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CHAPTER I

INTRODUCTION

In a relatively short period of time music education in the high school has grown from practically nothing to become a most important phase of our modern education. Furthermore music education continues to grow, both in the scope of its curriculum and in its importance to the school and community.

This amazing growth of music education in the high schools can be attributed largely to the service it has proven itself to be capable of rendering in education and public relations. Its future growth will depend upon how well it fulfills its obligations to the school and community in both education and public relations.

The Problem

The problem of this thesis is to obtain a true picture of the music education program in the high schools of the state of Arizona, with special consideration given to the functions of the music departments in public relations in the various high schools.

Source of Data

Information relevant to the problem was gathered from the following sources:

1. Available literature pertinent to the subject.
2. Personal observation and experience.
3. Questionnaires sent to every high-school music educator in the state of Arizona.

Method of Treatment

The following procedure was employed in the treatment of the problem. First, a statement of the general aims and objectives of the music education program is offered. This is followed by a discussion of what constitutes a good music education department and the potentialities of that department for promoting music education and public relations.

The results of the survey are presented next. In conducting this survey the writer sent questionnaires to every high-school music educator in the state of Arizona. In schools where one person serves as both choral and instrumental director, only one questionnaire was sent. In situations where there are individual instructors for choral and instrumental music a questionnaire was sent to each. A sample questionnaire is included in the appendix.

The final portion of this study presents a comparison of the music departments in the high schools of Arizona with the music program previously recommended. Suggestions and recommendations are made for the improvement of the music education program in Arizona wherever the writer feels such recommendations are warranted.

CHAPTER II

RELATED MATERIAL

Although, to the knowledge of the writer, no studies similar to this one have been made, several works are available which have proven invaluable in the preparation of this thesis. Most of these deal with the philosophy of music education or with the actual teaching of music in the high school.

Music Education in America, by Archibald T. Davison, was published in 1926. Although it is an early publication this book sets forth many ideas concerning the philosophy of music education which are still utilized today.

Music as an Educational and Social Asset, written by Edwin N. C. Barnes and published in 1927, concerns itself chiefly with the social or public relations aspect of music in the high school.

For an understanding of how the music education program attained its present status the History of Public School Music in the United States, by Edward Bailey Birge is very helpful. This book treats the growth of music in America's schools up to the year 1928.

A 1940 publication, School Band and Orchestra Administration, by Mark H. Hindsley, deals entirely with the instrumental program of the school. Chapter fifteen is

devoted to a discussion of public relations and activities.

One of the most complete works containing information related to this study is The Teaching and Administration of High School Music by Peter W. Dykema and Karl W.

Gehrkins. This book was published in 1941 and is one of the more recent works on the subject of music education in the high school. In this volume Dykema and Gehrkins, who are among the foremost music educators in America, have presented a broad and all-inclusive program for music education in the high school.

James L. Mursell's Education for Musical Growth, published in 1948, is a splendid treatment of the philosophy of music education.

Representing the culmination of the four-year cumulative investigations and reports of the Music Educators National Conference Curriculum Committee organization is the Music Education Source Book, edited by Hazel Nohavec Morgan. This book, published in 1949, contains a wealth of information pertinent to the high school music education program. Its main emphasis is on organization and curriculum.

The Music Educators National Conference Committee on School-Community Music Relations and Activities, with Claude B. Smith as chairman, has written Music for Everybody. The purpose of this 1950 publication is to serve as a guide for persons and organizations interested in

developing and correlating local musical activities.
It emphasized particularly the importance of having an
organized public relations program in each community.

CHAPTER III

GENERAL ASPECTS OF THE MUSIC EDUCATION PROGRAM

Historical Background

As stated in the introduction, the music education program in the public schools of America is a relatively new phase of our educational system. The development of music in the high school as a serious study has taken place almost wholly within the present century.¹ Toward the close of the last century a certain amount of sight reading was given in the grades, and the results of this began to show in the high schools. Choral works were being produced around the turn of the twentieth century.

Instrumental music in the high schools also had its beginning in the latter part of the nineteenth century. Before instrumental music was offered in the high schools many students were studying privately. Birge wrote the following about the effects of this private study:

The results of instrumental study under private teachers began before 1900 to take other forms than solo playing, and we find groups of young instrumentalists here and there forming orchestras, like that in the high school of Aurora, Illinois, organized in 1878. Toward the close of the century high school

1. Birge, Edward, History of Public School Music in the United States, p. 160.

orchestras began to be organized on a permanent basis.²

Courses in music history and music appreciation were first offered in the high school around the turn of the century also, but the growth of these non-performing type courses has not been as rapid as that of the performance groups such as chorus, orchestra, and band.

The question of accrediting the music courses hindered the early growth of music in the high schools. Most schools were hesitant to give regular school credit for music courses, especially in applied music. Courses in music history and appreciation were more acceptable from an academic standpoint than were band and chorus, but even they required several years to gain universal acceptance.

In 1902 the New England Education League held a conference in Boston, Massachusetts. A committee, organized at this conference, drew up a recommended major music course for high schools. An elective course in music was formulated providing for four hours of music each week, with piano, voice, organ, or other instruments to be counted as laboratory work. This program received the endorsement of the Music Teachers National Association in 1904. Because of limited facilities and equipment, provisions of this report calling for instruction in

2. Ibid., p. 226.

piano and other instruments were impossible to attain at this time in many of the schools.

Very early in the present century many educators began to realize the value of music education in the schools and began to press for recognition of high-school music by our many colleges. In 1906 the College Entrance Examination Board for New England and the Middle States decided to add music to the list of subjects included in entrance examinations.

Thus the foundation for our music education program was laid. By 1910 could be seen all over the country the framework of our present day high-school program including chorus, orchestra, harmony, and appreciation.³

School administrators are aiding tremendously in the growth of music in the high schools, because they are now cognizant of the important part music education can play in the moulding of our youth. Dykema gives the following reasons for the important part being played by school administrators in furthering music education in the high schools:

There are two main reasons for the renewed consideration which school administrators are giving to the place of music in the curriculum. The first reason is the enormously increased amount of music in life generally. This is due not only to the rapid urbanizing of our population with its consequent additional contacts with professionally produced music, but also to the

3. Ibid., p. 266.

marvelous mechanical inventions, especially the phonograph and radio. Whether or not he wishes to, one cannot escape hearing music. The second reason why music is receiving renewed consideration stands in the relation of both cause and effect to the reason already mentioned. This is the gradual recognition by educators that music is an important factor in developing and guiding the emotional, or more broadly stated, the affective life of our young people.⁴

Aims and Objectives

Most music educators are in some sort of agreement as to the objectives of music education. Dykema has set forth the following general aims or objectives of high-school music.

1. To increase and refine pleasure in tone or rhythm or both.
2. To develop taste and pleasure in music as an art.
3. To clarify and expand music as a means of self-expression both directly and indirectly.
4. To develop the power of sensitive, intelligent aural attention.
5. To develop correct use of the singing voice.
6. To acquire control of the mechanics of reading and interpreting music.
7. To develop and apply instrumental skill.
8. To build up a permanent interest in music through a broad and deep experience in studying, performing, and listening to music.
9. To discover and encourage musical aptitudes and talent and to indicate their avocational and vocational possibilities.
10. Through any or all of these aims to aid in producing a sane, joyous, balanced outlook upon life and the ability to fit oneself effectively into the community.⁵

4. Dykema, Peter W., Music for Public School Administrators, p. 1.

5. Ibid., p. 141.

By far the most important of the objectives of music education as set forth by Dykema is the last one. This is, in fact, one of the guiding principles of the entire educational program. The modern school aims to provide experiences that will carry over into adult life, and here⁶ music can be a vital influence. Methods for achieving the objectives of music education will be discussed in greater detail in the following chapter.

Conspicuously absent from most written lists of objectives for music education is any mention of public relations. This is entirely proper, because good public relations between school and community should be a natural result of good education. That nothing succeeds like success is effectively demonstrated by the music department which achieves the objectives of music education. Parents cannot fail to hear about the accomplishments of the successful music department through their enthusiastic children. Citizens will hear and read of the activities of the progressive music department through the various media of public information such as the newspaper and the radio. Furthermore, the community will have many opportunities to make first hand observations of the activities of the music department at athletic contests, concerts, and other public programs.

6. Dykema, Peter W., and Gehrkins, Karl W., The Teaching and Administration of High School Music, p. xxi.

When one speaks of public relations in the high-school music department the reference is usually to public performance by one or more of the musical organizations of the school, and such performances offer many advantages which the students cannot possibly have in the classroom.

Justification for public performances by students is found in the Music Education Source Book.

