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A 100 YEAR HISTORY

A DISSERTATION APPROVED FOR THE  
DEPARTMENT OF EDUCATIONAL LEADERSHIP AND POLICY STUDIES

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This work is dedicated in loving memory of my father, Marvin Trammell, who first instilled a love of music by teaching me to play *I Dropped My Dolly in the Dirt* on a toy piano. After providing further piano lessons on a new Storey & Clark, and paying for my undergraduate education, I was able to discover the world of music education. Now, many years later, I am able to instill that love of music in others. Thank you Daddy.

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## Abstract

The purpose of this study was to research, document, and detail the activities of the Jenks Public School Vocal Music Department from the establishment of the district in 1908 through its first one-hundred years. The study covers the vocal department from its first choir of record in 1916 under the direction of Mr. Ralph Head to the 2008 choirs. The project included exhaustive archival research of early newspapers, school board minutes, and interviews of former students and teachers.

The study is divided by decades into ten chapters documenting philosophies, instructors, honors, repertoire, and performances. Under the leadership of Danna Decker the choir grew exponentially to what it is today. Hard work, commitment to excellence, vast and varied education opportunities for students, and the belief that the interest of the student should come first have contributed to the department's continued success.

## Chapter 1: Introduction

A two-story abandoned cheese factory, twenty-five children, and two teachers seemed an unlikely formula for a school; but, that is how the Jenks Public School system began. Who would guess that from these humble beginnings would grow a school system recognized nationally and statewide for its excellence in Arts, Academics, and Athletics. In 1908, the seeds were planted for what would become a vocal department respected by other schools in Oklahoma as state and national performances and competitions made it apparent that these singers and their instructors were a force with which to be reckoned. One may ask, how does this force continue to thrive? What roots established the foundation for such an organization? This research seeks to find the answers to these questions.

Today, reports of education's funding shortages, deficits, hiring freezes, and economic crises are common examples of newspaper headlines. As public school administrators struggle to work through financial woes, one of the first areas to suffer is often the fine arts, including the music department. A common dialogue amongst music educators when referring to support of their discipline within the public school is; music teachers are the last hired and the first fired. With increased emphasis in the areas of math and science, decisions on how money is being spent are made with state and national goals in mind. This infers

that despite the intent of the governing bodies, fine arts education is not seen as an essential part of the curriculum. As Robert Floyd (2001, 2), executive director of the Texas Music Educators Association noted:

In a state [Texas] where high-stakes testing drives decisions on funding, staffing, and instructional minutes, fine arts programs are frequently a target when school budget cuts must be made....these programs often suffer because of a misguided perception that the arts are an extracurricular, nonessential part of education, a frill. Yet, nothing could be further from the truth.

Despite budget cuts, changes in administration, curriculum restructuring and the ever-present strong athletic department, one may ask: "What factors have contributed to the success of the Jenks Public Schools Vocal Music Department?" "Considering hard times and the public's view of the arts as a frill, how has the department not only continued to thrive, but has also grown into a department recognized regionally, statewide, and nationally for its excellence?" This study will shed light on these questions by chronicling the activities of the Jenks Secondary Vocal Music Department during the first one-hundred years of its existence. A form of intellectual history will help situate and interpret the study in the larger state and national contexts of vocal music education.

## Related Literature

The history of music education has been examined through biographies such as Elam Ives and Lowell Mason whose contributions to furthering excellence in music education warrant such study; while a few studies have concentrated on specific districts or fields of study. For example, Lindley (2003) surveyed the behaviors of effective choral teachers in Oklahoma. Entitled, “Effective choral teachers behaviors: A survey of Oklahoma secondary choral directors,” Lindley’s study identified effective secondary choral teacher behaviors that could be used in a choral teacher assessment. She found that a majority of secondary public school teachers agreed that basic behaviors could be effectively evaluated, but disagreed on administrator evaluation of their subject specialty. Zielke (1996) took a different approach by examining how the Music Educators National Conference (MENC, now known as NAfME) contributed to the development of vocal music throughout the United States and abroad. He found that MENC created, organized, and promoted numerous vocal opportunities, literature, and workshops for students and teachers throughout the United States. Many of these programs were influential in the promotion of vocal music programs across the nation. Several studies have focused on music programs in particular school districts. In “A history of instrumental music in the public schools of Oklahoma through 1945,” McDow (1989) focused on the

development and growth of instrumental music in Oklahoma during the given period. “Music Education in a Suburban Massachusetts School System: A History of the Past; Recommendations for the Future,” Brunell (2000) investigated topics similar to this project, although he outlined the district’s entire music education curriculum as opposed to focusing on the choral department alone. Another study by Nancy Witucki (1995), examined the Lansing Michigan Public School’s choral and instrumental music education programs. She studied a working-class community, primarily automotive, and found that support of the fine arts was largely dependent upon the current economic climate. Thus, patrons were hesitant to pass tax increases that would provide monetary resources for the arts. Silas George (1983) studied music education in Abilene, Texas. His dissertation presented historical data relative to educational music, cultural music, religious music, music of the vernacular, and music merchandising and found that the music activity of the time was entertainment music provided by traveling professional troupes or by local citizens. Private teachers and a few traveling musicians provided serious music for those favoring cultural music. Finally, a study by Mahnken (1995) chronicled a seventy-two-year historical span of music education activities in Springfield, Missouri. The paper documented course offerings, enrollments, concerts, and musical events from 1867 to 1939 and concluded that

Springfield's early educators valued the importance of a music education.

Predominantly vocal music instruction occurred in all grades, with instrumental activity increasing somewhat around 1911.

More closely related, in honor of Jenks' centennial two historical books were written. The first, *Tune of the Hickory Stick* chronicled the history of Jenks and the school system from before statehood to 1979. With its numerous photos and documented interviews of Jenks alumni, the book was not only informative but was also an interesting read. The second book, *Main Street Memories 1900-2005*, served as an addendum to the first with primary emphasis on Jenks itself. Academics and athletics were heavily covered throughout *Tune of the Hickory Stick* with the arts mentioned only in passing. Therefore, documenting the history of the vocal music department of Jenks Public Schools will contribute to the general knowledge of the school system as well as serve as a reference point for other schools wishing to develop a strong vocal music department.

To date, no research such as this proposed study has been conducted. It is the intent of the author to fill this important historical void. Music Education professor and historian, James E. Keene (1982) expressed his belief in the importance of studying and recording the histories of music education when he stated:

Music teachers deserve to know where they have been in relation to where they are at the present. Without a secure knowledge of our

past, music educators reinvent methods and philosophies believing sincerely in the universal efficacy of that which they espouse. Insights based upon a historical prospective will make our profession more mature (more thoughtful when presented with older methodologies masquerading as new) and more understanding of the complex interrelationships between our profession, the problems of general education, and the changing values of our society.

## Methodology

A documentary/oral history approach was used to investigate and analyze findings from two main data sources. 1) Primary documents and other important written sources; and 2) interviews were conducted with people who had firsthand knowledge of the program's development. Yow (1994, 25) described oral history research as subjective. Yet:

Its subjectivity is at once inescapable and crucial to an understanding of the meanings we give our past and present. This is the great task of qualitative research and specifically oral history interviews; to reveal the meanings of live experience. The in-depth interview offers the benefit of seeing in its full complexity the world of another. And in collating in-depth interviews and using the insights to be gained from them as well as different kinds of information from other kinds of records, we can come to some understanding of the process by which we got to be the way we are.

Sources of primary data were collected from school board minutes, local newspapers such as *The Jenks Journal*, *Tulsa World*, *Tulsa Tribune*, school newspapers and newsletters, as well as the above-mentioned book, *Tune of the Hickory Stick*. Data was also collected through oral history interviews of previous music and classroom teachers, former students, as well as administrators past and present. Readings and historical documents of vocal



music departments in other districts as well as other dissertations were researched as secondary sources of information. The study includes the earliest records of an established vocal department, enrollment numbers as available, ensembles, activities, festivals, as well as awards received through fiscal year 2009.

“A Tradition of Excellence with a Vision for Tomorrow” is the motto for Jenks Public Schools. Although not formally penned until the 1990s, this attitude toward all aspects of education, including the arts, was a recurring theme throughout the history of Jenks Public Schools and the vocal music department has strived for excellence since its inception. This research explored how the vocal department, in the midst of a tenuous national and state climate, achieved and maintained excellence throughout the majority of its existence. It also shows changes in staff, curriculum, or methodology when the department experienced down times. The Jenks Vocal Music Department had a reputation for rising above status quo. As observed by the author, the staff of the vocal department was constantly searching for new ideas as well as the latest choral methodology and trends in vocal music education. Through the compilation of this information, a portrait of how the department has thrived will be presented.

