significant consideration in public or private schools in America, since the task of building a home in the wilderness, the isolation of one community from another, and the excessive preoccupation with exploitation of economic resources left no time or desire for the enjoyment of the arts. It was not until the early nineteenth century, with the growth of metropolitan centers and consequent concentration of wealth and population, that this nation, which had previously been indifferent to music, beckoned to hear and participate in music.

The new attitude towards music enabled music educators to introduce instrumental music in the public school. Educators, like Mitchell, Earhart, Manin, and Giddings, were confronted with many problems, some of which were: (1) untrained instrumental teachers, (2) no precedent for instrumental music in the public school, (3) the force of the classical tradition in the choice of subjects, and (4) lack of a co-ordinating and guiding agency. After World

War I, the tempo of instrumental music increased because: (1) class instruction on the instruments of the band and orchestra had proved successful, (2) colleges and universities established courses of study to prepare the instrumental teacher, (3) the school board gradually assumed financial responsibility of the school orchestra and band which had developed on their own accord, and (4) classical tradition in the choice of subject matter weakened.

Other factors which helped to promote instrumental music in the public schools were: (1) the contest movement which publicized, stimulated, and standardized the instrumental music program, (2) the organization of the National High School Orchestra, and (3) the Committee of Instrumental Affairs of the Music Educators National Conference.

There have been other investigations devoted to the rise of financial support to the music program in the public schools--a survey of these studies follows.

Review of related studies. An investigation was made to ascertain if any previous studies, similar to this subject, the support of the instrumental music department in the public schools, had ever been made. This investigation centered chiefly around the works of William Larson's bibliography, "Extracts of Theses" which appeared in the Music Educators Journal, 1953-56, and Larson's Bibliography of

Research Studies. The investigation of the Music Educators Journal proved fruitless, but the investigation of Larson's Bibliography of Research Studies produced a study written by Richard Sunderland, which dealt with the problem of the sources of financial support and expenditures for twenty-three high schools with an enrollment of one thousand or more in the southern and central regions of Ohio.

Outside of this source of information, little could be found. In his thesis, Sunderland stated:

> An investigation of previous studies of the financial status of high school bands revealed that, with one exception, little information was readily available on the subject. In an unpublished Master's thesis written in 1951, Truman N. Eberly thoroughly investigated the financial situation of instrumental music departments in high schools. (21:4)

Data used in the writing of the thesis by Richard Sunderland were obtained by personal interviews and a prepared questionnaire. All data were collected in this manner, and the general objective of the questionnaire was to gain information concerning sources of income and the amount of expenditures for high school bands.

Sunderland used a questionnaire to help him ascertain the specific amount of money obtained from all sources used to support the high school band and to determine the amount of money expended for instruments, music, repairs, transportation, festival fees, and the purchase of other miscellaneous equipment, such as, music stands, hat lights, marching

band props, etc. Sunderland also investigated the policies used in the purchase of band uniforms and the sources of the money expended for these uniforms. The last item he investigated was whether or not the band operated on a fixed Board of Education budget and to what extent the music department shared from the gate receipts of athletic events.

It was found that the major sources of income, contributing to the support of the instrumental music department, came from the following, which are listed in the order of their contributions: (1) concerts and shows, (2) band boosters, (3) athletic events, and (4) Board of Education. The percentage of the total amount of money used for the support of the twenty-three schools in this study was as follows: 26.1 per cent came from concerts and shows, 19.9 per cent from band boosters, 18.2 per cent from athletic events, and 17.7 per cent from the Board of Education.

The results of Sunderland's investigation show that the Board of Education ranked last in the order of support of the instrumental music department. If instrumental music was an accepted course in the school curriculum, the Board of Education should have been the leading agency for its support.

The principal expenditures listed for the twenty-three bands in this study, according to percentage of the

total amount expended, were: (1) uniforms, 31.7 per cent; (2) instrument purchase, 19.8 per cent; (3) transportation, 17.9 per cent; (4) repair and overhaul, 11.2 per cent; (5) miscellaneous equipment, 8.9 per cent; (6) music, 7.7 per cent; (7) insurance, 1.1 per cent; and (8) fees, .7 per cent.

The Board of Education provided the largest expenditures for the purchase of music, instruments, instrument repairs and overhaul, and insurance. For instrument purchase, the Board of Education provided 47.5 per cent of the total expenditure for 83 per cent of the bands in this study. For music, the Board of Education provided 51.2 per cent of the total expenditure for 73.9 per cent of the bands surveyed, and 46.9 per cent of the total expenditures for repair and overhaul for 61 per cent of the bands surveyed.

The expenditures for transportation came primarily from athletic events. The main factor, contributing to this situation, was that most of the major transportation expenditures for high school bands came as a result of trips to perform at athletic events. The athletic events proved to be one of the principal sources of income for the bands in this survey, and almost 50 per cent of the bands surveyed received an amount of money which was determined by a definite formula each year.

With the conclusion of the background material, there follows an investigation into the financial support of the instrumental music department in the public schools of Massachusetts having a population of three thousand to eleven thousand.

CHAPTER III

RESULTS OF THE QUESTIONNAIRE

The questionnaire method was used to investigate the selected practices of financing the instrumental music departments in the public schools. The questionnaire was designed to reveal: (1) the amount of money appropriated to conduct the music department, and (2) if this appropriation was adequate.

The survey indicated that the amount of money appropriated by the school boards for education, in the schools surveyed, varied from $140,000 to $900,600. The average school budget appropriated by these school boards was found to be $366,037.

I. MUSIC APPROPRIATION

The survey further indicated that the amount of money appropriated for the music departments surveyed varied from $300 to $7,750. The average appropriation to these music departments was found to be $1,287. These figures indicate that, for every dollar spent for education, only 2.84 cents was used for the teaching of music.