Why give public performances? The chief reason for public performances by school music groups which are sponsored and directed by the schools and music teachers may be briefly stated as follows.

1. Cooperative planning and a united effort in reaching toward perfection for a public performance results in a marked rise in the capacity of the pupils.
2. Public performance usually calls for desirable collaboration of many departments of the school.
3. In some schools a public performance is necessary to sell the music department to the student body.
4. In a public performance the parents and friends of the students take pleasure and pride in the work of the school, and disinterested persons may be sold to the school program.
5. Performances should not be necessary as a means of raising money for the purchase of equipment for the music department, but such is often the case.
6. Musical performances not only raise the standard of appreciation in the performers, but if the performance is of high quality it raises the standard of appreciation in the audience.
7. Public performance where many individuals participate broadens the social outlook of the pupils.⁷

7. Morgan, Hazel Nohavec, Music Education Source Book, p. 160.

Every school instrumental music director recognizes and accepts the fact that traditional and fixed obligations to the school and community consume a large part of the time (including preparation and performance) of his organizations.⁸ These fixed obligations consist of providing music for the school athletic contests and other school functions, participating in civic parades, and providing musical entertainment for other community functions.⁹ The principal objection to most of the fixed obligations confronting the music department is that they offer little in the way of good music education, but serve almost entirely as promoters of public relations. While these contributions by the school music organizations are important from a public relations standpoint, the music performed at these events has an entertainment and crowd appeal rather than any marked educational or cultural value.

It must be noted here, however, that a number of the traditionally fixed obligations of the music department do have a great deal to offer the students in the way of good music education. These obligations and the many other truly worthwhile opportunities for performance should be stressed and encouraged by the music educators

8. Harris, Dale D., "In Defense of Contests," The Instrumentalist, October, 1950, p. 10.

9. Ibid., p. 10.

and the high-school administrators.

Playing for community affairs is a privilege, and it should be considered as such by the music educator. However, this privilege must not be abused. There is a limit which should not be exceeded in accepting public appearances, and the band director and the principal must use their judgment in determining a policy or in considering each occasion.¹⁰ In accepting invitations to appear in public it should be well considered whether or not the participants will receive some benefit and whether the group served will receive a favorable impression of the school.¹¹

10. Hindsley, Mark H., School Band and Orchestra Administration, p. 93.

11. Morgan, op. cit., p. 160.

CHAPTER IV

ORGANIZATION OF THE MUSIC DEPARTMENT

Obviously no two high-school music departments are exactly alike, although the majority of them are quite similar in general organization. This more or less "standardized" general organization is the culmination of a half century of music education in the public secondary schools of America. The modern music curriculum includes band, orchestra, chorus, small vocal ensembles, small instrumental ensembles and an adult education program. Also included are community bands and choruses, and courses in music theory, history, and appreciation.

One of the principal differences between high-school music departments is the extent of their curricula. One school will offer all of the above mentioned courses while another will offer no music whatever.

Another aspect of the music department which might well be considered is the function of each class or organization within the department. Here again there are important differences between the various schools, as no two musical organizations function in exactly the same manner.

The Band

From the standpoint of promoting good public relations

between school and community the band is, at present, by far the most important organization in the high-school music department.

The band has done a great deal to bring our people closer to the school and its problems. It is probably the leading exponent of good school public relations programs. This is true because even though there is much good education present in the other phases of our school, the good educational values of an activity such as band are ¹ more readily seen and appreciated by the people.

More evidence of the importance attached to school bands is seen in the following quotation.

Quick to recognize the rallying effect of music on the spirit of the students (and prosperous alumni who come to the games) the school heads have encouraged bands. More color and more spirit at the games means more people in the stands, bigger stadia, more publicity, more loyal alumni, more financial support--and bigger budgets for botany and the fine arts.²

Thus it becomes evident that performance at the various public events is one of the important functions of the school band. Flashy uniforms, spirited music, and a lively step or an intricate routine all play a vital role in the welding of a bond between school and community.

More important than its job of promoting public

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1. Eckel, Howard C., "Band Education and the Community," The Instrumentalist, (November-December, 1948), p. 4.
 2. Trumane, Simon, "The Marching Band is an Educational Force," The Instrumentalist, (September, 1950), p. 10.

relations, however, is its task of promoting education among its members. This education includes the developing of an understanding of and appreciation for good music and the technical skills with which to play such music. Participation in the band also aids in the social adjustment of the students. They soon learn to depend on others and also to be dependable themselves. The band cannot function at its best unless each individual member is doing his best.

The band provides opportunity for many students to know a measure of success when they might otherwise never know the thrill of succeeding. This has been especially true with those children who are physically or emotionally handicapped. The student, through the study of his instrument, should enjoy a long series of successes, each one desirable for its own sake, each one leading one step further toward musical growth and general maturity.³

Physical benefits also are to be derived from band experience. Proper and healthful breathing is encouraged and is, in fact, essential for correct instrumental performance. Coordination is developed in a number of ways. When the band member tries to march in step, remain perfectly aligned with the rest of the band, perform on his instrument and be alert to what is coming next he must have developed a high degree of physical as well as mental

3. Ehlers, Henry, "Instrumentation for Education or Display?," The Instrumentalist, (May-June, 1950), p. 18.

coordination.

An outlet for the emotions and for self expression is also provided by the band. Students discover a new freedom in being able to "lean back and let go" on an instrument. They find that performing on a musical instrument can be very pleasurable and relaxing. Furthermore, many students discover a creativeness which, but for the band or some other musical organization, would have gone unnoticed.

As previously stated, the majority of high-school administrators are aware of the band's importance to the school. This importance is in direct proportion to the ability of the band to create good public relations. Most administrators, however, have yet to be awakened to the vast importance and responsibility of the band to its members. If we believe what we say about the aims of education and if the band is considered to be part of the educational program of the school, then the responsibility of the band to its members is of far greater importance than its responsibility to the school. The band must serve first and foremost as a builder of lives, second as a builder of public relations.

It has often been said that one does not get something for nothing, and nowhere is this more true than with the school and its band. If the school is to derive all the potential benefits from the band, both in education and

public relations, it must assume its share of the responsibilities to the band.

Administrators should work closely with the music director in the scheduling of public performances for the band. Many times during the school year the band's services will be requested by various local organizations for parades, rallies, and other civic functions, and a great deal of good can come from such performances. It must always be considered, however, whether or not the students will benefit from the performance and whether or not the reputation of the school in the community will be improved. In most cases the music director will be able to determine the educational benefits to be derived from a certain public performance by a study of the type of music to be performed, the time required for preparation, and the hardship it will work upon the students or the sacrifices it will demand.

It is generally accepted that the playing of marches out-of-doors offers little to the students musically. This is due to a number of reasons. First, marches offer little opportunity for musical expression. The rhythm, of a necessity, is constant and unvarying. The dynamics, for outdoor performances, must be greatly increased. The second reason for the lack of musical benefit to be derived from the playing of marches is that most marches are identical in form and hence offer little challenge to the student. The only challenge to the student lies in the technical difficulty, and the average student is quick to

master the technical problems encountered in most marches. Lastly, outdoor playing calls for a great deal more volume than does indoor playing. The students are constantly urged to play louder. "Not good, but loud," is a descriptive term used jokingly by many directors in speaking of their bands. The sad truth is that this term very aptly describes many bands which constantly perform out-of-doors. The student's playing suffers a great deal in loss of tone quality and intonation when they are continually subjected to loud outdoor playing.

If music other than marches is required there is a possibility of great musical benefit for the students. Many public programs call for band selections which are of the best in band literature and can often be presented under quite favorable conditions.

The time involved in a performance is an important consideration for the director and the administrator. If the administrator is led to understand that there is not sufficient time in which to prepare adequately the required selections, then for the good of all concerned he should not demand that the band perform. If the band director feels that in order to prepare adequately the music for the performance too much of the band's valuable rehearsal time must be devoted exclusively to that end, then again, the invitation to perform should be declined on the grounds that such a performance, under the existing circumstances, would not be conducive to good education. Such invitations

can be declined graciously and without offending anyone if the administrator and the band director are obviously making their decisions together and with the welfare of the students uppermost in their minds.

Often decisions to have the band perform are made without giving a thought to the hardships which such a performance might work upon the students. Many holiday occasions call for appearances by the high-school band. In some instances these occasions provide an excellent educational opportunity for the band. In some cases, however, with many of the band members planning holiday outings with their families or other holiday activities, a required band performance can be a very unfair demand. In considering such an engagement it is often wise to determine the attitude of the band members themselves and make the final decision accordingly.

In addition to these extra performances which arise from time to time during the school year there are a number of regular public appearances which the band is expected to make.