## Chapter 2: Music Education: The National Struggle to Survive

When educational reformers talked about curriculum, state and national leaders referred to music as a fad and a frill because it took away from the studies of reading, writing, and arithmetic. Horace Mann, the “father of the common school,” helped organize the Massachusetts State Board of Education and in 1837, Mann was asked to serve as board secretary. In this position he found that local control of the schools was often by people with little education themselves. Numerous children rarely, if ever, attended school as the tuition made these educational opportunities impossible for the lower class. Mann was a proponent of free education, paid for locally and by the state for all children regardless of social status. He believed that education would be “the great equalizer of the conditions for men, the balance-wheel of the social machinery” (Cremin 1982, 30). Numerous educators supported Mann’s work. Catherine E. Beecher, Mary Lyon, and Emma Hart Willard are but three women who championed his work. Through their efforts women were encouraged to become teachers thereby elevating their social status by promoting public education (Labuta and Smith 1997). These educators went on to establish institutions of teacher training for women. Seen as nurturers and stable workers, women were charged with developing sound character and instilling strong morals among the children in their care.

As educational philosophies were developed, reformers looked to European ideas when establishing schools in the United States. Early nineteenth century English educator, Joseph Lancaster created an organizational approach that allowed large numbers of children to be taught at one time. By emphasizing recitation and memorization, he created a factory-like atmosphere. Another European method that influenced American education was built on the child-centered pedagogy of Heinrich Pestalozzi. Pestalozzian ideology was introduced to American educators through the work of an unlikely source, a geographer and minister. In the late nineteenth and early twentieth-centuries, music training was limited to the upper class elite because it was believed that only they had the natural abilities to pursue music in its various forms. Public school curriculum in the United States expanded to include music instruction. The earliest record of music education as a curricular offering was found in Boston during the 1830s (Mark and Gary 2007).

The work of William Channing Woodbridge, geographer, minister, and editor of the *American Annals of Education*, helped popularize music. He believed that the Creator had given the gift of music to mankind as a means by which to praise God, and failure to develop this gift would show disrespect to Him. He noted that: "The Creator seems to have formed an immediate connexion [sic] between the ear and the heart. Every feeling expresses itself by a

tone, and every tone awakens again the feeling from which it sprung" (Woodbridge 1833, 194). At the time in which Woodbridge was speaking and writing, the church was an integral part of people's lives. In spite of the constitution's separation of church and state, the public saw an important connection between music learning in the public school and progress in the church.

Woodbridge traveled to Europe where he observed the instructional methods of Johann Pestalozzi as applied by his associate, Hans Georg Nageli. Although Pestalozzi himself did not teach music, his methods of instruction were used by others in his school to teach music. Prussian schools implemented his child-centered pedagogy which was based on the belief that learning occurred naturally through experience (Pestalozzi 1951). Pestalozzi believed that as a child speaks before reading, so should he sing before being introduced to music notation. Consequently, songs were first taught by rote with music symbols introduced later. Impressed by Nageli's work with the children, Woodbridge brought these ideas back to the United States with the intention of seeing that vocal music was taught as a regular part of school curriculum. He introduced the Pestalozzian ideas to Elam Ives, a singing-school instructor, author, and promoter of music education. Woodbridge and Ives' work provided Lowell Mason, music educator, the basis by which his own methods of

instruction would change. Using Pestalozzi's methods in his work with children, Mason established the Boston Academy of Music to promote general music education. Lowell Mason (often referred to as the "father of public school music") is credited as one of the first music educators to believe that music should be taught to all children, regardless of socio-economic status. As a result of his work, the Massachusetts School Board voted in 1838 to include music as a part of instruction in the nineteenth century Massachusetts common school (Labuta and Smith 1997).

Horace Mann championed the work of Mason. Although they had little contact with each other, Mann said that he would walk miles to hear the music educator speak. Mason's devotion to children's education paralleled Mann's beliefs in the need to improve public education. The music educator created one of the first graded music series *The Song Garden*. Additional music series included: Joseph Bird's two volume set, *Vocal Music Readers, The Tonic Sol-Fa Music Course for Schools*, by Daniel Batchellor and Thomas Charmbury, and George Lommis' *First Steps in Music* (Mark and Gary 1992). By the 1880s school personnel became concerned that the music courses had become merely singing classes. Thus administrators felt it was necessary to make sure the course was educational. One of the most significant series addressing this concern was *The Normal Music Course*, written by Hosea Holt and John Tufts.

This method approached music in a scientific manner by stressing music reading (Mark and Gary 2007).

After the Civil War, educator William Torrey Harris set out to make the education of America's children a priority. As superintendent of the St. Louis Public Schools and later United States Commissioner of Education, Harris influenced education in a dramatic way. He was partially responsible for the graded system used today and is credited with expanding the curriculum in creation of the high school, despite universal lack of support. Harris' educational philosophies were based on the Hegelian principles that believed music was the bridge between humanity and God and was therefore a necessity in education. Although Harris was a proponent of teaching morality in the schools, he also believed in separation of church and state. As a proponent of Hegelian aesthetics, Harris pushed for increased study of art and music (McCluskey 1958).

Support of high schools in the late nineteenth century was a result of the emphasis of education to serve the vocational needs of society. For those choosing to pursue a college education, a college-preparatory curriculum was developed and students planning to seek employment directly after graduating were offered a more general curriculum track. The establishment of educational tracks caused great debate. In 1892, the National Education Association

responded to this debate by forming the Committee of Ten on Secondary School Studies. This committee was charged with deciding whether or not different courses of study should be dependent upon a student's goals. The response of the Committee of Ten was to recommend against any difference in curriculum for the college-bound and non-college-bound student. Committee member Francis Parker stated, "[The] conclusion is that there should be no such thing as class education. There is no reason why one child should study Latin and another be limited to the '3 R's'" (Krug 1964, 68).

As the high school became part of the common education of a child in the late nineteenth and early twentieth century, four-part choral singing was an important facet of the school music experience, first as an elective then as a curricular subject. Vocal music was initially required for all students during their four years in high school, but with the expansion of the elective system, many high schools across the nation changed their requirement from four years to one. The music classes offered became more performance oriented and since students were forced to make choices, high school music became an activity for a minority of the student body (Mark and Gary 2007). The creation of the Music Supervisors National Conference (MSNC) in 1907 promoted the cause of music education in the public school, provided an information center, and helped to establish credibility of music education specialists as professional

educators, but was not until much later (1960s) that MSNC addressed the elective dilemma.

Support for the arts came from other educators. Experience in its broadest sense was at the heart of Dewey's philosophy. For Dewey, experience was the active process by which people gathered information. In *The School and Society* essay, John Dewey (1900, 38) presented his personal view of an arts inclusive curriculum.

The drawing and music, or the graphic and auditory arts, represent the culmination, the idealization, the highest point to refinements of all the work carried on... all art involves physical organs—the eye and the hand, the ear and voice; and yet it is something more than the mere technical skill required by the organs of expression. It involves an idea, a thought, a spiritual rendering of things.

Music education also found support in the philosophy of progressive education. Historian Lawrence A. Cremin (1961, vii, 22, 88) wrote,

[Progressive education] meant broadening the program and function of the school to include direct concern for health, vocation, and the quality of family and community life. Progressivism implied the radical faith that culture could be democratized without being vulgarized, the faith that everyone could share not only in the benefits of the new sciences but in the pursuit of the arts as well.

Although support of music in the education of a child increased, the subject was usually taught by the general educator rather than a music specialist. Eventually, music supervisors began to appear, but these supervisors, often without a high school diploma, were mostly self-taught. They would visit each classroom once a week, listen to and instruct students, and give an assignment



for the following week. The classroom teacher would then typically devote fifteen minutes each day to the assignment. As the need for qualified instructors grew, the training of music teachers moved from the normal schools to teacher's colleges emphasizing pedagogy rather than scholarship (Cremin 1988). With this training, music specialists began to be hired. At first these teachers taught regular subjects and one or two hours of music. As the school enrollment increased, music classes were offered to all students and required a fulltime teacher. Concerts and competitions began to be held with the first local contest in Kansas in 1912. Encouraged by this movement, music educators in other states began to hold contests of their own. These competitions stimulated growth in the music departments across the nation.

Once certified instructors were in place and music education slowly gained credence, discussions arose concerning music class credits. As the structure of the high school continued to evolve, the MSNC began deliberations concerning credit toward graduation for music study in high school. Their 1912 conference in St. Louis recommended that full credit be given for classes requiring homework and half credit to performance groups. This recommendation was slowly adopted across the country and helped music garner recognition as a vital part of the school curriculum.

## Music's Changing Image

With the support from MSNC and progressive educators, music education was changing its image from a fad and a frill to one that had value in a child's education. In 1918, the National Education Association organized the Commission on the Reorganization of Secondary Education (CRSE) whose purpose was to establish a basic framework for a comprehensive high school. The committee recommended the following seven Cardinal Principles of Secondary Education: 1) Health, 2) Command of Fundamental Processes, 3) Worthy Home Membership-This principle should be taught through literature, music, social studies, and art. 4) Vocation, 5) Civic Education, 6) Worthy Use of Leisure-The school should also provide appropriate recreation. This principle should be taught in all subjects but primarily in music, art, literature, drama, social issues, and science, and 7) Ethical Character (National Education Association of the United States CRSE, 1918). A major concern of the commission's recommendations questioned whether or not separate schools were needed to teach the different curricula, i.e. an academic track and a vocational track. The commission's answer was that there should be no separation, rather it was recommended that students should be provided a comprehensive education in which "all students would come together because this would aid the pupil through a wide variety of contacts and experiences to

obtain a basis for intelligent choice of his education and vocation career”  
(Spring 2000, 261).