Figure 1 indicates that 42 per cent of the music departments surveyed received an annual appropriation, while 58 per cent of the music departments did not receive an annual appropriation.

FIGURE 1

PERCENTAGE OF THE MUSIC DEPARTMENTS SURVEYED THAT DID OR DID NOT RECEIVE AN ANNUAL MUSIC APPROPRIATION

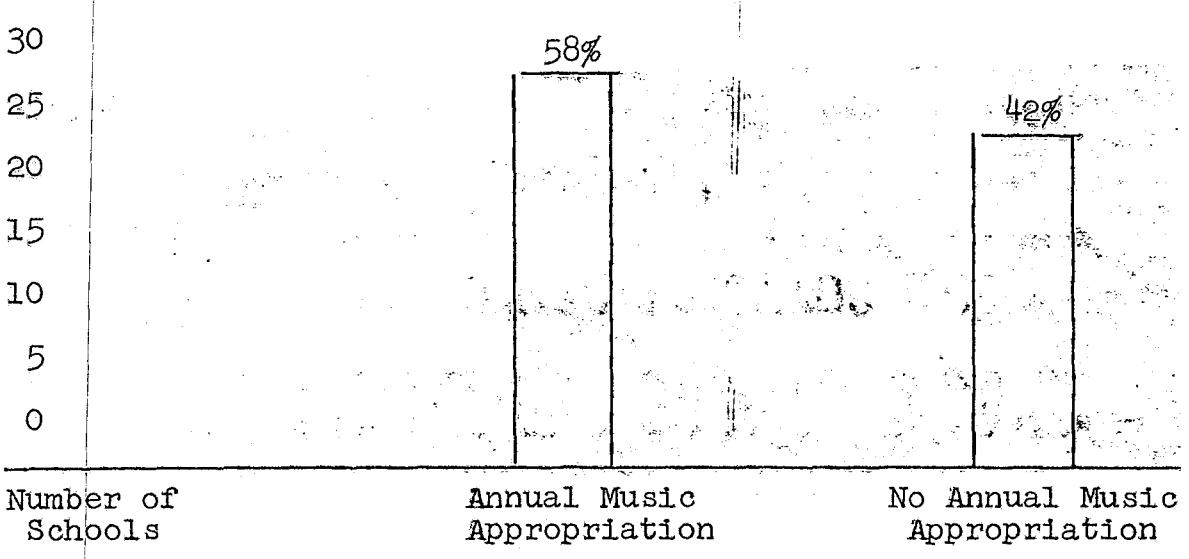
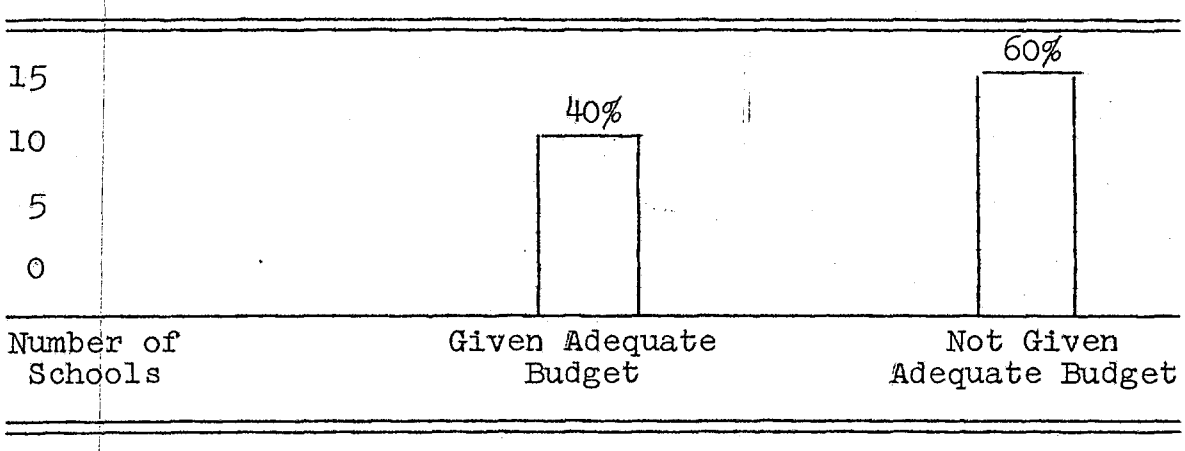


Figure 2 indicates that, of the 58 per cent of the music departments that did receive an annual appropriation, 40 per cent received an adequate appropriation, while 60 per cent did not receive an adequate appropriation.

FIGURE 2

PERCENTAGE OF THE SCHOOLS THAT DID RECEIVE AN ANNUAL BUDGET AS BEING ADEQUATE OR INADEQUATE



After having determined the percentage of appropriation, an investigation was made to educe how this money was spent.

II. EXPENDITURES OF THE MUSIC DEPARTMENT

An attempt was made to have the music educators, who participated in this study, itemize the expenditures of their music departments. The majority of the respondees, however, did not itemize the expenditures of their music department. It was impossible, therefore, to present valid data relative to the percentage of the music budget used for vocal music, instrumental music, instrument purchase, repairs, transportation, festival fees, and miscellaneous expenses.

Instrumental teacher's salary. Figure 3 indicates the results of the study conducted, which pertains to the source of the instrumental music teacher's salary. An analysis of this information is as follows:

(1) Seventy-two per cent of the respondees indicated that the school board paid the entire salary of the instrumental music teacher.