It is not uncommon for the band to play six or seven football shows that require hours of carefully detailed planning. Then there are three or four pep sessions at which the band is requested to aid in building up a frenzied school spirit by making "noise." Then of course band members feel slighted if they don't make at least one out of town trip with the football team....

Many bands and their directors patiently endure most of the above conditions year after year. It has been that way so long that it has come to be considered a "natural" function of the music department. In an ideal situation, however, the

band should give some attention to music and to the interests of those who have enrolled for music.⁴

Realizing the necessity of having their bands prepared for whatever performances might be demanded of them, many band directors devote practically all of the rehearsal time during the early weeks of the school term to marching practice.

Every band is expected to be able to march well, and soon after it is organized it is likely to be called upon to perform at athletic contests and to lead parades. As a source of great pride both to the community and the school or other organization which it represents, the marching band obligates itself to make a good showing. In this connection, it is well to remember that many people in the community never see the band except when it is on the march.⁵

With so much of the first semester of school devoted to the preparation of half-time shows for the football games and parade routines it is small wonder that so little is accomplished in the way of music education by the band.

Aside from the responsibility of scheduling public performances, perhaps the most important responsibility of the administrator to the band is the scheduling of rehearsal hours. Too many bands are required to fend for themselves in the matter of arranging rehearsal time.

4. Richardson, Thomas C., "Marching Bands Vs. Concert Bands," The Instrumentalist, (November-December, 1948), p. 7.

5. Pan American Band Instrument Company, Band and Orchestra Handbook, p. 79.

In many schools the band meets daily for an hour before the regular school day commences. In other schools the band meets during the noon lunch period or after school. The existence of this situation demonstrates a disregard on the part of some administrators toward the band. If the administrator accepts the band as an integral part of our educational system, then adequate rehearsal time should be allowed within the regular school day. The frequency and length of rehearsals must of course depend upon a number of conditions within the individual school. Wherever possible it is desirable to have a scheduled band rehearsal each day of the school week, with the rehearsal being a full hour in length.

One of the most healthful activities of the band from the standpoint of music education is the presentation of public concerts, the principal value of which lies in the types of music which can be played. There is a constantly expanding field of band literature available which gives the high-school band an opportunity to play fine music by the old masters, transcribed for band, as well as a great number of recent works written specifically for the band.

For all their value to the students, however, band concerts can be overdone to the extent that they will have a very harmful effect on the students. If concerts are presented too frequently the band will be forced to spend all of its rehearsal time in urgent preparation for the

next performance. Doing this, the students miss the valuable opportunity for sight reading practice with unfamiliar material. Furthermore, under these conditions the students will almost certainly fail to get the utmost from the music in interpretation and feeling. In learning a piece of music a student's understanding of and feeling for that music will be richer and more lasting if the learning process is unhurried and allowed to mature naturally within the realm of the student's capabilities.

Public band concerts also can and should be a vital force for public relations in the community. The citizens of the community will be justly proud of the band that can present a program of fine music well performed. In some communities this appreciation by the citizens will come only with the help of an adult education program offered by the school, and in any community such a program will certainly increase such understanding and appreciation as does already exist.

The Orchestra

An organization which has been greatly neglected in favor of the band in recent years is the high-school orchestra. At one time the orchestra was the more popular of the two, but with the widespread advertising campaigns carried on by manufacturers of band instruments and the awakening of the citizens and the school administrators to the "public show" capabilities of the marching band,

the orchestra began a decline from which it has not yet recovered. Fortunately many of our more broadminded and far-seeing music educators are recognizing the value of the orchestra and the necessity of immediate action to continue its very existence. Future music teachers now in training in colleges and universities are being given more training on the stringed instruments. Stringed instrument programs are being introduced or accelerated in many elementary schools, and new high-school orchestras are being organized. Perhaps before too long every elementary school will have a complete stringed program and every high school will have a well-balanced symphony orchestra.

The most common medium for performing symphonic music is the symphony orchestra. Practically all of the larger cities and many smaller communities have their own orchestras, and by means of the radio and television everyone now has access to good orchestral music. School orchestras give their members wonderful experience in performing the best in orchestral literature, and they give all of the members of their respective communities opportunities for wonderful experiences in listening.

Closely connected with the use of the orchestra as a means of developing appreciative powers is the idea of using it to strengthen the social consciousness and responsibility of its members. The public program of orchestral music should add dignity to the work of the organization and a sense⁶ of civic cooperation between school and community.

6. Dykema, Peter W., and Gehrken, Karl W., The Teaching and Administration of High School Music, p. 174.

School orchestras are generally unhampered by a constant demand for public performances and the usual pressure connected therewith. The literature of the orchestra is limited almost entirely to that which the director feels is best suited to his particular group's ability and which he considers will be best musically for the students.

One distinct advantage of the orchestra is that there is an almost unlimited field of orchestral literature from which to choose. Original or simplified editions of orchestral works are available, and new works are constantly being published. Some material is being written now specifically for the high-school orchestra.

The orchestra, like the band, often has to hold its rehearsals before or after school. One very common practice is to hold band rehearsal three days a week and orchestra rehearsal on the two remaining days. The most desirable situation is, of course, to have the orchestra meet each day for one hour during the regular school day.

The Chorus

There are a number of different arrangements for the choral program of the school, and it is impossible to say with authority which is the best arrangement. The choral program calls for all or any part of the following list of groups: general chorus, boys' chorus, girls' chorus, madrigal group, a cappella choir, voice class, vocal

ensembles, and perhaps other groups or combinations peculiar to individual high schools. One requirement, however, must be met by any complete, up-to-date choral department--it must have at least one organization open to any student, regardless of ability. This is, in fact, one of the most worthwhile advantages of the choral department. Any student, even though he has had no previous voice training, can learn in a short time to do an acceptable job in singing with a choral group. A qualified director can mold a group of students altogether lacking in training or experience into a well balanced, nicely performing chorus. Because of this, it is not uncommon for a high school to have its entire student body enrolled in one or more choral groups.

This general chorus, open to all students, is emphasized by Wilson:

We are now concerned with the general chorus, which is just what the name implies--a chorus for everybody. Every student who indicates a vigorous or even a feeble desire to sing should be encouraged to elect this course. There are some high schools that make provision for every student to sing in one big chorus once a week. The chorus will vary in size, according to the enrollment in the high school. In a large school the chorus may enroll several hundred students, there may be a beginning and an advanced chorus, or there may be a chorus for each grade. In a small high school the general chorus may become the mixed glee club or the a cappella choir. In the latter case some degree of selectivity may be necessary. If this arrangement is followed, more emphasis should be placed upon part-singing in the assemblies.⁷

7. Wilson, Harry Robert, Music in the High School, p. 123.

Choral groups constitute an excellent medium for public relations in the community. The many students performing in the chorus represent a large number of the homes in the community. Also, it is possible for the choral groups to work up a large enough repertoire to enable them to present several programs during the year.

Students thoroughly enjoy the experience of singing in public, and this fundamental desire can well be used to a definite advantage.

The glee club may always have the stimulus of a forthcoming public performance to motivate its work. The director must recognize this motivating force and make full use of it. Singing at a school assembly is the natural way to start, but this may well be supplemented by allowing the group to appear before men's clubs, women's clubs, community gatherings, and even at church services if this can be so adroitly managed as not to cause jealousies and antagonisms to develop. An impending public performance enables the director to insist on many additional repetitions for the sake of perfecting the phrasing, the dynamics, the intonation, the enunciation, and other details. It must therefore be considered one of his major assets.⁸

The chorus, unlike the band or orchestra, is quite flexible as regards the number of members required for public performance. The band and orchestra, in order to present a good program, generally require all of their members to be present. This is necessary for balance and completeness of instrumentation. The chorus, however, can be reduced greatly in size and still have balance when singing full four or eight part harmony. This affords

8. Dykema, and Gehrkins, op. cit., p. 93.

the chorus many opportunities for public performance which would prove impractical for the band or orchestra because of limited space. A number of local civic organizations request musical programs during the year, but their meeting rooms are too small to permit proper seating of the larger instrumental groups. As previously stated, the size of the chorus can easily be adapted to the situation.

In most schools, fortunately, the chorus rehearses during the regular school day. As to the number of rehearsals per week and the length of rehearsal periods, different directors have their own ideas as to what arrangement is most satisfactory. Some directors prefer to have their choral groups meet daily for a full hour. Others feel that forty-five minutes is sufficient, or perhaps that three days a week provide ample rehearsal time.

One factor worthy of some consideration is the reaction of the students themselves to the length and number of rehearsals. Some students are not physically capable of singing every day for an hour. Others are unable to maintain concentrated interest and attention for that length of time.