At the 1919 MSNC Conference, President Osbourne McConathy for music education stating: "Every child should be educated in music according to his natural capacities, at public expense and his studies should function in the musical life of the community" (McConathy 1919, 24-25). McConathy had demonstrated this philosophy as a teacher in the public schools. In 1904, McConathy was appointed music supervisor of the Chelsea, Massachusetts schools. In this position, he established the first comprehensive high school curriculum in the nation. Music appreciation, music theory, private lessons in voice, piano, organ, or any orchestral instrument were all course available to students at the Chelsea school. This curriculum was unique in that it was offered to all students of varying interests and abilities (Platt 1973).

Education during the 1920s experienced rapid growth in student population, numbers of schools, and curricular offerings. In this growth, the high school choral experience was one of confusion. As the contest movement helped to stimulate interest in choir, problems arose in quality of literature. Many schools studied only the classics, while others used choir as a means of entertainment through light music. The 1928 meeting of the MSNC was regarded as “one of the most significant events in the history of American high school choral music” (Mark and Gary 2007, 278). As instrumental music

enjoyed an expansion in membership, one music educator gave his philosophy of singing as it applied to *a cappella* choirs. Kegerreis provided his views:

“Old high school choral traditions would slowly crumble. Assembly sings, extra-curricular glee clubs, hack-eyed operetta productions, even major oratorio performances would no longer be accepted as proof of a superior high school choral program. Instead, high school choral directors would zealously dedicate themselves to the propagation of pure unaccompanied song (Kegerreis, 95).

By the mid-1930s *a cappella* singing was the primary choral style used by high school choirs across the nation. The contest movement was a major factor in the promotion of *a cappella* singing. It was believed that choirs that were able to sing without the support of musical instruments were musically superior.

MSNC President McConathy declared that the *a cappella* movement had saved the day for choral groups. “The young singers responded eagerly to the appeal of this subtle music which makes such exacting demands and offers such rich rewards” (Keene 1982, 327). While *a cappella* singing may have rescued many failing choirs, there were many educators complaining of an over emphasis of unaccompanied music. These critics believed that the use of the piano or orchestra would result in a richer vocal experience for students. Ten years later, the Music Education Curriculum Committee of the Music Educators National Conference (MENC-formerly MSNC-renamed in 1934) stated that a balance between *a cappella* and accompanied music should be maintained.

## Patriotism and the Spread of Choral Music

The period between the wars affected all schools and especially those in rural areas. No sooner had they started to recover from World War I, when the Great Depression hit. Teachers were at odds with administration that chose to reduce salaries rather than cut programs. As criticism grew, the government stepped in and assumed a more active role, but its presence did little to alleviate the tension.

Shortages of materials for musical organizations became evident during the war. Rationing of paper caused a shortage of music and restrictions on metal meant a shortage of instruments. As early as 1942, critical shortages of teachers (particularly instrumental) spurred MENC to launch a music teacher recruitment campaign. A 1945 report from the Chicago North Central Division of MENC stated: 1) that outstanding young people be encouraged to enter the music teaching field; 2) that as music educators, in our guidance programs, we emphasize the dignity and importance of teaching (Nickerson 1946, 42). Other factors influencing music activities during wartime included the cancellation of festivals, clinics, and contests due to gas rationing and tire shortages. Larger cities, however, were able to survive with less ill-effect. The music programs in these cities saw to it that their curriculum contained 1) a unified philosophy of music education, 2) an articulated sequence of music learning from grade to grade, 3) an opportunity for children to experience all the avenues to music that

the schools could offer, 4) a high standard of musical performance, and 5) a program of staff development that would keep teachers current (Mark and Gary 1992, 297). Boasting of large enrollments and quality programs, outstanding citywide music departments and their directors during the period between the wars included:

Atlanta: Anne Grace O'Callahan  
Buffalo: William Breach  
Cedar Rapids: Alice Inskeep  
Chicago: Helen Howe  
Cleveland: Russell V. Morgan  
Dallas: Marion Flagg  
Des Moines: Lorrain E. Watters  
Kansas City, Missouri: Mabelle Glenn  
Los Angeles: Louis Woodson Curtis  
Milwaukee: Herman Smith  
Minneapolis: Thaddeus P. Giddings  
Pittsburgh: Will Earhart  
San Francisco: Charles M. Dennis  
Tulsa: George Oscar Bowen (Mark and Gary 1992, 295).

During and immediately after World War II, a competitive spirit arose across the nation. The program offerings became more specific and purposeful and were markedly adapted toward the war efforts. Music educators were encouraged by President Franklin D. Roosevelt's call for "more bands, more parades, more flag waving" to build national spirit (Mark 1980, 3). The establishment of bands and orchestras within schools across the United States flourished. These new electives, with their shiny instruments enticed many students to join the organizations. As a result, band and orchestra numbers grew

while choir enrollment fell. More military music, ballads of men at war, and overall patriotic showmanship created a sense of community service throughout the country. In 1944 the MENC, the Music War Council of America, and the National School Band, Orchestra, and Vocal Association announced the practice of awarding special recognition for “distinguished home-front services” to selected musical organizations in America’s high schools. By December 1, 1946, over seven hundred such awards had been presented to school music departments, and one hundred thousand individual citation cards mailed (Nickerson 1946). Encouraged by professional organizations such as MENC and the *High School Hour* radio program, American’s were singing. Emphasis on patriotic songs in the schools spilled over to communities. The United States Treasury published and distributed song sheets to citizens across the nation. *Songs for the Home Front* included service songs, marching songs, patriot songs, and American folksongs.

This is not to say that problems did not exist. During the war, many schools changed their schedules from a seven or eight period day to a five or six period day in the attempt to create more time for students to do their homework, in order to reduce study time at home and to save electricity. After the war, many schools never went back to the seven or eight period day thus limiting the number of hours for elective courses, including music.

During the 1950s, the 'baby boom' caused an increase in school enrollment. A teacher shortage became so great that it became acceptable for the classroom teacher to assist the music teacher. Much like the practices fifty years earlier, lessons presented once a week by the music teacher were practiced by the classroom instructor. Music educators began to realize that if their programs were to survive teachers must rally support. Funding individually and through their professional organizations, educators implemented public relations campaigns to garner support for music education at large. Such arguments continued through the remainder of the twentieth century as music educators continued to proclaim the importance of music in the education of a child.

University of Tulsa professor, Oscar Bowen, addressed the state of public school music education and its history, in a 1951 *Oklahoma School Music News* article. He stated that "twenty-five years ago music education in Oklahoma as well as across the nation was at a low level. Administrators and Board of Education members alike considered music education in the public school to be a "frill and a fad, and an expensive luxury which should be paid for by individual parents who wished their child to have the advantages of a music education" (Bowen 1951, 6). He went on to quote the 1923 address of Dr. William McAndrew, former superintendent of Chicago Public Schools, to a group of music educators. "They charge you with fostering frills and fads. Do not deny it! Boast of it! Music is a frill; that is in its glory, for it adds beauty



and attractiveness to an otherwise plain and drab educational program" (Bowen 1951, 6).

### Music vs. Math and Science

Following the Soviet Union's 1957 launching of the world's first earth-orbiting satellite, Sputnik, the United States virtually panicked. Congress passed the National Defense Education Act (NDEA) in 1958 targeting mathematics, science, and foreign language education. A movement to reform the educational system was led by two respected and vocal leaders. Admiral Hyman Rickover was a military leader who depended on education to support his causes. He believed that Americans had become soft and undisciplined. His observations of the Russian educational system led him to believe that Americans could benefit from such a system. Rickover said:

Russia has built an educational system in record time which produces exactly the sort of trained men and women her rulers need to achieve technical supremacy...Russia has no substandard teachers...students are studious, polite, well-disciplined, and earnest... [Students] have no competing attractions, no comfortable homes, no playrooms, no jukeboxes, no senior proms, no dating, hardly any radio or TV, and no hot rods (Rickover, *New York Times* 1959).

He recommended spending more money on science and math, and eliminating frills from the curriculum (Mark and Gary 2007).

On the opposite end of the spectrum was Dr. James Bryant Conant. Conant stressed the need for stronger academic preparation; however, his book, *The American High School Today*, recommended study of the arts as well as

math and science (Conant 1959). Work by reformers such as Rickover and Conant stirred national attention to the problems in public education. The public came to view science and math as core subjects and other subjects such as music and art as a frill. With emphasis on math and science, music educators realized that a change in education philosophies must be written. MENC played an important part in addressing the role of music in a student's education. Many felt the only answer was that music be treated as an academic discipline. Debate on that subject naturally ensued, however, in many districts, philanthropic, educational and government organizations contributed to the arts for fear of losing them.

Music gradually gained support and began to be recognized as an important element in the full education of a child as was demonstrated at the 1959 convention of the American Association of School Administrators (AASA). Vannet Lawler, executive secretary of the Music Educators National Conference, and the AASA built this conference on a creative arts theme. Excellent music programs performed, poets, artists, and dancers were also a part of the program. As a result of this conference, the AASA passed a resolution in support of the arts in schools across America.

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with

discrimination those products of the mind, the voice, and the body, which give dignity to the person and exalt the spirit of man (American Association of School Administrators 1959, 248-49).