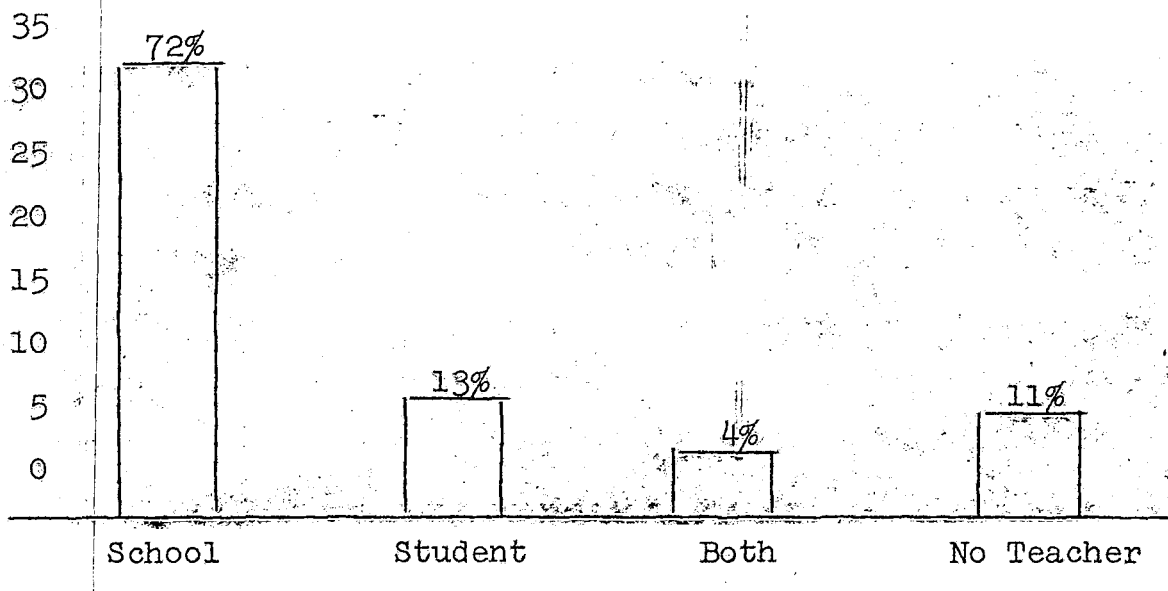
(2) Thirteen per cent of the respondees indicated that the students paid the instrumental music teacher's salary.

(3) Two per cent of the respondees indicated that instruction was offered to its students, and that the instrumental music teacher's salary was paid, in part, by the school board and by the students.

(4) Eleven per cent of the respondees indicated that they did not employ an instrumental instructor, and as a result, those pupils who wanted to study music were obligated to arrange for their own lessons.

FIGURE 3

INSTRUMENTAL MUSIC TEACHER'S SALARY



Types of instrumental music instruction offered. Figure 4 indicates the results of the study which is related to the different types of lessons offered to the students in the selected public schools used in this study. An analysis of this information is as follows:

(1) Five per cent of the respondees indicated that private instruction was the only type of lesson offered to the students.

(2) Thirty-five per cent of the respondees indicated that class instruction was the only type of lesson offered.

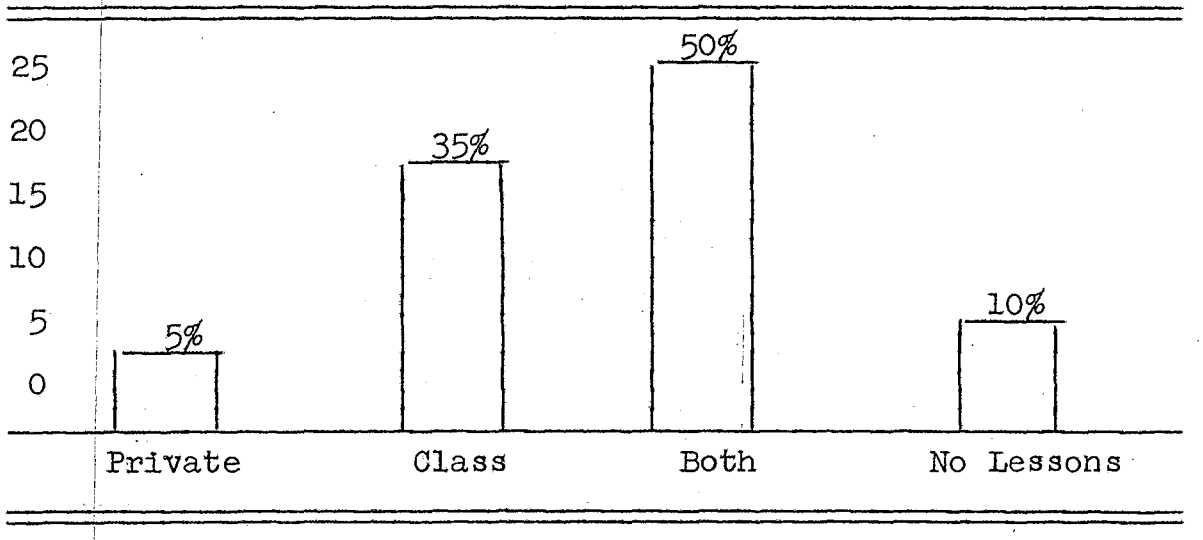
(3) Fifty per cent of the respondees indicated that a combination of private and class instruction was offered

to the students: (a) class instruction was given to students studying the more usual instruments; (b) private instruction was offered to students who had difficulty scheduling lessons with a school-sponsored class.

(4) Ten per cent of the respondees indicated that no instrumental instruction of any type was offered to their students.

FIGURE 4

TYPE OF LESSONS OFFERED



Instrument and uniform purchase. The music educators, who participated in this study, were asked to indicate the method used in purchasing instruments and uniforms. Figure 5 indicates that:

(1) Thirty per cent of the respondees indicated that instruments and uniforms were purchased through the instrumental music budget.