Regardless of what the choral director feels is best for his students, however, it is oftentimes necessary to adapt the rehearsal schedule to the academic schedule of the school. Frequently this means scheduling the chorus for a period when many very interested and capable musicians are unable to attend because of other courses which

they are required to take.

Scheduling difficulties can usually be overcome if the principal is convinced of the value of the activity and asks the music teacher to sit down with him and plan together. Strange as it may seem in some quarters, many schools begin by scheduling the music classes. Most educators readily see the social and aesthetic values of the general chorus and its wholesome effects on the entire school.⁹

The Small Ensemble

There is a definite trend toward an enlarged ensemble program in the high schools all over the nation, and this is a very healthy indication of the forward strides being made by school music in general.

For purposes of brevity both instrumental ensembles and vocal ensembles will be discussed together in this treatment. While the former is connected with the instrumental department and the latter is in the choral department, still they are very similar in their capabilities, problems, and importance to the school and community.

Among the more common instrumental ensembles are the string quartet, string trio, saxophone quartet, clarinet quartet, and woodwind quintet. Others include the trumpet trio, brass quartet, brass quintet, and larger brass ensembles. Small vocal ensembles include the girls' trio, girls' sextet or double trio, mixed quartet, mixed octet or double quartet, and the boys' quartet. This list, of

9. Wilson, op. cit., p. 124.

course, is not complete, because any combination of two or more voices or instruments constitutes an ensemble. The possible combinations within a high-school music department would obviously be too numerous for listing here.

Small ensembles are becoming increasingly popular because their value to education and their importance to the school and the community are becoming more generally known, both to directors and to school administrators.

The small ensemble has a great social value. They often meet in homes and they frequently sing (or perform instrumentally) before groups of adults, so they are performing a useful social service--a service, let it be noted, that is more available than any other kind because the groups, being small, may be transported easily,¹⁰ and because they need so little paraphernalia.

In the past, participation in small ensembles was restricted to all but the very best performers. As a result only the chosen few received the benefits of ensemble experience, and these benefits were many.

First of all, playing in these ensembles develops the aural sense. Players become aware of slight variances in intonation and learn to make pitch adjustments for chord blending; tone qualities are more easily distinguished and thereby improved, a sense of balance of parts is achieved, and a finesse of phrasing and nuance is developed. Surely this is a most favorable musical recommendation. Just as important is the development of self-reliance in playing parts individually, and at the same time making the playing of individual parts conform to the improvement of the ensemble. In this way members of the groups develop responsibility and self-discipline, musically and otherwise...These smaller groups, moreover, have definite social values. They tend to bring the music

10. Dykema, and Gehrken, op. cit., p. 115.

of the school to the home. They fill an important part in the social life of the community by appearing at various functions. And finally, they are developing the kind of music which will carry over into adult life, keep the music amateur alive, and develop a musical nation.¹¹

Now it is becoming recognized that all students in the music department must have some type of performing experience in small ensembles, and the recognition of this fact poses a serious and difficult problem for the director of music. Time is all too short for the average overworked music director, even without an ensemble program. Obviously he will not be able to organize thirty or forty different ensembles and expect to devote much time to each of them. Even more impossible will it be to schedule a rehearsal for each ensemble during the regular school day with each ensemble getting much of the director's time and attention. Some more practical method is necessary if the ensemble program is to reach all of the students and continue to give each of them the benefits and advantages mentioned.

Perhaps the most practical method is that of having student leaders for the various ensembles. Every student in the choral and instrumental department is assigned to a small ensemble, not on the basis of competitive try-outs but rather on the basis of producing ensembles that are well balanced, that do not have too wide a range of abilities

11. Wilson, op. cit., p. 196.

among the various members, and that have no personality conflicts or similar problems among the members. From each ensemble a leader is chosen who will be in charge of the rehearsals of his ensemble. This leader might be chosen on the basis of leadership ability and musical experience. In many instances it will be advisable to rotate this position of leadership among the members, thus giving them all the experience of being a leader.

With one person in charge and all the members feeling a very definite responsibility toward the group, it is not unusual for the ensemble to schedule rehearsals for after school hours or over the week-end. If space permits there may be several ensembles rehearsing at the same time in various sections of the music plant. By spending a minute or two with each group the director can do a great deal toward helping the groups with technical problems as well as encouraging them to do even better work.

Since all students like to perform in public it will be up to the members of the ensembles to see that their groups are good enough to perform publicly. When a director is asked to have a group perform he will naturally select the ensemble that is best prepared. This slightly competitive element will serve as a definite incentive to the different ensembles.

It is obvious that under this broad program of ensembles a great deal of music must be available. It is most desirable to have the school furnish the necessary

funds for such materials, but in many cases this is not possible. One excellent suggestion for raising money for this purpose is to charge a very low fee (perhaps no more than fifty cents) for each student in the music department. In a short time a quite adequate and constantly growing ensemble library can be built up.

When possible it is desirable to have an ensemble rehearsal period during the regular school hours. Quite often students are able to arrange their schedules so that all members of the ensemble will have a free hour or study period at the same time. When this can be done students are sometimes allowed to register for credit in ensemble. But whether or not the ensembles rehearse during the school day, the important factors are that each ensemble have a regularly scheduled rehearsal at least once a week and that the members attend these rehearsals regularly. Then and only then will the music department begin to approach the maximum growth of which it is capable.

The General Music Classes

In the past many schools have offered courses in music theory, history, and appreciation, with each class being separate and apart from the rest of the music curriculum. These classes produced students who knew from memory many rules of musical theory, who were familiar with the biographies of all the old masters, and who could identify almost any famous musical work after having

heard a few measures selected at random from the music. It must be admitted that such courses had a great deal to offer the student, particularly the more serious student with a rich background. A large number of high schools still include just such courses in their curricula.

The trend now, however, is toward the general music class. This integrated music course offers instruction in all of the above mentioned fields, but in such a manner as to relate them to each other and make them meaningful to the student.

In the general music class the students create melodies, play chordal accompaniments on the keyboard, harmonize the melodies, and then sing them. They hear recordings and study the lives of the composers. This latter study leads to discussions of the historical periods. In short, the general music class provides not for the memorization of a number of facts but rather for a keen understanding for and appreciation of music and everything connected therewith. Music thus becomes a part of the lives of the students, and this type of study tends to enrich their lives in ways other than musical.

Community Groups

One indication of the success of any high-school educational program is the carry-over into the adult lives of the students. This holds true in music as well as any phase of the high-school program. If the student plays

in the high-school band throughout his high-school career and then, upon graduation, forgets all about music, his musical training has not had a very lasting effect upon him. If, after graduation, he has no desire to hear good music performed, if he does not understand and appreciate what music he might hear on the radio, if he has no desire to perform in a musical organization, then his life is apparently none the richer for having participated in the high-school music program.

Many students, however, do retain and take with them into adult life a keen and lasting interest in music. For these people there should be opportunities to hear and to perform good music. Community bands, orchestras, and choruses provide just such opportunities.

Community musical organizations are usually sponsored either by the community or by the high school, and they should definitely have access to the school facilities. Membership should be open to the adult citizens and to the more competent school musicians. Rehearsals should be regular, in most cases in the evening, and frequent public concerts should be presented.

Community organizations such as this can play a vital role in cementing the bond of good relations between the citizens of the community and their schools. The members develop a new sense of community pride and a strong feeling of loyalty to the group. They become familiar with the school facilities and with many of the students. And they

render a great service to the community with the concerts and programs they present.

Most high-school music directors have enough work to do without adding two or three community projects. This fact is generally acknowledged, and many communities allow for it by paying the music director in addition to his regular school salary. With no promise of monetary remuneration, the director might be content to confine his labors to his school work and not concern himself with the needs of the community. These community needs, though, are great, and the music director should be willing to give of his time in their behalf. In cases where the director feels that he cannot spare the time he can render a great service by merely organizing the group and working with it until a qualified volunteer director can be found. In most communities there are one or two people who have had sufficient experience to qualify them for such a task. Getting the community band or chorus started and on a solid footing is the most difficult obstacle to overcome. It is quite probable that once the music director has a group functioning smoothly he will not think of giving it up, no matter how pressed for time he might be.

It is a rather common practice for the school to allow the director compensation in addition to his regular contract for his work with the community groups. The school accepts this as its responsibility and justly so.

If music education is to fulfill its function, it must supply opportunity and means for high-school graduates to¹² sing and play after graduation.

Adult Education

It has been long theoretically accepted that the only justification for the tremendous cost of public education is the contribution it makes to the welfare of the state or community. This definitely implies an obligation not only to students in school but to citizens in the community as well. This obligation is met in part by the community musical organizations already discussed. Another channel whereby the school can partially fulfill its obligations to the community is through adult education classes.