This resolution did not have the immediate success one would hope. Outcry by many American's again demanded: "Cut out the frills. Nonessentials such as music and literature must give way to the 'solid' subjects of science, mathematics, and foreign languages" (*Oklahoma School Music News* 1961). By passing the National Defense Education Act, Congress encouraged school boards to buy bargains in science and language programs at the expense of the humanities (Engleman 1961). As emphasis on academic courses increased, educators and organizations of various disciplines cautioned against increasing math and science courses at the expense of the arts. Executive Secretary of the American Association of School Administrators, Finis E. Engleman (1961, 4) concluded:

Since art and music are so fundamental to full and satisfactory living at all levels of civilization, need we belabor the argument that they must be given a place not only in the elective areas of the curriculum but also as part of the common learning?

Educator's response to the potential demise of music education came through numerous symposiums, seminars, and conferences. In June 1963, the Yale Seminar on Music Education was held. Funded by the United States Office of Education, the meeting addressed concerns about arts education cited by President Kennedy's Panel on Education Research and Development.

Concern was expressed of over-emphasis of science curricula. This panel felt that serious studies in the arts and humanities would enhance work in the science classes. The two-week meeting consisted of thirty-one music scholars and professional musicians who worked to formulate recommendations for improving music education. The result of their work was the Juilliard Repertory Project. The project researched and collected quality music for use with students in kindergarten through sixth grade. Combined by music educators and musicologists, the pieces were categorized by pre-Renaissance, Renaissance, Baroque, Classical, Romantic, Contemporary, and Folk. Of the 400 selections field tested, 230 were placed included in the Julliard Repertory Library.

The Tanglewood Symposium became one of the most important music education meetings of the 1960s. Convened by the Music Educators National Conference in cooperation with the Theodore Presser Foundation, the Berkshire Music Center, and the School of Fine and Performing Arts of Boston University, this meeting was in part, MENC's response to the Yale Seminar. It consisted of a group of musicians and educators, corporate leaders, sociologists, scientists, foundation administrators, and government officials. Their goal was to: 1) discuss music in American society, 2) assess the function of music in schools and other educational institutions, 3) increase awareness of music's potential contributions to post-industrial American culture, and 4) speculate about cooperative efforts that might increase the effectiveness of music and musicians

in society. After one week of meeting, the symposium members created the following declaration:

We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum.

The arts afford continuity with the aesthetic tradition in man's history. Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization (Mark and Gary 2007, 364).

MENC's Goals and Objective Project was a direct product of the Tanglewood meeting. The project formulated a list of four major goals and thirty-five specific objectives to expand the breadth, depth, and quality of music education. The goals included the establishment of comprehensive music programs in all schools for all ages, to support quality teacher preparation, and to increase the use of effective and innovative techniques (Mark and Gary 2007).

The Manhattanville Music Curriculum Program, funded by the Arts and Humanities Program of the United State Department of Education, was a five-year project aimed at creating a comprehensive music curriculum that was "expressive, creative, and relevant to daily life rather than being academic, skill-oriented, and technical" (Labuta and Smith 1997, 35). Programs such as these demonstrated educators desire to find the most effective way to teach music to the American children.

Seemingly, each decade after the 1950s faced charges of the decline of American public school education. Following the 1960s emphasis on the ‘basics’, the 1970s faced the oil crisis and ensuing inflation. School budgets were stretched to the max. During the 1970s, the AASA passed a resolution at the request of MENC’s call. The resolution stated: “When cuts in the curriculum become necessary, they should be made across the board rather than categorically” (Mark 2008, 86). The 1970s also brought about the accountability movement in an effort to remedy the deficiencies in education. Although it did not solve the problems, it did help to create goals and objectives geared toward addressing the effectiveness of the educational system.

In the 1980s, the public became more vocal in demanding changes in education. Task forces and committees were organized to examine the problems in the schools. One task force appointed to address the concerns was A Nation at Risk. Receiving extensive publicity, the committee found problems in curriculum, time in class, teaching, and subject matter content. Other reports included the Twentieth Century Fund Task Force on Federal Elementary and Secondary Education Policy, the National Task Force on Education for Economic Growth, and the Carnegie Foundation for the Advancement of Teaching. Reports from these groups found that many of the problems in education were not the schools themselves, but societal concerns that were beyond the schools ability to solve. The major task force, A Nation at Risk, was

a disappointment to the arts. It gave lip service to arts education but did not recommend it as part of the basic curriculum (Mark and Gary 2007).

As the education crisis continued in the 1990s, some progress was made when the national government enacted federal legislation to adopt national education standards. These standards set a basis for what students across the nation should learn. Since music education first became a curricular subject, educators had to advocate for their place in the schools. Lowell Mason and William Channing Woodbridge were the first advocates for public school music education. In later years, additional support came from organizations such as the Music Educators National Conference. MENC's advocacy was solidified in 1996 when a formal public relations position was created. Since then leaders in MENC have participated in legislative conversations and taken formal positions as music continued to position itself in the school. In 1998 a coalition of music education leaders successfully advocated to the United States Department of Education the inclusion of music in the Goals 2000 Act. Paul Lehman, MENC President, described the importance of advocacy by arts education organizations:

The standards project has given arts educator's control of the agenda in the debate over arts education. It has enabled arts educators to lead the discussion. This was not the case previously. In past years, for example, initiatives in arts education were routinely taken by advocacy groups or other organizations with no competence or experience in arts education, and not surprisingly, nothing worthwhile or permanent happened. But now MENC has seized the initiative and has proven that it's a major force on the Washington scene. Don't underestimate the significance of that achievement (Lehman 1994).

### Chapter 3: Oklahoma

Music education struggled to survive in states and territories as much as it did nationally, and Oklahoma was no different. According to Gary Adams' (1979) dissertation, *Music in the Oklahoma Territory*, Oklahoma City newspapers in the early 1900s were filled with records of student and faculty concerts. During the territorial years, homesteaders supported creative and aesthetic activity of various performers. Most communities during the state and territorial days supported literary societies that featured readings in poetry, short stories, and plays concerning issues of the day. Chautauqua groups traveled throughout Oklahoma presenting plays, musical performances and lectures by nationally known figures (Gibson 1972). When the first territorial school officially opened, music instruction was not a regular part of the curriculum. Private lessons were provided sporadically across the state, and it was not until 1903 that the Oklahoma City school board hired its first music supervisor.

In 1896, the Oklahoma Territorial Teachers Convention was held, and Grace King, a music teacher at the University of Oklahoma, presented a paper in support of adding music education to the public school curriculum. She also recommended the use of a specific textbook, *The Natural Music Course*, published by the American Book Company. Following King's presentation, Norman Public School superintendent, J.H. Ware urged that music be placed in



the adopted curriculum. The *Oklahoma School Herald* printed the following account of the meeting:

In accomplishing our chief object-preparation for citizenship-the emotions of the child must be cultivated. Music does this. It should also cultivate the sight and hearing, and power to express tones. Many teachers treat music as if it were a luxury. Many think it should be taught by a special teacher. Some do not sing as well as others; but if this were a good reason why they should not teach singing, it would hold equally well as a good reason why they should not teach reading and spelling, as all do not read and spell equally well. Music should begin in the first grades; but not much should be said about theory in the first two grades. Music adds greatly to one's usefulness in the home and in the Sunday school.

Miss Tella Turner, of the Normal School, read another paper on the same subject, in which she showed some benefits derived from the study of music, and offered some valuable hints for teaching it: Music cultivates the whole nature. It gives to children keen enjoyment, and increased power to appreciate the beautiful. It renders the voice pleasant. In teaching much attention should be given to position; there should be much practice upon the scale; sight-singing should advance by easy stages.

In discussion, Miss Grace King of the University said: Music produces a true brotherhood among men. Music belongs to the laboring classes as well as to others, and helps to lighten the burden of their daily lives. In Wales all the miners sing the airs of their homeland. We cannot all be musicians, but we can learn to appreciate musicians. No one can be a musician and be a hypocrite.

In general discussion, President Murdaugh said that music is as decidedly educational as is manual training. O.G. Palmer suggested that work in music should be done in the Normal Institutes, in order that teachers may be better fitted to teach it. Mr. Rice thought that teachers should be so trained in music as to be able to teach it confidently. Professor Umholtz thought that all teachers could teach it if they would go about it earnestly (*Oklahoma School Herald* 1898).

Flora Ardery was selected as Director of Music for the Oklahoma Territorial Teachers Association in 1901. Striving to increase interest in music, she

created a competition at that year's convention. All territorial colleges and city public schools were invited to send a musical presentation. The best performance of the day was to receive the "Flora Ardery Medal." The Kingfisher College Glee Club directed by Homer House received the award. In 1904, two Edmond teachers presented examples of music lessons at a general session of the Oklahoma territorial teachers' convention. Margaret I. Taggart demonstrated a sample of daily work done at the Edmond school. The lesson included rote singing, singing by numbers, repeating pitches, and ear training. Once the Oklahoma Territorial Teachers Association had appointed a director, music's influence within the organization continued to grow through statehood. As a result of this organization's work, an independent music section was created within the Oklahoma Education Association.