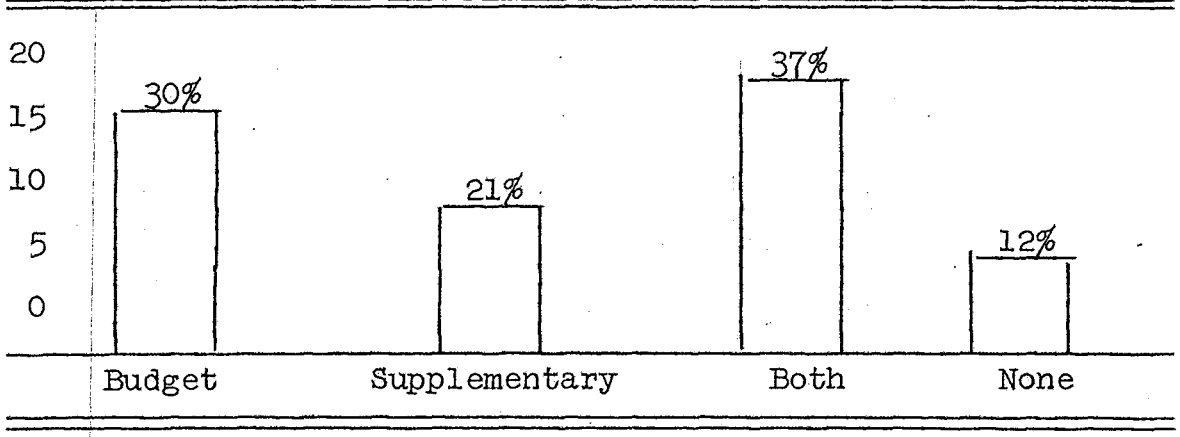
(2) Twenty-one per cent of the respondees indicated that instruments and uniforms were purchased through supplementary funds.

(3) Thirty-seven per cent of the respondees indicated that both budget and supplementary funds were needed to purchase instruments and uniforms.

(4) Twelve per cent of the respondees indicated that they did not maintain an instrumental department in their school and, therefore, had no need to purchase instruments and uniforms.

FIGURE 5

INSTRUMENT AND UNIFORM PURCHASE



Long range purchasing program. The last item relating to expenditures of the music department deals with the procedures used by music educators in purchasing instruments and equipment. It was important to know if the appropriations granted were used to fulfill the needs of a long range

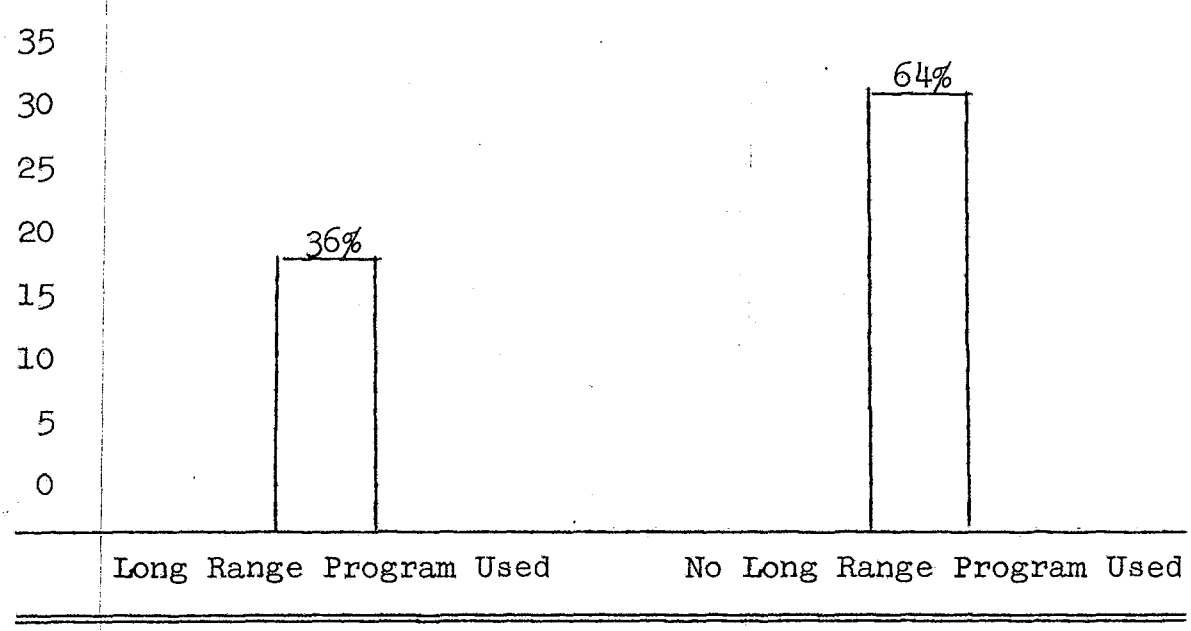
program, or if the funds were used with no definite plan to supplement instruments and equipment already owned by the schools. Figure 6 indicates that:

(1) Thirty-six per cent of the respondees indicated that a planned long range program was used to purchase instruments and uniforms.

(2) Sixty-four per cent of the respondees indicated that they did not use a long range program in the purchase of school-owned instruments.

FIGURE 6

LONG RANGE PROGRAM USED FOR THE PURCHASE OF UNIFORMS AND INSTRUMENTS



The following analysis will show the number of students using music instruments and the distribution of private and school-owned instruments.

III. EQUIPMENT OWNED BY THE MUSIC DEPARTMENT

It is the purpose of this section to investigate the number of instruments owned by the instrumental music department. To do this, each music director who participated check-marked a list of instruments which appeared in the questionnaire.

Number of students studying instrumental music. Approximately 5,575 students, male and female, are now studying a band or orchestral instrument in the towns surveyed. This figure does not include the number of students who are studying piano, accordian, or guitar. Of the number studying band or orchestral instruments, only 1,430 are using school instruments. The remaining 4,145 students must use instruments which they have rented or purchased. An analysis of the distribution of the instruments indicated that school-owned instruments were grouped into three categories: (1) the larger brass and woodwind instruments, (2) the string instruments, and (3) the percussion instruments.