Many adult citizens, having had no opportunity to study music in their childhood school days, are eager to study and learn all they can about music. Many more adults have had no formal schooling whatsoever, especially through the high-school grades. Hence, night schools have been organized to provide the adult citizens with this schooling. The usual procedure is to use the regular high-school facilities and teachers for night schools, with the teachers receiving extra compensation for this work.

Night school music offerings, in most cases, closely parallel the music classes of the high school. They usually provide instruction in music appreciation, theory,

12. Morgan, Hazel Nohavec, Music Education Source Book, p. 185.

history, or a general music course similar to the one recommended for high school.

In most cases regular high-school credit is given for work done in night school, so that adult citizens can receive a high-school diploma after fulfilling the standard requirements.

One very desirable result of adult music education is seen in the high school and community musical concerts. If adults learn to appreciate and understand good music they will avail themselves of every opportunity to hear it. School music directors will observe that they can include a higher type of music on their concert programs if the people of the community have learned to appreciate such music.

CHAPTER V

A SURVEY OF THE MUSIC DEPARTMENTS IN THE HIGH SCHOOLS OF ARIZONA

In this chapter will be presented the results of a survey of the music departments in the high schools of the state of Arizona. The questionnaires employed in this study were sent to every music director connected with an Arizona high school during the school year of 1949-50. Replies were received from forty-two schools.

Student Enrollment

Partially indicative of the success of a high-school music program is the number of students it reaches. As brought out in the previous chapter, one of the principal values of high-school music is the fact that so many students can participate.

Table I shows the total number of students enrolled in the various high schools, the total number of students enrolled in their music departments, and the percentages of the high-school enrollments participating in music. In a number of school systems students from both the high school and the elementary school participate in the high-school music program. Where this holds true the combined enrollments of the two schools are listed in the table.

A study of Table I reveals that only eleven schools had more than half of the total enrollment participating

in the music program. Obviously if music really has the value which we like to attach to it more students should be encouraged to participate in it. The highest percentage of student participation in music was found in Pima, which, it should be noted, is a relatively small school.

TABLE I

ENROLLMENT IN HIGH SCHOOLS AND THEIR MUSIC DEPARTMENTS

<u>School</u>	<u>Number in School</u>	<u>Number in Music</u>	<u>Percentage of Student Body in Music</u>
Ajo	300	65	21.6
Amphitheater (Tucson)		70 (choral)	
Ashfork	45	25	55.6
Bisbee		90 (choral)	
Buckeye	260	80	30.7
Camp Verde	55	20	36.3
Carver (Phoenix)	450	150	33.3
Casa Grande	345	80	23.1
Chandler	600	200	33.3
Clarkdale	100	40	40.0
Coolidge	285	120	42.1
Cottonwood	135	40	29.6
Douglas	368	230	62.5
Florence	297	55	18.5
Glendale	950	310	32.6
Globe	700	175	25.0

TABLE I--Continued

<u>School</u>	<u>Number in School</u>	<u>Number in Music</u>	<u>Percentage of Student Body in Music</u>
Holbrook	250	170	68.0
Jerome	110	60	54.5
Litchfield	141	119	84.4
Marana	100	30	30.0
McNary	323	45	13.9
Mesa	1500	500	33.3
Miami	495	235	47.4
Mohave	335	185	55.3
Morenci	350	205	58.5
Nogales	541	100	18.5
North High (Phoenix)	2600	1100	42.3
Peoria	180	60	33.3
Phoenix Tech (Phoenix)	1100	130	11.8
Phoenix Union (Phoenix)	2850	832	29.2
Prescott	500	175	35.0
Pima	115	105	91.3
Santa Cruz	200	120	60.0
Snowflake	240	135	56.2
St. David	200	89	44.5
Superior	200	90	45.0
Tempe	500	200	40.0
Thatcher	201	128	63.6
Tolleson	300	120	40.0

TABLE I--Continued

<u>School</u>	<u>Number in School</u>	<u>Number in Music</u>	<u>Percentage of Student Body in Music</u>
West Phoenix (Phoenix)	1300	261	20.1
Wickenburg	150	65	43.3
Willcox	160	75	46.8
Winslow	375	120	32.0

The Band

Two of the major responsibilities of the administration to its band, are the scheduling of rehearsal time and the scheduling of public performances. Table II reveals the rehearsal schedule and the number of public performances given by the band of each school replying to the questionnaire. Of the forty-three schools which responded to the questionnaire, four schools, Ashfork, Clarkdale, Camp Verde, and St. David had no bands. Five other replies contained information relevant to some phase of the music department but not to the band, although each of the five schools does have a band.

In the matter of scheduling rehearsal periods, it will be seen that twenty-seven schools have five band rehearsals per week, with only three of these bands being obliged to meet outside of the regular school hours. One band, Winslow, has one rehearsal a week and that either

before or after school. Three bands are allowed three rehearsals a week with only one of these bands meeting during school hours. Two bands meet twice a week, each rehearsal being during school hours.

Thus it may be seen that in the scheduling of rehearsal periods high-school bands in Arizona are generally faring remarkably well, and this speaks well of the progressiveness and understanding of the state high-school administrators. It also indicates a close working relationship between the administrators and their band directors.

As for the number of public performances given, again most of the schools followed a more or less general pattern. Most of the bands performed at all home football games, and only fifteen bands performed at any basketball games. Of these fifteen, six bands played at five basketball games or less. Twenty-one of the bands gave either two or three concerts during the year, while one band, Glendale, presented thirteen concerts.

The total number of performances by the various bands ranged from seven at Holbrook to seventy-five at Glendale. Twenty-five bands appeared in public eighteen or more times, which averages at least one appearance every two weeks of the school year. Six bands gave at least one performance each week, which indicates total performances of thirty-six or more.

It is impossible to say with authority just what the

TABLE II

THE BAND

School	Number in Band	Rehearsals Per Week	Rehearsals During School Hours	Football Performances	Basketball Performances	Parades	Band Trips	Concerts	Other Events	Total Appearances
Ajo	23	5	no	5	8	3	3	2	2	23
Ashfork	No band									
Buckeye	48	5	yes	6	0	5	5	2	20	32
Camp Verde	No band									
Carver	65	5	yes	6	12	6	0	6	12	42
Casa Grande	35	5	yes	6	8	4	7	1	3	29
Chandler	80	5	yes	5	0	6	6	2	14	38
Clarkdale	No band									
Coolidge	45	5	yes	8	0	6	6	2	2	16
Cottonwood	22	1	yes	2	0	3	3	3	1	12
Florence	31	5	yes	6	3	3	4	3	10	29
Glendale	97	5	yes	10	0	15	12	13	50	75
Globe	60	5	yes	7	1	11	8	12	1	40
Holbrook	40	5	no	0	0	2	1	2	2	7
Jerome	30	2	yes	0	0	3	3	3	6	15
Litchfield	36	5	yes	5	0	5	9	2	3	24
Marana	18	5	yes	0	0	0	0	3	5	8

TABLE II--Continued

School	Number in Band	Rehearsals Per Week	Rehearsals During School Hours	Football Performances	Basketball Performances	Parades	Band Trips	Concerts	Other Events	Total Appearances
McNary	32	3	no	0	8	3	1	0	1	13
Mesa	80	5	yes	6	0	3	3	2	0	12
Miami	85	5	yes	8	0	6	5	2	5	26
Mohave	65	5	yes	5	10	4	4	6	3	35
Morenci	45	3	no	5	0	2	2	3	14	26
Nogales	60	5	no	3	5	8	4	3	1	16
Peoria	40	5	yes	5	0	12	12	3	50	70
Phoenix Tech	50	5	yes	7	11	6	0	3	4	35
Prescott	50	5	yes	4	10	8	4	3	0	29
Pima	50	5	yes	5	2	6	2	3	4	10
Santa Cruz	48	5	yes	5	4	4	5	2	4	20
Snowflake	70	5	yes	6	12	6	10	5	2	45
St. David	No band									
Superior	40	3	yes	5	12	4	3	2	20	46
Tempe	52	5	yes	7	0	8	6	4	12	30
Thatcher	36	5	yes	5	3	4	2	1	3	18
Tolleson	35	5	yes	5	0	6	3	2	3	18
W. Phoenix	80	5	yes	11	0	3	0	1	4	19

TABLE II--Continued

School	Number in Band	Rehearsals Per Week	Rehearsals During School Hours	Football Performances	Basketball Performances	Parades	Band Trips	Concerts	Other Events	Total Appearances
Wickenburg	45	2	yes	5	0	6	3	4	6	24
Willcox	45	5	yes	6	0	4	8	4	0	22
Winslow	45	4	no	4	0	12	3	6	2	22

ideal number of band performances should be. It would seem that the band director should know, yet this study revealed that many of the band directors of the state are in complete disagreement on this matter. The directors were asked how they felt about the number of public performances given by their bands. Ten of the directors who replied indicated that their bands gave too many performances for maximum educational value. Seven directors replied that their bands were not able to give enough performances, considering the value of public performance for the student and the good public relations created by the band performances. Eighteen directors were very well satisfied with the number of performances given by their bands from the standpoint of meeting the needs of the community both in music education and public relations.