### Oklahoma Music Education in Early Statehood

With statehood in 1907, music education in the public schools grew as shown through various music concerts, first by literary societies and later music classes. To enhance the education of children, Oklahoma joined the national trend of expanding their curriculum by offering more electives, including music. During the early twentieth century, Oklahoma's two largest towns, Tulsa and Oklahoma City, reported offering music classes. In March of 1902, Bryon W. Rice was put in charge of music instruction at Oklahoma City High School and planned to organize a glee club (Oklahoma School Herald March 10, 1902). One year later

the glee club performed for the high school commencement program. In 1904, Emma Ankey was hired as an Oklahoma City choral specialist. Under her leadership, over one-third of the student body was enrolled in one of the three choral organizations (The Student 1905).

Tulsa opened its first high school in 1902 and by 1905 there were four students eligible to graduate. Then the oil boom in Glenpool, a town located just south of Tulsa, caused an increase in population across the region. School enrollment naturally grew as well and within ten years the graduation class grew to 274 (Historical Graph 1902). Reflecting Tulsa's growth during the oil boom, the music department grew as the school population increased. Choral music at Tulsa High School began in the fall of 1910 with the establishment of a girl's glee club (Tom Tom 1910).

Schools across Oklahoma were governed by the State Board of Education who was authorized to issue teaching certificates in specialty areas such as music. The certificates were issued to anyone who "by examination or any credentials, or by both shall satisfy the board of his special fitness to teach one or more of the particular studies for which special certificates may be granted, and who may satisfy the board as to his scholarly attainments and his standing as a teacher." The report went on to list certification requirements for special subjects at the high school level as: 1) having graduates of a reputable college, 2) having a bachelor's degree, and 3) having had not less than eight

years of high school and college work. They also had to present credentials of not less than three years training in their special subject (Second Biennial Report, Department of Public Instruction. 136-37).

For a new state with few high schools and fewer colleges, these requirements were ambitious. In 1914, the requirements were simplified and an examination was added. Proof of graduation and special subject training from an approved school by the State Board of Education and the ability to pass the special subject exam would lead to teacher certification in Oklahoma.

In 1916, a shortage of teachers caused the standards by which music teachers were certified to be lowered. Discussion of music certificates was for the first time discussed separately from other special certificates:

Those receiving certificates in music must be graduates of an approved high school and have had a year's work in each of the following subjects: Pedagogy, ear training, harmony, sight-singing, musical appreciation, and in the presentation to children of the music used in public schools. This course calls for observation and practice teaching. Those finishing the course as described above will be given certificates entitling them to teach this particular work in any public school in Oklahoma for two years.

It is further provided that this certificate may be renewed for a period of two years upon satisfactory evidence of the holder having taught satisfactorily at least one full year and having had one full additional year's college work (Sixth Biennial Report of the State Superintendent of Public Instruction, 91).

University of Oklahoma Dean of Music, Fredrik Holmberg acknowledged the fact that if music was to be given the respect of other courses, something must be done to correct certification inconsistencies. Holmberg

struggled to gain support within the music educator's community. In the early part of the century he created what he believed to be a method by which musicians could be satisfactorily certified. In a letter he shared his rationale and the results:

For several years an attempt had been made to establish some kind of a system for certifying music teachers so that students taking work with these teachers might receive credit towards a high school diploma. This work had been attempted through the State Music Teachers Association. Each year committees were appointed to work out this system, but they could not agree on what the standard would be. Each year the Association went through this formality, but there were no results. When the [First] World War came on the State Music Teachers Association died a natural death. When it was fully asleep I went before the State Board of Education with some resolutions and regulations and a system for certifying music teachers was established through the State, where it actually belongs (Holmberg).

On December 31, 1919, the Oklahoma State board of Education passed a resolution concerning high school teacher certification in piano, voice, violin and the theory of music. Drawn up by Holmberg, the resolution stated that credit should be given to high school students that completed courses taught by quality, competent, and properly certified teachers of piano, voice, violin, and the theory of music. Competency exams were given to applicants and assessed by a representative from each of the three state universities-The University of Oklahoma (OU), Oklahoma A & M, and the College for Women (Holmberg 1919).

Similar to the national trend, choral music suffered when instrumental music became an elective option in Oklahoma public schools. Students were intrigued by the idea of learning to play an instrument. Consequently, vocal departments in Oklahoma and across America strived to find new ways to entice students to sing. In 1920 a national survey of 359 schools showed that high school choir was offered as an elective in 180 schools and was required in 154 schools (Keene 1982). At this time, schools that required vocal music used it primarily for assembly singing and promotion of school loyalty. A 1921 survey of the musical activities in Oklahoma was conducted by the School of Fine Arts of the State University (OU) and reported by Harriet Vanatta, MSNC representative. The results of the report found that of the twenty-three schools with enrollment of over 5,000, all had significant vocal programs and twenty towns and villages had well-organized music programs. Of all the schools reporting, twenty-three schools were without any sort of music program. Vanatta concluded that the greatest single need of the state as a whole was for a school tax that would adequately support all schools. In her estimation, once the funding problem was taken care of other concerns such as better training for teachers and supervisors would be resolved.

## Competitions Begin Amongst Controversy

In the early 1900s music contests flourished nationally and in Oklahoma. The first district vocal competition was held in Kingfisher at a Chautauqua. The *Oklahoma Herald* reported the event as one new to the area:

Such contests have proved exceedingly popular elsewhere, but, being untried in Oklahoma, will institute a part of the assembly programe [sic]. A number of choruses have already entered, and a full day in vocal music is anticipated. Entries will be received from all points in Oklahoma and Indian Territories (“Vocal Prize Contest,” *Oklahoma School Herald*. April 14, 1906).

The first state-wide music contest in Oklahoma was held at the University of Oklahoma in 1915. Originally created in 1905 for track and field, Fredrik Holmberg added voice, piano, and violin competition to the annual Oklahoma Interscholastic Meet. Expressing his view of the importance of the contests, Holmberg said:

Perhaps the greatest thing the College of Fine Arts has accomplished is the establishment of the Interscholastic Fine Arts Contests. Our school was the first in the United States to attempt state wide contests of this kind for high school students. These contests have created an interest in Fine Arts in our high schools that cannot be overestimated. Further it gave the idea for contest in academic subjects in this state and our scheme, and our success, has caused other states to follow our example (Holmberg, *What the College of Fine Arts has Accomplished*).

Not everyone was as enthusiastic about the contest movement as Holmberg. Only one other university faculty member supported Holmberg’s idea. Lewis Salter said: “They [the other faculty members] were more or less

opposed to putting, especially music, on the altar of undignified contests. The argument was that just a few would win and would love us forever, while the majority that lost would hate us forever” (Holmberg 1922). Some music educators felt that the intensely competitive factor lessened the educational benefit of the events. School administrators were also concerned about events that named a single winner and many losers.

Despite the criticism, Holmberg and Salter continued with their plans to host the competition. Rules and regulations as well as prize information was distributed across the state. Prizes included scholarships for students placing first, second and third in their respective instruments. The success of the contest was greater than Holmberg and Salter imagined. It would continue for some time, but not without resistance from some music educators.

In 1926, Carl Engel, editor of *Music Quarterly*, joined others across the nation declaring music contests to be unproductive to music education.

The idea [of music contests] is successful because it brings out the instincts of rivalry and conquest. There is enough of heated struggle in life without deliberately and unnecessarily fanning the spark in childhood. If education-the most peaceful affair of man, reputed to be the best guaranty of civilized and stable conditions on our spinning globe; if the dissemination of knowledge can be brought about only by competitive methods, then our whole educational system is based on a fatal error, then our would-be improvers and reformers are our worst enemies. In any prize contest there must be a winner, or a small number of winners, and a great many losers. Jealousy is born, strife is bred. The seed is laid for the rivalry from which springs war. There are things worth fighting for. But among them, I should think, one would hardly count the strange array of pieced-choruses, solos, orchestral



arrangements-for which those...school children entered the lists (Engel 1925, 628).

Due to these objections music festivals began replacing contests. The festival idea consisted of a mass group performance under the direction of a guest conductor and sometimes individual group clinics. Festivals and contests were treated separately until 1936 when at the MENC Convention Hollis Dann, former MSNC President, suggested the formation of the competition/festival which combined the best of both events. Rather than selecting one winner, Dann introduced the idea of creating a rating system where several schools could receive the same rating. This system was designed to form unity between the singers to perform beautiful music without trying to 'beat' one-another.

The controversy continued during the 1930s and 1940s with all three events existed in varying degrees across the country and in Oklahoma. One such festival began in Enid, Oklahoma in 1932 as the *Phillips Band Day*. Founded by Phillips University Band Director, Russell Wiley, the festival drew bands from Oklahoma, Kansas, and Texas. In 1933 the name was changed to Tri-State Music Festival, recognizing the three participating states. After expanding to include all music groups, choral and instrumental, it became an independent and self-supporting festival (Tri-State Music Festival). Vocalists and instrumentalists may choose to perform for critique-only (which would

satisfy Engel) or for adjudication. The controversy ultimately resolved at the end of the century when a rating system was adopted for contest.