Distribution of instruments. An investigation of the data received from the respondees indicated: (1) the number of students studying the various instruments of the band and orchestra, (2) the number of students using school instruments, and (3) the number of students using private or rented instruments. The following is an analysis of the distribution of instruments:

(1) Piccolo. Twenty-three students: (a) fifteen used school instruments; (b) eight used private or rented instruments.

(2) Flute. One hundred and seventy students: (a) thirty used school instruments; (b) one hundred and forty used private or rented instruments.

(3) B-flat clarinet. Nine hundred and forty-nine students: (a) ninety-eight used school instruments; (b) eight hundred and fifty-one used private or rented instruments.

(4) Alto clarinet. Twenty-six students: (a) twelve used school instruments; (b) fourteen used private or rented instruments.

(5) Bass clarinet. Twenty-one students: (a) twelve used school instruments; (b) nine used private or rented instruments.

(6) Oboe. Twenty-seven students: (a) nineteen used school instruments; (b) eight used private or rented instruments.

(7) English horn. Four students: (a) one used a school instrument; (b) three used private or rented instruments.

(8) Bassoon. Twelve students: (a) seven used school instruments; (b) five used private or rented instruments.

(9) E-flat alto saxophone. One hundred and ninety-six students: (a) twenty-two used school instruments; (b) one hundred and seventy-four used private or rented instruments.

(10) B-flat tenor saxophone. Sixty-three students: (a) twenty-six used school instruments; (b) thirty-seven used private or rented instruments.

(11) E-flat baritone saxophone. Thirty students: (a) eighteen used school instruments; (b) twelve used private or rented instruments.

(12) Trumpet. Eight hundred and forty-three students: (a) forty-two students used school instruments; (b) eight hundred and one used private or rented instruments.

(13) Cornet. One hundred and forty-three students: (a) twenty-one used school instruments; (b) one hundred and thirty-two used private or rented instruments.

(14) Alto horn. Sixty-seven students: (a) fifty-seven used school instruments; (b) ten used private or rented instruments.

(15) Mellophone. Forty-five students: (a) thirty students used school instruments; (b) sixteen used private or rented instruments.

(16) French horn. Sixty-seven students: (a) fifty-one students used school instruments; (b) sixteen used private or rented instruments.

(17) Baritone horn. One hundred and nineteen students: (a) seventy-seven students used school instruments; (b) forty-two used private or rented instruments.

(18) Trombone. Two hundred and sixteen students: (a) seventy used school instruments; (b) one hundred and forty-six used private or rented instruments.

(19) Bass trombone. Nine students: (a) six students used school instruments; (b) three used private or rented instruments.

(20) Bass. One hundred and nineteen students: (a) eighty students used school instruments; (b) thirty-nine used private or rented instruments.

(21) Violin. Two hundred and ninety-five students: (a) one hundred and forty-three students used school instruments; (b) one hundred and fifty-two used private or rented instruments.

(22) Viola. Forty-five students: (a) thirty-three students used school instruments; (b) twelve used private or rented instruments.

(23) Cello. Ninety-three students: (a) eighty-three students used school instruments; (b) ten used private or rented instruments.

(24) String bass. Forty-eight students: (a) forty-six students used school instruments; (b) two used private or rented instruments.

(25) Snare drum. Two hundred and sixty-five students: (a) two hundred and two students used school instruments; (b) fifty-five used private or rented instruments.

(26) Bass drum. Ninety students: (a) eighty-three students used school instruments; (b) seven used private or rented instruments.

(27) Timpani. Twenty-seven students: (a) twenty-five used school instruments; (b) two used private or rented instruments.

(28) Cymbal. Seventy-one students: (a) sixty-nine students used school instruments; (b) three used private or rented instruments.

(29) Bells. Fifty-two students: (a) forty-four students used school instruments; (b) eight used private or rented instruments.

(30) Harp. No harps.

Analysis of the distribution of instruments. The above list and Figure 7 enable a comparison to be made between the number of instruments owned by the school and the number of instruments rented or owned by the students. This list further presents an opportunity to the reader to determine if the school board is meeting its responsibilities in providing an adequate supply of instruments for student use.

A study of Figure 7 also shows that the instrumental music department is not given an adequate supply of instruments. Further analysis indicates that, with the exception of the piccolo, alto clarinet, bass clarinet, oboe, bassoon, baritone saxophone, alto horn, mellophone, French horn, baritone horn, bass, viola, cello, string bass, and the percussion instruments, the students rent or own the majority of the instruments used by the instrumental music department.