Perhaps the ideal situation is that in which the director and the administrator are both satisfied with the number of public performances given by the band, with the further stipulation that the music education needs of the students are adequately met and that good public relations between school and community are promoted.

The Orchestra

In Arizona the high-school orchestra is still far behind the band, as is evidenced by Table III. It shows that, of the thirty six replying to the section of the questionnaire dealing with the instrumental department,

only twelve schools had orchestras. Of these twelve only six had daily rehearsals, the others meeting either one, two, or three days per week.

The reasons for this appallingly small amount of orchestral activity in Arizona are perhaps twofold. First, there is apparently no demand on the part of the administrators for an orchestra. This is attested to by a number of comments submitted by some of the directors. One director had simply this to say:

No equipment--no instruments--no demand--no music room--no schedule.

Another director expressed it this way:

No schedule for this, therefore, no students enrolled. Administration at fault.

A second reason for the lack of orchestral emphasis in the high schools of Arizona lies with the directors themselves. Many of the directors are too absorbed with the band and do not realize the vast possibilities of the orchestra, both educationally and in promoting good public relations. Others simply are not qualified to handle a string orchestra. The blame for this must fall, in part, on the teacher training institutions which prepared these directors. As mentioned in an earlier section of this study, however, some of our colleges and universities are beginning to place more and more emphasis on their string training program. The effects of this will undoubtedly be seen in increased orchestral activity within the state in future years.

TABLE III

THE ORCHESTRA

School	Number in Orchestra	Rehearsals Per Week	Rehearsals During School Hours	Concerts	Other Events	Total Appearances
Ajo	No orchestra					
Buckeye	No orchestra					
Carver	17	5	yes	4	2	6
Casa Grande	No orchestra					
Chandler	No orchestra					
Coolidge	No orchestra					
Cottonwood	No orchestra					
Douglas	19	5	yes	3	5	8
Florence	No orchestra					
Glendale	18	5	yes	2	5	7
Globe	30	2	no	3	4	7
Holbrook	No orchestra					
Jerome	No orchestra					
Litchfield	No orchestra					
McNary	No orchestra					
Mesa	40	5	yes	1	7	8
Miami	19	2	no	0	0	0
Mohave	No orchestra					

TABLE III--Continued

School	Number in Orchestra	Rehearsals Per Week	Rehearsals During School Hours	Concerts	Other Events	Total Appearances
Morenci	12	1	no	2	1	3
Nogales	No orchestra					
Peoria	No orchestra					
Phoenix Tech	No orchestra					
Phoenix Union	50	5	yes	5	10	15
Prescott	30	2	yes	2	2	4
Pima	No orchestra					
Santa Cruz	No orchestra					
Snowflake	50	3	yes	7	2	9
St. David	13	5	no	2	2	4
Superior	28	2	yes	1	6	7
Tempe	No orchestra					
Thatcher	No orchestra					
Tolleson	No orchestra					
West Phoenix	No orchestra					
Wickenburg	No orchestra					
Willcox	No orchestra					
Winslow	No orchestra					

One interesting fact is that of the twelve directors who had orchestras only one felt that too many public performances were given. Two indicated complete satisfaction with the numbers of performances given by their groups, and the remaining nine were of the opinion that more performances were necessary in order to get the most possible good out of their orchestras, both in the fields of music education and in public relations.

The Chorus

In some respects the choral situation in the high schools of Arizona is a very healthy one. Forty-one schools reported the presence of choral classes in their curricula. This figure is even higher than the number of bands in the state. Twenty nine of these choruses have daily rehearsals, and all but five meet during regular school hours. This demonstrates an awareness on the part of most administrators of the important function that high-school choral groups can perform in our educational process.

Nevertheless, there is much room for improvement. Table IV concerns itself with the enrollments and activities of the various choral groups in the high schools of the state. A comparison of this table with the section in Table I dealing with total enrollments reveals that in most cases no more than twenty-five percent of the total number of students enrolled were participating in the choral program. Only three schools reported having more

TABLE IV

THE CHORUS

School	Number in All Chorus	Rehearsals Per Week	Rehearsals During School Hours	Concerts	Other Events	Total Appearances
Ajo	35	4	no	3	2	5
Amphitheater	70	5	yes	4	16	20
Ashfork	25	2	yes	2	4	6
Bisbee	90	5	yes	3	4	7
Buckeye	75	4	yes	2	8	10
Camp Verde	10	5	yes	5	2	7
Carver	60	5	yes	4	20	24
Casa Grande	35	5	yes	2	4	6
Chandler	100	5	yes	2	10	12
Clarkdale	35	1	yes	1	20	21
Coolidge	50	5	yes	2	1	3
Cottonwood	35	1	yes	3	1	4
Florence	30	5	yes	3	3	6
Glendale	160	5	yes	10	2	12
Globe	180	9	yes	3	3	6
Holbrook	80	5	yes	2	4	6
Jerome	38	1	yes	3	0	3

TABLE IV--Continued

School	Number in All Choruses	Rehearsals Per Week	Rehearsals During School Hours	Concerts	Other Events	Total Appearances
Litchfield	77	5	yes	4	2	6
Marana	22	3	yes	4	6	10
McNary	34	2	no	0	2	2
Mesa	350	5	yes	7	5	12
Miami	235	5	yes	4	9	13
Mohave	110	3	no	3	3	6
Morenci	85	2	no	1	2	3
Nogales	20	5	yes	1	4	5
North Phoenix	550	5	yes	5	70	75
Peoria	35	5	yes	3	10	13
Phoenix Tech	25	5	yes	2	1	3
Phoenix Union	150	5	yes	2	18	20
Pima	55	5	yes	2	3	5
Santa Cruz	86	7	yes	2	14	16
Snowflake	135	7	yes	8	4	12
St. David	19	5	yes	2	10	12
Superior	50	5	yes	2	10	12
Tempe	84	5	yes	3	8	11
Thatcher	70	5	yes	1	5	6

TABLE IV--Continued

School	Number in All Choruses	Rehearsals Per Week	Rehearsals During School Hours	Concerts	Other Events	Total Appearances
Tolleson	48	5	yes	6	1	7
West Phoenix	151	5	yes	1	8	9
Wickenburg	20	2	no	2	0	2
Willcox	25	5	yes	4	4	8
Winslow	80	3	yes	6	4	10

than half of their students enrolled in chorus. In many schools the number of students in the choral program was pitifully low. It would seem that with all the benefits to be derived from the chorus, both by the students and by the school, to say nothing of the community, more students should be encouraged to participate in the choral program.

Another phase of the choral set-up which needs revision is that of public performances. Eighteen choruses gave ten or more public performances during the year, with most of the remaining choruses appearing six or seven times. Sixteen directors were content with the number of performances given by their choruses, while twenty-five directors expressed a need for more opportunities for their groups to appear in public.

One director, faced with a shortage of rehearsal time, had the following to say:

In regard to the choruses, I feel that the reason we do not have more concerts is that we do not have class time to work. In other words, we have to meet after school, and only twice a week. I feel that there should be scheduled during class time a period for activities such as vocal groups.

Since most of our high-school choruses do have plenty of rehearsal time, there must be other reasons why they do not give more public performances. It is evidently not because of a lack of interest on the part of the directors, as most directors expressed a desire for more performances. Perhaps the principal reason is the lack of opportunity. The director can create some opportunities

for public performances himself, but for the most part the choruses must be invited to perform. These invitations usually come from local civic organizations. The director himself can provide opportunities for public performances by scheduling public concerts and assembly programs.

The Small Ensemble

As with the orchestra, the small ensemble program in the high schools of the state has its chief failing in the small number of students participating. The common practice seems to be to organize only enough ensembles to meet the entertainment needs of the community. This principle is definitely not in keeping with the recommended program as suggested in the previous chapter, in which ensembles are organized for the sake of the students and in which a sufficient number of ensembles are organized to enable all of the students to participate.

A study of Table V will show that five small ensembles was about the average number maintained in the high schools of the state. This certainly is not enough to provide for but a small percentage of the total enrollment. Furthermore, it indicates that in most cases members of the ensembles were selected on a competitive basis in order to produce better playing groups. This practice is sound enough for merely entertaining the public and promoting good public relations, but it tends to ignore completely the objectives of the general educational program.