### Economic Conditions and Music Struggles

With the onset of the Great Depression, the Dust Bowl and the war, interest in public school music instruction increased. Unfortunately, the Great Depression was merely one factor affecting Oklahoma's economy. The Dust Bowl added to its economic disaster and the state experienced a population decline particularly in the western portion of the state where the wind and the dust were the most devastating. Farmers looking for work left the state in droves. The larger cities with oil and natural gas resources were spared the economic disaster as production increased; consequently, schools in these cities were able to survive the rural area disasters created by the Dust Bowl.

Since common education was primarily financed at the local level, public schools suffered as fewer people paid local property taxes. In 1930 Oklahoma's state funding of the public schools was only 10.6 percent of the total school budget (Cale 1982). The resulting lost revenue forced schools to shorten terms. Jenks Public School system was one that shortened the spring term by one month in the year 1934. Federal aid was used to save many Oklahoma's schools by use of grants available through Roosevelt's "New Deal" for financing new buildings. Despite the Dust Bowl woes, music programs were able to survive. Parents still wanted music programs, especially those who

could no longer afford private lessons. The idea of free music lessons was quite appealing to these families, because music and instruments supplied by the public school gave children exposure to the arts in spite of a struggling economy. The students enrolled in these programs were eligible to participate in local music contests. County competitions began as early as 1919, but by 1922 registration had grown to the point that elimination contests were necessary at the district level. Schools used this competition spirit to grow their music department enrollment.

Members of the Teachers Section of the 1931 Oklahoma Education Association meeting discussed implementing a district qualifying contest. The statewide system was developed to save time and money by reducing the number of contests entered by individual schools. The following colleges and universities hosted the eight elimination contests:

Ada.....	East Central State Teachers College
Alva.....	Northwestern State Teachers College
Durant.....	Southeastern State Teachers College
Oklahoma City.....	Oklahoma City University
Tahlequah.....	Northeastern State Teachers College
Tonkawa.....	University Preparatory School and Junior College
Tulsa.....	The University of Tulsa
Weatherford.....	Southwestern State Teachers College

State high schools could enter any of the eight contests, but were limited to one location. Only winners of the first and second places in the district meets were admitted to the state finals. Those competitions were divided by vocal and

instrumental and alternated yearly between Oklahoma University and Oklahoma A&M College (*Bulletin: Oklahoma Agricultural and Mechanical College* 1931).

### A Firmer Ground for Choral Music Education in Oklahoma

With the arrival of nationally renowned music educator, Oscar Bowen, the future of choral music programs in Oklahoma became brighter. Well-known for his writings and support of quality music programs, Bowen expressed great concern for the future of choral music education across the nation and in Oklahoma. He began his tenure in Oklahoma with the call from the Tulsa Public Schools Superintendent. As music supervisor, he more than doubled music enrollment at Central High School. He went on to teach at the University of Tulsa and was the founder of the Tulsa Boy Singers Organization. Although Bowen received local support of his department, national and state school administration inference that music courses were merely frills in a child's education. This only strengthened his resolve to prove otherwise. Bowen's work locally, statewide and nationally was influential not only in the music community but also within the general education population. In February 1938, Bowen led a panel discussion at the Oklahoma City meeting of the Oklahoma Educator's Association (OEA). The topic of the discussion was "Shall the public school and college music educators' interest themselves in a statewide Oklahoma Music Educators Association" (*Oklahoma Teacher* 1938). The intent was to form a group similar to organizations created by the band and orchestra.

In 1941, the formation of the Oklahoma Music Educators Association, (OMEA) was approved by the national organization MENC. The newly formed organization promoted music education in the state of Oklahoma and through state and national efforts would later create “The Child’s Bill of Rights in Music.” This declaration stated that every child had the right to explore and develop his/her musical ability to the fullest extent possible through guided instruction in singing, playing instruments, and music appreciation, (*Child’s Bill of Rights in Music* 1950). These professional organizations became an important vehicle in supporting music education during wartime.

Public school vocal music educators received support for their cause from the American Academy of Teachers of Singing (AATS). AATS was established by a small group of professional singing teachers which limited their membership to only forty believing that the small group would be able to contribute to their profession musically and ethically. In the early 1950s, the AATS offered the following recommendations to Oklahoma choral directors to assist serious singers in improving their voices. Their suggestions of the fundamentals for building [concert] programs state that these programs should be designed to give maximum pleasure to the audience. To accomplish that goal, there should be a variety in styles, and concerts should not exceed one hour singing time. Operatic arias and songs in foreign languages should be avoided

since only a small percentage of the average audience would understand what was being sung (*Oklahoma School Music News* 1952).

With the support and encouragement of groups such as AATS, choral programs in the 1950s advanced throughout the state, and competitive opportunities for outstanding singers were created. In 1953, through the support of OMEA, the first Oklahoma All-State Choral Festival was created. Hosted by the University of Oklahoma, two choirs were formed from a total of 300 voices. Unlike the pre-audition qualifying procedures of today, students arrived at the festival facing a rigorous single audition process followed by three days of rehearsal. The culmination of their intense work was a public performance of seven selections by each choir (*Oklahoma School Music News* 1953).

### Singing Across the State

Despite international and national problems, the path of the instrumental and choral programs remained strong and in general, choral music flourished across the state. Amidst the woes of the nation, music educators received support from the President of the United States one afternoon on the White House Lawn. At the “Concert for Young People by Young People,” President John F. Kennedy remarked, “As an American I have the highest possible pride in the work that is being done in dozens of schools stretching across the United States—schools where devoted teachers are studying with interested young men

and women and opening up the whole wide horizon of serious music. This is a great cultural national asset” (*Oklahoma School Music Journal* 1961).

By the 1960s Oklahoma schools joined a national trend that was inspired by President John F. Kennedy at the “Concert for Young People.” The *Oklahoma School Music Journal* contains numerous articles citing work by choirs across the state of Oklahoma. Blackwell, Altus, Ponca City, and Sapulpa were just a few of the schools recording outstanding music programs during the 1950s and 1960s. Blackwell schools boasted of their school as one where music and athletics are balanced. In 1958 the school report that seventy-five percent of their high school athletes were enrolled in either band or chorus or both (*Oklahoma School Music News* 1958). In 1966 Altus Public Schools hosted their Third Annual Boys’ Glee Club Festival. Founded by Kenneth Cox, the festival was recorded as the only event of its type in the state of Oklahoma. The festival was unique in that it utilized boys’ voices at a time when they were undergoing change; yet, Cox recognized the need for such a festival specializing in music for this particular age group. Boys undergoing the “male voice change,” often felt left out, as suitable literature was not readily available for these singers. Over three-hundred students from a dozen schools participated in the event (*Oklahoma School Music Journal* 1966).

In 1962 the state of Oklahoma adopted the constitution of the Oklahoma Secondary Schools Activities Association (OSSAA) formed in 1910 to develop

and administer interscholastic athletics. As the governing body for public school extra-curricular activities, the organization's purpose was to coordinate leadership and supervise secondary events including the interscholastic activities and sports. Music contests were originally sponsored by the Music Educators National Conference, however, in May 1966, the Secondary Principals' Association and the Secondary Superintendents' Association presented a resolution that took control of administering speech and music competitions by supervising them under extra-curricular activities as described in the CRSE. In the spring of 1967, the music teachers of Oklahoma were informed that the district and state contests, along with the regional marching contests, would be administered by the OSSAA. This decision was not well received by music educators. After MENC's break from NEA, the idea of competition being governed under another non-music organization was not a popular alternative. However, support from music educators such as Dr. Max A. Mitchell, Head of the Department of Music at Oklahoma State University helped to ease concerns. He suggested that, "Since music contests are no longer under OMEA, it may now be possible for the first time in many years for our Association to tackle the breadth and quality of the music curriculum of our schools" (*Oklahoma School Music News* 1968). OSSAA Assistant, Ivan Evans's hope was that music, not necessarily performance groups, in high school would develop into more than just an activity and become a requirement for all students.



As efforts to establish music as more than just an extra-curricular activity continued, so did performances. Regional recognition of Oklahoma's many choral groups occurred in the early 1970s. One such group was the Sapulpa High School Chorus chosen to represent the Southwest Division of the American Choral Directors Association (ACDA), by performing at the organization's first National Convention held in Kansas City Missouri on March 4-6, 1971. ACDA was an organization designed to specifically promote choral music across the nation and throughout the world. As the membership grew, the association was divided across the nation into seven divisions, with the Southwest Division comprised of Oklahoma, Kansas, Arkansas, Texas, New Mexico, Colorado and Missouri. The Sapulpa organization was one of five high school choirs to be selected through audition tapes in a nationwide competition. Under the direction of VeDon Law, the choir performed the following program: *O Che Bon Eccho!*, by Orlando di Lasso, *Song of Exaltation* by John Ness Beck, *Ye Followers of the Lamb*, arranged by Ferguson, and *Psalms*, by Lukas Foss (*Oklahoma School Music News* 1971).