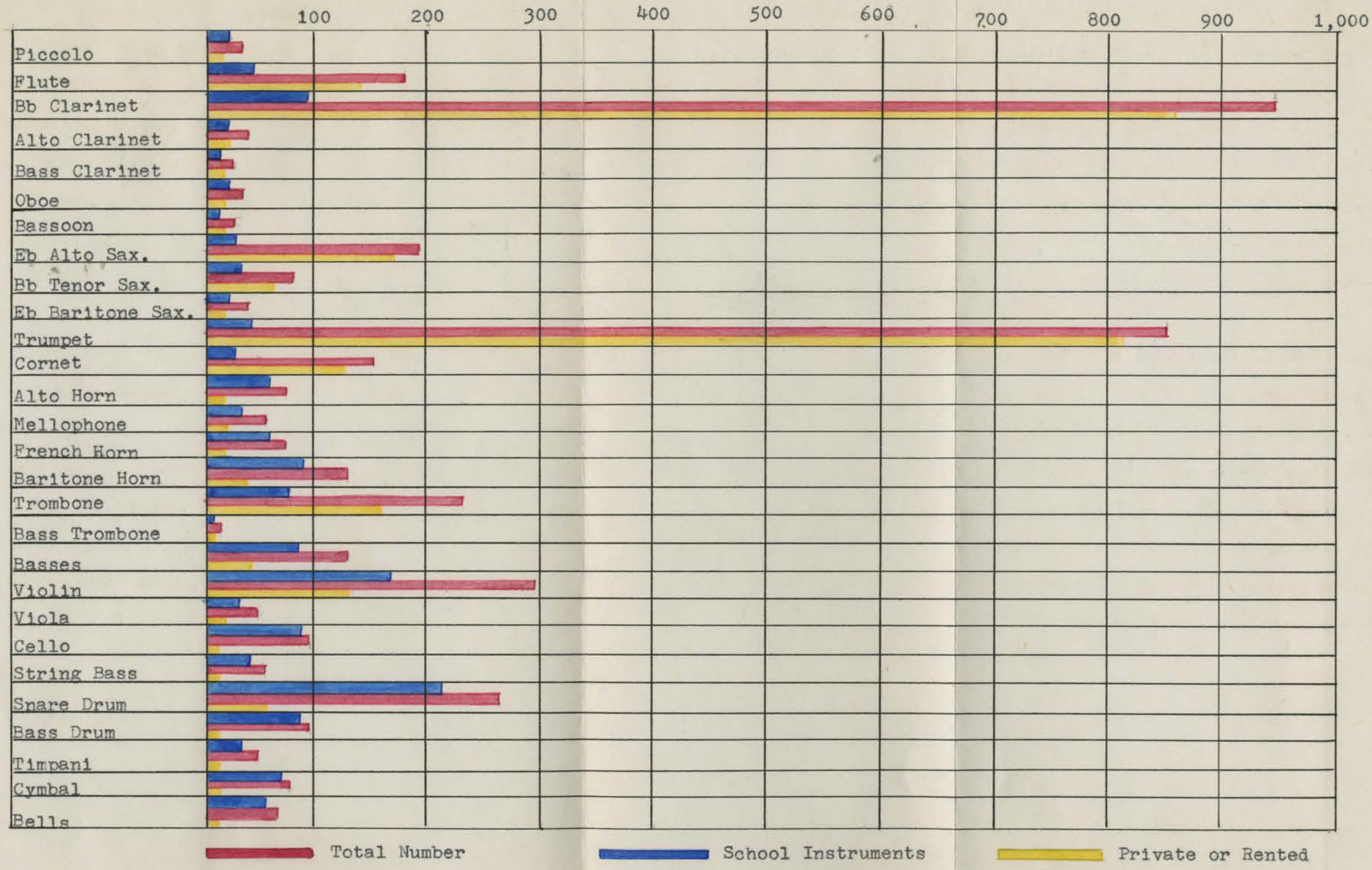


FIGURE 7

DISTRIBUTION OF INSTRUMENTS

Along with the financial support allocated by the School Board, some music departments augmented their finances by supplementary funds. There follows a survey of the methods used and the percentage of schools employing this method of building their instrumental music program.

IV. SUPPLEMENTARY FUNDS

The final area of investigation was designed to determine if money-raising campaigns were used by the selected instrumental music departments to supplement the music budget. Figure 8 indicates that:

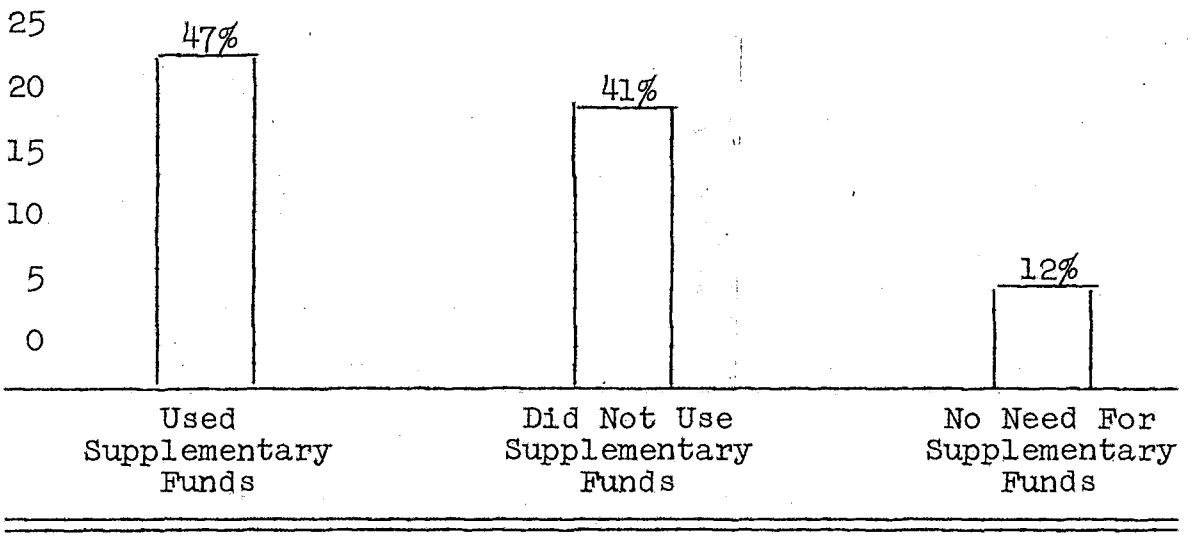
(1) Forty-seven per cent of the respondees did use supplementary funds.

(2) Forty-one per cent of the respondees did not use supplementary funds.

(3) Twelve per cent of the respondees did not have use for supplementary funds, because they did not offer instrumental music.

FIGURE 8

USE OF SUPPLEMENTARY FUNDS



Supplementary Fund-raising Methods

A variety of fund-raising methods were used by the instrumental music departments to supplement the music budgets. Many respondees indicated that a combination of one or more methods was used to augment their music appropriation. An analysis of this data indicated that the following methods of supplementing the music budget were used, listed according to their importance: (1) by public appearances, (2) by donations, (3) by the sale of a personalized product, and (4) by sponsoring social activities. A further breakdown of the data follows.