TABLE V
THE SMALL ENSEMBLE

School	Number of Instrumental Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Number of Vocal Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Total Ensemble Performances
Ajo	4	no	no	10	2	yes	no	9	19
Amphitheater	No report on instrumental	No report on instrumental			6	yes	no	30	30
Ashfork					2	yes	yes	6	6
Bisbee	No report on instrumental	No report on instrumental			4	yes	yes	15	15
Buckeye	3	no	no	9	4	no	no	10	19
Camp Verde					1	yes	yes	1	1
Carver					1	yes	yes	20	20
Casa Grande	1	no	yes	1	3	no	yes	6	7
Chandler	2	yes	yes	18					18
Clarkdale					2	yes	yes	20	20
Coolidge	3	yes	yes	7	1	yes	yes	3	10

TABLE V--Continued

School	Number of Instrumental Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Number of Vocal Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Total Ensemble Performances
Cottonwood	1	no	no	2	2	yes	no	9	11
Douglas	1	no	yes	2	No report on vocal	No report on vocal			2
Florence	2	no	no	5	1	no	no	3	8
Glendale	4	yes	yes	Wkly. Brdcst. 4	4	no	yes	20	56
Globe	4	yes	no	5	2	yes	yes	14	19
Holbrook	2	no	no	6	2	no	no	9	15
Jerome	2	yes	no	21	2	yes	no	6	27
Litchfield					2	no	no	4	4
Marana	No small ensemble program								
McNary	3	no	yes	7	1	no	no	3	10
Mesa	6	no	no	15	4	no	no	37	52

TABLE V--Continued

School	Number of Instrumental Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Number of Vocal Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Total Ensemble Performances
Miami	4	no	no	11	3	yes	no	14	25
Mohave	2	no	yes	15	2	no	yes	18	23
Morenci	2	no	yes	2	4	yes	yes	10	12
Nogales	4	yes	no	24	1	no	no	3	27
North Phoenix	No report on instrumental				2	yes	yes	35	35
Peoria	3	yes	yes	6	1	yes	no	10	16
Phoenix Tech	No ensemble program								
Phoenix Union	3	no	no	2	No regular vocal ensemble				2
Prescott	4	yes	yes	12					12
Pima	4	yes	no	15	3	no	no		15

TABLE V--Continued

School	Number of Instrumental Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Number of Vocal Ensembles	Rehearsed Regularly	Rehearsed During School Hours	Number of Public Performances	Total Ensemble Performances
Santa Cruz	1	yes	no	4	2	yes	yes	28	32
Snowflake	4	yes	no	26	3	no	no	16	42
St. David	2	no	no	9					9
Superior	4	no	no	19					19
Tempe	5	yes	no	11	2	yes	no	10	21
Thatcher	No ensemble program								
Tolleson	5	no	no	20	1	no	no	3	23
West Phoenix					1	yes	no	12	12
Wickenburg	5	yes	yes	7					7
Willcox	2	yes	yes	10	1	yes	no	25	35
Winslow	2	no	no	12	2	no	no	11	23

The ensembles which do exist seem to be rather active, although more than half of the directors realized a need for more public performances by their ensembles. A glance at Table V will reveal that twenty-five schools had ensembles which appeared in public fifteen or more times, and in many schools the number of performances was much higher.

In commenting on the small ensemble program in his school, one director whose ensembles gave almost twenty public performances during the school year, had this to say:

An ideal situation except for no provision in regular schedule for practice with such groups--all rehearsal outside of school hours.

Another director, whose ensembles gave fewer than fifteen public performances, made the following comment:

Very little opportunity for public appearances for the students since only one organization encourages them.

The above two comments by music directors contain the two most important reasons, perhaps, for the low ebb of the small ensemble program in the high schools of the state. Briefly these two reasons are lack of backing by the administration and lack of interest, both on the part of the students and the community. A third reason might well be a lack of interest, or perhaps time, on the part of the director.

Non-Performing Music Classes, Community Groups, and Adult Education

Table VI shows that most high schools in Arizona offer some kind of instruction in music history, appreciation, theory, composition, and orchestration. In fourteen schools these courses are combined into a general music class as recommended in the previous chapter. Some directors offer instruction of this type in conjunction with their instrumental or choral groups.

Twenty-three directors indicated the existence of community bands, orchestras or choruses in their communities. In a number of instances the band was strictly a summer project, and the chorus served only for the Christmas program. In other communities the organizations functioned the year round.

Only four schools, Morenci, Phoenix Union, Florence, and Mesa, offered music courses in connection with an adult education program.

TABLE VI

NON-PERFORMING MUSIC CLASSES, COMMUNITY GROUPS,
AND ADULT EDUCATION

School	Music History	Music Appreciation	Music Theory	General Music	Composition	Community Band	Community Orchestra	Community Chorus	Adult Education Classes in Music
Ajo			x			x			
Amphitheater	x	x	x	x		x			
Ashfork				x					
Bisbee		x							
Camp Verde				x				x	
Carver			x	x		x			
Casa Grande				x				x	
Cottonwood		x							
Florence									x
Glendale			x		x	x			
Globe						x		x	
Holbrook				x		x			
Jerome		x							
Litchfield				x		x			
Marana		x	x	x					
McNary				x					
Mesa		x	x					x	x

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

In evaluating the function of the music departments of the high schools in Arizona it must be borne in mind that in music education, as in all else, Arizona is young. Great tribute is due the pioneer music educators who have advanced the teaching of music in Arizona to its present level. The word "pioneer" is used to describe these educators, because the writer feels that even today there is much pioneering being done by many teachers of music in Arizona's high schools. These are the educators who are assuring Arizona of continued growth in this field.

It is true that this study disclosed many weaknesses in the high-school music education program of the state, but it is equally true that it failed to reveal all the prevailing circumstances surrounding the various situations--circumstances which might, either directly or indirectly, be the cause of such weaknesses. It is undoubtedly fair to opine that the music directors themselves are responsible for some of the weaknesses, while the administrators are the cause of others. But regardless of who brought about the weaknesses, it is the duty of all concerned to help overcome them. One of the purposes of this chapter will be to make suggestions for improvement wherever the writer

considers such recommendations to be warranted.

The Band

All in all the high-school bands in Arizona are faring remarkably well. Considering the total enrollments of the various schools in the state, it would seem that the bands reach a good number of the students. In the matter of scheduling rehearsals, most of the bands have all that could be desired, with daily rehearsals during school hours.

For the band directors who felt that their groups were overworked there are perhaps two possible solutions to their problems. Their difficulties might be overcome by acquainting their administrators with the prevailing conditions throughout the state as compared to their own situations. If an administrator sees that his high-school band is giving far more public performances than are other bands, and if his band director expresses the opinion that these excessive performances are interfering with his program of education for the students, then the chances are that the administrator will be anxious to make whatever adjustments might be necessary for the betterment of the program.

A second suggestion for reducing the number of performances by the band is to encourage other classes and organizations in the school to perform occasionally. There is no reason why the drama department, the dance

department, or any number of other school organizations could not present very entertaining half-time shows at athletic contests. In addition to easing the load of the band this would also serve the cause of public relations in two ways. First, increased student participation always means improved public relations. Bringing more groups into the picture would mean bringing more children of more citizens before the public. Second, it would serve to acquaint the public with some of the less publicized activities of the school. Some departments of the school, while doing a splendid work with their students, are almost entirely unknown to the general public.

To the directors who felt their bands needed to give more public performances falls the task of creating or discovering more opportunities for performance. They should publicize their bands and let it be known that their bands are available, and they should instill in their students a desire to perform and a determination to be worthy of public performance. They should encourage the use of the bands at the various school sponsored functions, especially the school assemblies. Once a band has made itself known to the public and established a good reputation for itself, there is almost certain to be ample opportunity for it to perform.

The Orchestra

Table III definitely corroborates the assumption that the high-school orchestral picture in Arizona is a dark

one. The two reasons given for this are lack of interest on the part of the director and lack of interest on the part of the administrator.

In all likelihood the administrator will not become vitally interested in an orchestra until the music director has demonstrated the need for such a group and the potential benefits to be derived therefrom. To do this, of course, the director himself must first become convinced. The first step for the director in this direction would be a serious study of the stringed instruments in which he is particularly weak, and of the latest teaching methods and materials for string class and orchestra. With increased knowledge will come increased interest.

The second step would be the study of high-school music programs in which orchestras are already playing vital roles. The director would learn how orchestras are benefiting these schools and how his own situation would likewise be aided by such a program. Demonstrations and lectures at teacher conventions and music clinics would help tremendously the music teacher who is desirous of learning more about the high-school orchestras.