Programs such as the one in Sapulpa were a result of dedicated teachers who overcame numerous obstacles to provide quality choral educational experiences for their students. This was affirmed in the October 1980 edition of *Oklahoma School Music News* and the *Music Educators Journal* where Stuart J. Ling described some of those obstacles in music education in Oklahoma and

across the nation. After traveling through a ten-state area observing music instruction in more than seventy public schools, twenty-six colleges and universities, and nine other miscellaneous institutions, Ling's list of concerns included: scheduling, staffing and energy of staff, performance pressures, student behavior, and finances. Scheduling was one of the most difficult problems due to the elective nature of music programs. Arranging schedules as a result of modules or six-period days left many teachers rehearsing before and after school to provide music opportunities for their students. A shortage of effective teachers was also observed as a concern in many schools for not all schools strived to find the best qualified teachers. Unfortunately, just filling the position was enough for some districts. Those music programs employing enthusiastic and energetic teachers enjoyed the most success. The report noted that, "choosing the right people for a job is difficult but essential, and keeping the wrong people is suicide" (Ling 1980). Money related problems were a factor in most of the schools observed by Ling. Three of the teachers interviewed dealt with the problem in three different ways. One teacher boasted that his parent booster club took care of all fundraising activities; another stated that his school district fully funded the music program; and the third teacher revealed that he was leaving the profession because he was tired of raising money (Ling 1980). Ling's overall observations found that many music

teachers became discouraged by the amount of time and energy spent on raising money to fund their programs.

Another report was given at the Governor's Conference on the Arts held in Oklahoma City in 1976. It noted that per capita spending on behalf of the arts was minimal. The state of Oklahoma spent four cents, while Arkansas was recorded as spending fifteen cents per person. This study left Oklahoma ranking forty-fourth in the nation in per capita support of the arts (*Oklahoma Choral Directors Association Newsletter* 1976). Nevertheless, music educators continued to advocate for the importance of their craft. The Southwest Division of the ACDA set the following goal in a 1979 newsletter: "Increasing awareness that the school choral experience (no matter the level) is an educative, not a terminal experience, and that our commitment to teaching basic musicianship and humaneness must be deeper than the circumstances of performance demands" (Forbis 1979).

Striving to increase awareness of the need to teach basic musicianship and humaneness, the Oklahoma Choral Director's Association (OCDA) addressed the problem through state workshops. In 1984, sessions were provided in basic vocal skills, expression of music style, and sight-singing. John and Helen Kemp and Dennis Shrock were the clinicians charged with presenting applicable teaching methods during the summer workshop. The same year a Kodály Educators Association was formed in Oklahoma. As a state chapter of

the national association, this group promoted the use of Kodály's concepts in teaching music sight-singing. Zoltan Kodály was a Hungarian composer whose interest laid in children's music. His philosophy was based on the following principles: 1) anyone able to learn a language was capable of becoming musically literate, 2) singing was the best and most natural way to learn music, 3) music education should start with the very young, 4) a child's native language should be used in teaching music, and 5) repertoire of the highest quality should be used. Oklahoma teachers were challenged to approach teaching music with this concept. Elementary and secondary teachers alike were able to situate Kodály's methods of teaching singing and reading music within their programs.

### The Tide Changes

In the 1990s, Oklahoma legislators passed the landmark Education Reform Act-HB 1017. This legislation added the arts to the core curriculum mandating visual art and music instruction for all K-12 schools in the state (Oklahoma Arts Council 2010). While music educators celebrated this validation of their programs, rural schools struggled to comply with this mandate because funds were limited. The bill also included a requirement for reduced core curricular class size which meant hiring additional teachers and/or adding classrooms often leaving music behind. With these demands on small budgets, some schools found it more economical to pay the fines for not adhering to the policy rather than hire additional staff.

By the turn of the twenty-first century, *No Child Left Behind* (NCLB) posed more challenges to education both nationally and in Oklahoma. Raising test scores in reading and mathematics was the primary focus for this program. In their scramble to achieve better scores many schools had to leave the arts behind. Even arts education, originally included as a core subject in President Bush's 2001 law, found their funding siphoned away by the demands of reading and math. Again, as in the years following Sputnik, national, state, and local arts organizations were called upon to subsidize funding for school music programs. Many vocal departments turned to privately funded grants to cover the cost of producing a musical, traveling to competitions, or even helping pay for musical scores.

By 2004 the Oklahoma Department of Education passed the following mandate: "Beginning with the 2004-2005 school year, each school district shall administer to each student in the school district in grades three through eight an assessment designed to [evaluate] the student in the fine arts area in which the student has received instruction" (Oklahoma Department of Education 2004). Legislators declared their belief in the importance of an overall arts education for all students, however, opponents of the program found the idea lacking and all talk with no substance. While decision-makers claimed that they supported the arts, the schools were left to find their own ways to comply with an unfunded mandate that did not require music or art classes. The only

requirement was that students could pass an evaluation written as a part of the state mandated testing program.

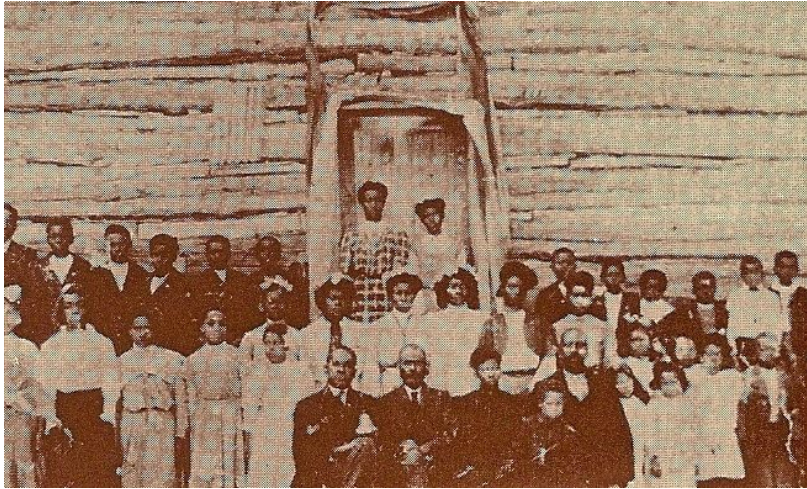
Challenges to vocal programs across the state have existed since statehood and before. Included in these challenges was lack of funding, scheduling, and perceptions of music as a fad and frill that will continue for as long as people's opinions of a quality and well-rounded education differs. Many schools have struggled to survive with quality programs, but the real test is how each school handles those challenges. This study will look at Jenks in an attempt to situate their program in those challenging times.

## Chapter 4: The Jenks Story 1907-1920s

In order to understand how the place of music in the Jenks community it is important to understand the development of the school. In most ways Jenks Public Schools felt the strains of political, economic, and social conditions as it struggled to give music a strong foothold in the curriculum. The Jenks town site was created as a way station by the Midland Valley Railroad to provide business for the railway. This railway built a spur connecting the town with Glenpool, a famous oil-producing field six miles southwest of Jenks. With the opening of the oil fields in Glenpool in 1905 and the subsequent influx of oil people into the Jenks area, a boomtown was created. Founded in 1905, the town consisted of a grocery and hardware store, lumberyard, and café.

In 1906, the Federal Government House established the first Jenks School. Education in early-day Oklahoma and Indian territories was limited to the availability of subscription, missionary, and tribal schools. Subscription schools were funded by a monthly tuition paid by the parents to the teacher. The teacher in turn secured a location for instruction, furnished supplies, and taught the children. The Jenks subscription school served only white children and required students to pay \$2.00 per month (see fig. 1). School attendance at the subscription school often depended on the parent's ability to pay and the availability of a teacher. Elementary age African-American children in the area attended Rentie Grove School located east of the Arkansas River, and older

African-American students attended high schools located in Tulsa or Sand Springs.



**Figure 1 Rentie Grove School, 1905**

Cozetta Perryman, a student that attended the first school in Jenks, stated the following: “The dominant impression throughout the history of the early Jenks area schools is of the determination of the settlers to obtain an education for their children. Transportation was crude and roads often impassable. Parents made sacrifices. Teachers were scarce and the salaries were low. Fortunately, the settlers did not neglect basic learning for their children. Their early emphasis on a good education established a precedent for generations to follow” (Perryman, unpublished manuscript). Subscription schools continued until statehood when the Oklahoma Constitution called for the establishment of free public schools for all children (Oklahoma Historical Society 2009).





**Figure 2 Jenks Subscription School, 1906**

The first building, a one room white frame was located in the east part of town. A larger building was soon needed as several new families moved to the area. The first Jenks Public School classes of 1908 were held in an abandoned cheese factory on the west side of the town. The two room facility housed grades one through eight with the principal teaching grades six through eight and his wife teaching the lower grades. Within a few months, classes moved to the new school building on east Main Street (see fig 2). Jenks graduate, Sherman Lawhorn, described the new structure:

It was a two story, red brick building with a belfry, and surrounded by a cement wall. There were four rooms on each floor. Beneath the belfry was the “Belfry Room” on the first floor, used as a library. A stairway led to the room above it, which was the superintendent’s office. Another stairway was in the main part of the

building for students. The upstairs room had sliding partitions so they could be used as an auditorium or town meeting hall (Nichols 1982).



**Figure 3 First Jenks Public School Building, 1908**

Five years later (1913), the first graduation class, consisting of four boys, received their diplomas.