Public appearances. Sixty per cent of the selected instrumental music departments indicated that the use of funds obtained from public appearances was the chief source for supplementing their instrumental music budget. This method was beneficial as it enabled the instrumental music department not only to supplement the music appropriation, but also to present the different musical organizations of the school to the public. The different types of public appearances consisted of: (1) band concerts, (2) high school vocal concerts, (3) elementary vocal concerts, (4) operettas, (5) minstrel shows, (6) parades, (7) appearances at local club meetings, and (8) football games.

Donations. Twenty-six per cent of the respondees indicated that donations were the second largest source of income for supplementing the instrumental music budget. A breakdown of the organizations which contributed funds to the instrumental music departments surveyed showed them to be: (1) the Parent-Teacher Association; (2) service clubs, such as, the Lions Club, the Kiwanis, and the American Legion; (3) the Band Mothers' Club; (4) the Student Council; (5) public sponsorship, such as, sponsors and tag day; and (6) industry.

Sale of a personalized product. The third method used by twenty per cent of the respondees was the sale of

a personalized product. Such products included: (1) a candy sale, (2) a food sale, (3) a fruit cake sale, (4) a magazine drive, (5) ball point pens, and (6) school emblems and pennants.

Sponsored social activities. The fourth and final method used by ten per cent of the respondees was the use of social functions sponsored by the musical organizations. This method enabled the entire school population and the community to join with the music organizations in some form of recreation. Some of these activities included: (1) record hops, (2) dances, and (3) banquets.

V. SUMMARY

The information compiled in Chapter III has been concerned with the following: (1) the amount of money appropriated for the music budget, (2) the expenditures of the music department, (3) the equipment owned by the instrumental department, and (4) the methods of supplementing the instrumental music budget.

The results indicated that only twenty-four per cent of the surveyed music departments were given an appropriation of a sufficient amount to operate properly the music department, and only fifty-eight per cent of the schools had a fixed budget for instrumental music. This indicates

that certain school boards were not fulfilling their financial obligations toward the instrumental music department.

Because many of the instrumental departments were not given sufficient appropriations, they were unable to own an adequate supply of school instruments which thus compelled them to depend upon the use of rented or privately-owned instruments to maintain the band and orchestra program. It was also discovered that, in order to purchase instruments, uniforms, supplies, and to supplement the music budget, the instrumental department had to resort to the use of fund-raising campaigns.

Having completed the analysis of the data received, the final chapter will give a summary of the findings and make recommendations to alleviate the problem.

CHAPTER IV

SUMMARY AND RECOMMENDATIONS

It was the purpose of this study: (1) to determine the amount of money appropriated to the music department of selected high schools in Massachusetts with a population of three thousand to eleven thousand; (2) to investigate the expenditures of these music departments; (3) to determine the amount of equipment owned by these instrumental music departments; and (4) to investigate money-raising campaigns used by the instrumental music departments to supplement the music appropriation.

In obtaining data for this study, two methods of research were employed, namely, (1) a review of books, periodicals, and unpublished materials within this area, which defined the many responsibilities of the school board as regards allocation of funds to the instrumental music department; and (2) a questionnaire which was designed to secure data concerning the amount of money appropriated for the music department, the expenditures of the music department, the amount of equipment owned by the instrumental music department, and whether or not money-raising campaigns were used by the music directors to supplement the music appropriation.

I. SUMMARY

If the principles of the "Child's Bill of Rights in Music," as adopted by the Music Educators National Convention, is to be adhered to by music educators, school principals, superintendents of schools, and school boards, they must be willing to undertake the responsibility of treating music as a bonified subject in the school curriculum, and also assume the obligation to finance properly the music program. Further, the school board must accept the responsibilities of (1) providing for an adequately trained person to instruct students on musical instruments; (2) providing a sufficient number of instruments to be used by the students on a nominal rental basis, if need be, and these instruments should include the most costly instruments, such as, the larger brass, woodwind, and string instruments, in addition to the percussion instruments; (3) purchasing the needed text-books, music, and publications that are essential to the teaching of music; (4) purchasing band and majorette uniforms, choir robes, and protective garments; (5) providing audio-visual equipment, such as, tape recorders and record players; (6) paying all transportation fees of musical organizations to music festivals and public appearances outside the town limits; (7) providing a room which is equipped with adequate

facilities for all types of music instruction; and (8) all other miscellaneous equipment, such as, band risers, music stands, pianos, tuning bars, and storage cabinets.

An examination of the data received from the questionnaires sent to the selected music departments indicated the following: (1) 58 per cent of the respondees indicated they received an annual budget, and 42 per cent did not receive an annual budget; (2) of the 58 per cent of the respondees who did receive an annual budget, only 60 per cent indicated it was adequate; (3) 72 per cent of the respondees indicated that the school board paid the entire instrumental teacher's salary; (4) 13 per cent indicated that the instrumental music teacher's salary was paid in full by the students; (5) 4 per cent indicated that the instrumental music teacher's salary was paid by both; (6) 11 per cent indicated they did not employ an instrumental music teacher; (7) 36 per cent of the respondees indicated they used a long range purchase plan, while 64 per cent used no definite plan when purchasing instruments, uniforms, and miscellaneous equipment; (8) 47 per cent of the respondees used supplementary funds to augment the instrumental music appropriation; and (9) 53 per cent indicated that they did not use supplementary funds.

Those respondees who made use of supplementary funds indicated that these sources could be grouped generally into four categories. The categories were: (1) public

appearances, (2) donations, (3) sale of a personalized product, and (4) sponsored social gatherings. Many respondees indicated that they used more than one of these methods to supplement the instrumental music budget. Sixty per cent of the respondees reported the use of public appearances as the most successful method toward supplementing funds for the music program. These public appearances took the form of parades, concerts, minstrel shows, and operettas.