To interest the administrator in an orchestra for his school the director might arrange to have a fine orchestra present a concert in the community. This will prove especially helpful if the community responds enthusiastically to such a concert.

The director who already has an orchestra and who

feels the need for more public performances should endeavor to present the orchestra in more concerts and school programs, and he should let the public know that his orchestra can be called upon to provide entertainment at local functions.

The Chorus

Probably the most serious problem confronting the choral directors is that of interesting more students in choral work. Group singing can be only as interesting as the director makes it; hence the responsibility is largely his. Well organized assembly programs featuring "community singing" will certainly appeal to a larger number of the students. Presenting the choral groups in assembly programs is also helpful, provided the music is carefully selected and skillfully rendered.

Making choral rehearsals interesting and fruitful is most necessary if student interest is to be maintained. Some of the more serious and musical students will participate in the chorus regardless of how the rehearsals are run, simply because they got so much enjoyment out of singing. For the average student, however, the director must be very careful. A part of each rehearsal should be spent on "fun songs," and the director must be constantly alert to see that student interest is not allowed to wane. All students, though, must feel that they have accomplished something in each rehearsal, even if it is just improving

one song or learning a part of a new song.

The problem of arranging more public performances is basically the same as it is with the band and orchestra, and the recommended solutions will apply equally well.

The Small Ensemble

In order to make the small ensemble program in the state what it should be, as set forth in Chapter IV, it would seem that first many of the music directors must come to the realization that the ensemble should be primarily for the student. When the directors see that all music students can and should be aided by the ensemble, then the next step for them is to arrange an ensemble program in which all students participate.

Lack of time renders this extremely difficult, but not impossible. The directors must be willing to devote some of their time to assigning each student to an ensemble, selecting music for the various ensembles, and rehearsing occasionally with each group, even if for just a few minutes.

Then the directors must provide all ensembles with opportunity for public appearances. It may be impossible to have each ensemble perform outside of school, but it will most certainly be possible to have every group perform at least once in an assembly or other school program.

Non-Performing Music Classes

Other than urging the adoption of the general music class in place of individual courses in music appreciation, theory, history, and composition, there is little that can be said regarding the music classes in Arizona high schools without delving into the existing situation more completely. This would involve a study of the contents of all music courses now being offered and of the teaching methods now being used. Such was not the purpose of this study.

Suffice it to say that most of the high schools, as indicated in Table VI, do include music classes in their curricula. Some of these are definitely labeled General Music. Others no doubt offer general music instruction, but under a different name.

Community Groups

Community bands, orchestras, and choruses are, as the name implies, community groups. The music director who is truly interested in his community will also be interested in seeing that such groups are organized wherever it is feasible to do so. Lack of community interest and support might, in some instances, make it inadvisable to try to promote such a program. In most cases, however, the response from the citizens will be most encouraging if only the music director will make an effort in this direction.

Community projects are definitely to be recommended,

since everyone concerned realizes some benefits from them. For the towns not now having adult musical organizations, no more worthy project could be suggested for the music directors to undertake.

Adult Education

In communities where there is no adult night school program and where a number of adults are interested in receiving instruction in music, it behooves the high-school music director to provide such instruction for them. The director might organize an adult General Music class and devote one or two evenings a week to it, or he might give individual instruction to interested adults. The more he can do to educate the community musically and to bring it closer to the school, the better off his entire music education program will be.

Schools offering adult night school classes provide excellent opportunity for the music director to extend his musical instruction to the public, and the wise director will be quick to see and accept this opportunity if community interest warrants it.

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APPENDIX

4426 E. 16th St.
Tucson, Arizona

Dear Sir:

Enclosed is a self-addressed envelope and a questionnaire which I hope you will take the trouble to fill out and return to me. The information obtained from this questionnaire will be used in my thesis, the subject of which is, "The Function of the Music Department in Promoting Public Relations in the High Schools of Arizona."

I first became interested in this subject while teaching music at Miami High School. It occurred to me then that in some schools the demand for public performances is so high as to interfere with the proper functioning of the music department. In other schools there is not enough opportunity for public performance.

This questionnaire pertains to the 1949-1950 school year. If you were in a different school last year please answer for that school. Kindly disregard any questions not pertaining to your particular teaching duties.

Please understand that the names of the music directors and their schools will not be used in connection with any answers based on personal opinions or with any personal comments made.

Upon your request I shall be happy to send you the results of this survey.

Thank you for your kind attention and prompt reply.

Very truly yours,

/s/ William F. Rhoads

Questionnaire to Music Directors

Name of music director_____

Name of school_____

Number of students enrolled in school_____

Total number enrolled in music department_____

ALL questions in this questionnaire pertain to the 1949-1950
school year.

No. in band_____ No. of rehearsals per week_____

Were the rehearsals during the regular school hours?

Yes () No ().

At how many home football games did the band perform?_____

At how many home basketball games did the band perform?_____

In how many parades did the band participate?_____

How many out-of-town trips did the band make?_____

How many concerts did your band present?_____

In how many other public events did your band participate?_____

Total number of public appearances by your band_____

How do you feel about the number of public performances

given by your band? (Check one of the following)

- ___ 1. Too many for maximum educational value. Too much emphasis is placed on pleasing the public, and too much time must be spent preparing material for performance only.
- ___ 2. Not enough, considering the value of public performance for the student and the good public relations created by the band performances.
- ___ 3. An ideal situation, with the music education needs of the students being met satisfactorily and good public relations existing between the school and the community because of the band's performances.

COMMENTS:

No. in orchestra_____ No. of rehearsals per week_____

Are the rehearsals during regular school hours?

Yes () No ()

How many concerts did your orchestra present?_____

In how many other public events did your orchestra
participate? _____

Total No. of public appearances by your orchestra_____

How do you feel about the number of public performances
given by your orchestra? (Check one of the following)

- ___ 1. Too many for maximum music educational value.
Too much emphasis is placed on pleasing the
public and too much time must be spent prepar-
ing material for performance only.
- ___ 2. Not enough considering the value of public
performance for the student and the good public
relations created by the orchestral performances.
- ___ 3. An ideal situation with the music education
needs of the students being met satisfactorily
and good public relations existing between
school and community because of the orchestral
performances.

COMMENTS:

No. in all choruses_____ How many rehearsals each week_____

Rehearsals during regular school hours? Yes () No ()

How many concerts did your choruses present?_____

In how many other public events did your choruses appear?

Total No. of public appearances by your choruses_____

How do you feel about the No. of public appearances made
by your choruses? (Check one)

- ___ 1. Too many for maximum music educational value. Too much emphasis is placed on pleasing the public, and too much time must be spent preparing for performance only.
- ___ 2. Not enough, considering the value of public performance for the student and the good public relations created by the performances of the choruses.
- ___ 3. An ideal situation, with the music education needs of the students being met satisfactorily and good public relations existing between the school and the community because of the performances of the choruses.

COMMENTS:

Check the ensembles listed below that you had:

	<u>Had regularly scheduled rehearsals</u>		<u>Rehearsal during school hours</u>		<u>No. of public performances</u>
	Yes	No	Yes	No	
Clarinet quartet	()	()	()	()	_____
Woodwind quintet	()	()	()	()	_____
Sax ensemble	()	()	()	()	_____
String trio	()	()	()	()	_____
String quartet	()	()	()	()	_____
Trumpet trio	()	()	()	()	_____
Brass quartet	()	()	()	()	_____
Brass quintet	()	()	()	()	_____
Brass ensemble	()	()	()	()	_____
Girls trio	()	()	()	()	_____
Girls sextet	()	()	()	()	_____
Mixed quartet	()	()	()	()	_____
Mixed octet	()	()	()	()	_____
Boys quartet	()	()	()	()	_____

Other ensembles () () () () _____

How do you feel about the number of public performances given by your ensembles? (Check one of the following)

- ___ 1. Too many for maximum music educational value. Too much emphasis is placed on pleasing the public and too much time must be spent preparing material for performance only.
- ___ 2. Not enough considering the value of public performance for the student and the good public relations created by the ensemble performances.
- ___ 3. An ideal situation with the music education needs of the students being met satisfactorily and good public relations existing between the school and community because of public performances by the ensembles.

COMMENT:

Check the following courses offered by your school:

- ___ Music History
- ___ Music Appreciation
- ___ Music Theory
- ___ General Music
- ___ Composition
- ___ Orchestration

Check the following Groups organized in your community:

- ___ Community Band
- ___ Community Orchestra
- ___ Community Chorus
- ___ Adult Education courses in music appreciation, history, or harmony.