Twenty-six per cent of those responding reported that donations constituted the second most important source of income. Donations were received from organizations ranging from the student council to community organizations, e.g., Lions Club, Parent-Teacher Association, American Legion, Police Department, and civic clubs.

Twenty per cent indicated the sales of a personal product as the third source of income used to supplement the instrumental budget. The articles sold included candy, cake, school banners, and ball-point pens.

Finally, the last source of income listed by ten per cent of the respondees was social functions which were sponsored by the music department. The two social functions indicated were banquets and dances.

II. RECOMMENDATIONS

The following recommendations are based on data compiled from this study:

(1) Annual music appropriation. An annual music appropriation should be granted to every instrumental music department to be used for the purchase of instruments, uniforms, and all other equipment.

(2) Further research. Additional studies are necessary to investigate other sources of income and the expenditure of the instrumental music department.

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BIBLIOGRAPHY

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APPENDIXES

APPENDIX A

PARTICIPATING TOWNS

The writer wishes to express his sincere appreciation to the fifty-one music directors whose co-operation made this study possible. The following is a list of the towns in which these music educators are employed.

Abington
Ashland
Ayer
Barre
Blackstone
Bridgewater
Canton
Cohasset
Concord
Dalton
Dracut
Easton
East Bridgewater
Franklin
Holbrook
Hopedale
Ipswich
Leicester
Lenox
Lunenburg
Manchester
Mansfield
Marshland
Maynard
Medfield
Middleboro
Millis
Montague
Monson
North Andover
North Brookfield
North Reading
Northboro
Norton
Palmer
Pepperell
Provincetown
Rockport
Scituate
Somerset
Spencer
Walpole
Ware
Warren
Wayland
West Bridgewater
Weston
Westwood
Wilbraham
Williamstown

APPENDIX B

LETTER OF TRANSMITTAL

WARREN HIGH SCHOOL
Salvatore A. Paratore
Supervisor of Music
Warren, Massachusetts

In partial fulfillment of the requirements for the degree of Master of Music in Music Education at Boston University, I am doing a research study which is concerned with the financial support of the instrumental music departments of selected public schools in Massachusetts.

To substantiate any findings and recommendations, I am enlisting the aid of music educators whose experience in school music will present valid and reliable data. Being a music supervisor myself, I do appreciate your busy schedule and lack of available time, and I shall appreciate your taking the time to complete the enclosed questionnaire and return it to me at your earliest convenience.

Sincerely yours,

Salvatore A. Paratore

APPENDIX C

THE QUESTIONNAIRE

Music educators are in agreement to the many educational values gained through instrumental instruction. If these educational values are to be realized, however, sufficient funds must be appropriated for its support. It is this problem in the instrumental music department which is being investigated in order to determine how the instrumental music departments are being financed in the public schools of Massachusetts.

The purpose of this study is to:

(1) Determine the amount of money appropriated to the music department.

(2) Investigate the expenditures of the music department.

(3) Determine the amount of equipment owned by the instrumental music department.

(4) Investigate money-raising campaigns being used by the instrumental music department to supplement the music appropriation.

QUESTIONNAIRE

Name _____

City or town _____ Population _____

1. Total School Budget _____ $ _____

2. Music Department Budget:

   a. Vocal Music . . . . . $ _____

   b. Instrumental Music . . . . . $ _____

   c. Instrument Purchase . . . . . $ _____

   d. Repairs . . . . . $ _____

   e. Transportation and fees . . . $ _____

   f. Miscellaneous . . . . . $ _____
      (uniforms, awards, music stands, etc.)

3. How are instruments and uniforms purchased?
   Budget _____. Supplementary Funds _____.

4. Is a long range purchase plan used in the supply of school owned instruments? Yes _____. No _____.

5. Is the instrumental teacher's salary paid by the School Board? Yes _____. No _____. If not, please indicate the percentage of the total salary paid by the School Board _____, and by other sources _____.

6. Are instrumental lessons given in classes _____, privately _____, or both _____.

7. Do you use any money-raising campaigns to supplement the music budget? Yes _____. No _____.

8. Are you given an adequate appropriation to operate properly the instrumental department? Yes _____. No _____. If not, please indicate by what percentage you would wish it increased. _____
   _____
   _____

9. If supplementary funds are used, please list methods in which they were obtained and your results.

_____

_____

_____

_____

_____

_____

_____

10. How many people are employed by School Board to teach music?

_____ Vocal music (elementary school)

_____ Vocal music (junior high school)

_____ Vocal music (senior high school)

_____ Instrumental music (elementary school)

_____ Instrumental music (junior high school)

_____ Instrumental music (senior high school)

_____ Vocal and instrumental music (elementary and junior high schools)

_____ Vocal and instrumental music (junior high and senior high schools)

_____ Vocal music in all grades

_____ Instrumental music in all grades

_____ Vocal and instrumental music in all grades

COMMENTS:

11. Please indicate the number of instruments owned by the school and by students.

Instruments	School Owned	Student Owned or Rented
1. Piccolo		
2. Flute		
3. B-flat Clarinet		
4. Alto Clarinet		
5. Bass Clarinet		
6. Oboe		
7. English Horn		
8. Bassoon		
9. E-flat Alto Saxophone		
10. B-flat Tenor Saxophone		
11. E-flat Baritone Saxophone		
12. Trumpet		
13. Cornet		
14. Alto Horn		
15. Mellophone		
16. French Horn		
17. Baritone Horn		
18. Trombone		
19. Bass Trombone		
20. Bass		
21. Violin		
22. Viola		
23. Cello		
24. String Bass		
25. Harp		
26. Snare Drum		
27. Bass Drum		
28. Timpani		
29. Cymbal		
30. Bells		
OTHERS:		