Quality instruction was a goal even for the first class that met over the cheese factory. By 1910, an editorial in the *Jenks Herald* described the town as one that:

...has little ambition as a manufacturing center, but manifests itself not so much in promoting 'wildcat' plunges as in developing the many attractions that make this a good town. The concerns and interests that center in the home...A town which claims to offer unique advantages to a home must possess not average, but superlative school facilities...Those who today direct the destinies of the schools of Jenks, and the people whose wishes they execute, will do well to ask themselves what these schools will be ten, twenty and thirty years from now (*Jenks Herald*, July 1, 1910).

A strong academic program was evidenced by the 1913 class motto, “Study means success in everything you desire” (*Trojan Yearbook* 1979). Working toward that success became the primary focus for hiring teachers in the district. The importance of qualified teachers can be seen in an article in the *Jenks Herald* which listed the following qualifications for an effective teacher. One should have: 1) good morals and [be] well-disciplined, 2) have a good knowledge of human childlike nature, 3) possess patience, tact and a ready delivery, 4) have an impressive and winning knowledge of his speech, 5) [be] willing to sacrifice in love with his calling, interested himself in it, and 6) [be] patient, happy, cheerful, and hopeful (*Jenks Herald*, September 9, 1910).

Jenks school teachers used a basic curriculum in the Jenks schools during the first seven years that included standard three R’s: reading, writing, and arithmetic with music notably absent. Instead, private teachers provided music instruction in those first years to children whose parents could afford the lessons. Miss Vivian Snodgrass of Tulsa was in Jenks on April 8, 1910, to organize a music class. An article in the *Jenks Herald* stated that she offered “reasonable prices” and would be in town on Mondays and Thursdays. Interested students were to contact Mrs. Anna Steele (*Jenks Herald*, April 8, 1910).

By October of 1915, enrollment in Jenks Public Schools reached a total of 310 students with one teacher assigned to each grade level up to the third

grade and another assigned for students in fourth and fifth grade. From the sixth grade through high school teaching assignments were based on a department plan with each teacher in charge of a certain subject or subjects (*Jenks Enquirer*, October 15, 1915). Jenks joined the national and state trend in the formation of literary societies. Many schools were using this means of expression which consisted of one literary society for several grade levels designed to expose students to the arts. For example, the Jenks Union Literary Society was composed of all the students from sixth grade thru the high school. It was one of several literary societies where students would rehearse presentations during the week in preparation for the Friday afternoon school wide assembly. Starting at 2:40, the meeting lasted approximately eighty minutes and was open to the public. The following is an example of the program for Friday, October 15, 1915:

Opening song by society, "America"  
Select reading – Earl Hart  
Recitation – Bertram Bevins  
Piano and Violin Duet – Clemmie Gregory and Agatha Roush  
Extemporaneous Speech-Ralph Brenneman.  
Current Events – Ida Lawson  
Piano Solo-June Price  
Recitation – Iva Bashaw  
Debate: Resolved, that Washington is a greater man than Lincoln.  
Affirmative: Cecil Beil, Clarence Stepp, Charles Boles, Lonnie Phipps  
Boy's Quartet: Engle Lawhorn, Vern Thornton, Harold McPherson and Earl Hart (*The Jenks Enquirer*, October 15, 1915).

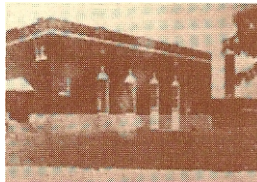
Students from each group performed recitations, musical selections, vocal and

instrumental presentations, during these weekly school assemblies. The literary societies continued for a time even after the vocal music department was established as part of the curriculum.

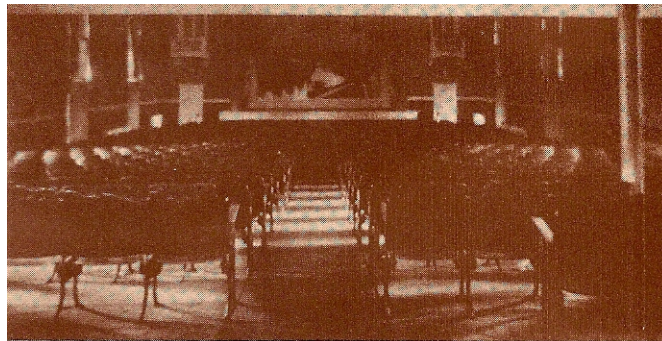
The first vocal music department was established in 1916. The superintendent announced to the student body that music, art, and domestic science would be added to the curriculum. It was also announced that Mr. Ralph Head would be in charge of music and art. He received his Certificate of Art from the University of Oklahoma in 1915 and his Bachelor of Arts in 1916. Today it is not possible to obtain a teaching certificate without completion of a degree but, during the early 1900s finding a teacher with a college degree was rare. Jenks Superintendent Elliott stated that: “No other high school of this size can boast of having six teachers who possess degrees and life certificates” (*Jenks Enquirer*, September 15, 1916). A girl’s glee club was created, under the direction of Mr. Ralph Head, and sang for the 1917 Baccalaureate Service. Two selections were presented, *The Angelus* and *Farewell* (*Jenks Enquirer*, May 4, 1917). Over the next few years, newspaper articles suggest that the program gained momentum in enrollment (*Jenks Enquirer* May 4, 1917).

## Jenks is Growing

The Jenks school district enrollment grew from twenty-five in 1908 to 875 in 1920 (*Jenks Herald* September 1920). To serve the growing town population and student enrollment, an auditorium was completed for the use of the school as well as the community (see figs. 3 and 4). Described in the Oklahoma newspaper, *Harlow's Weekly*, "This building will seat 1400 people. It includes stage fixtures, opera chairs, electric lighting, etc., equal to any found in any city of the land" (*Harlow's Weekly* 1920). The new facility provided a venue for many assemblies, school productions, baccalaureate, graduation ceremonies and community events.



**Figure 4 Jenks Public School Auditorium, Exterior, 1920**



**Figure 5 Jenks Public School Auditorium, Interior, 1920**

Following the completion of the auditorium, author and historian, Clarence B. Douglas described Jenks Schools as having “unusually fine school facilities, owing to the fact that the enormous oil tank farms in the vicinity make the Jenks school district one of the wealthiest in the state, and the high school and other school buildings are models in architecture” (Douglas 1921, 692).

With the opening of the new auditorium, a new teacher was put in charge of the music department. Mrs. Margaret Hanson was hired for the new position on April 15, 1921 (*Jenks Herald*, April 15, 1921). The reason for this unusual appointment date is not given; however, according to the local paper Hanson was enthusiastic and jumped right in to the new position by taking a group of singers from Jenks Public Schools to the their first vocal contest. The contest took place in April of 1921 at Henry Kendall College (now the University of Tulsa) with two students participating (*Jenks Herald*, April 15, 1921). Two months later, sixteen students graduated from Jenks High School. The graduation program included the nine-member high school choir singing *A Song at Twilight* (*Jenks News*, June 3, 1921). It may be noted that the choir at this time was comprised of only girls.

A personnel change took place in the fall of 1921 as Miss Sue Thornton became head of the music department. Miss Thornton enlisted the entire Jenks Public School student population to present a musical called *The Pennant* (see

fig. 6). An article in the *Jenks Times* described the process by which the fifty-member cast prepared for the performance:

Never before in the history of the Jenks Public Schools has there been more accomplished musical talent, and never before has such talent been united into a stupendous effort as that offered in *The Pennant*, an enchanting operetta, to be staged at the auditorium. This operetta has drawn the best available talent in both the high and junior high schools. It is given under the direction of Miss Sue Thornton, head of the music department of the Jenks schools, and Miss Helen Brooks, head of the home economics department of the Jenks High School, with the entire teaching staff cooperating (*Jenks Times*, March 3, 1922).

Reserved tickets for the program ranging in price from \$.25 to \$.35 were sold at the local drug store.



**Figure 6 Jenks Public School Operetta, *The Pennant*, 1922**

Finally, the year ended with a performance by the high school choir at the Baccalaureate Service. They presented the vocal selection *Unfold Ye Portals* (*Jenks News*, May 19, 1922). By 1926, Tracy V. Schoonover became the music



director. A photograph of the 1926-27 Jenks High School Glee Club was found showing the choir enrollment number at twenty-four (see fig. 7).



**Figure 7 Jenks Glee Club, 1926-27**

## Chapter 5: Economic Aftermath Leads to Growth 1930s-1960s

The decade of the 1930s began with a nation in crisis as the devastation of the stock market crash of 1929 lingered. As with most organizations, the Jenks Vocal Music Department experienced its share of ups and downs during these years, but the district was able to survive the initial impact of the depression and until 1931 felt few effects. However, in the fall of 1931 the school system received word from the Bank of Commerce that tax payments had not been received and the financial institution was feeling the burden of carrying the school payroll. Jenks was able to solve the financial crisis in two ways. First, to meet immediate expenditures, the school met payrolls by purchasing non-payable warrants as Sinking Fund cash revenue investments which enabled the school to survive the 1932 fiscal year<sup>1</sup>. However, teachers returning in the fall of 1932 found that their salaries had been cut to allow the school to function for the rest of the year, and even further cuts were put in place as the spring semester began. Subsequent entries in the board minutes recorded that the financial situation became worse as the year progressed, even to the point that funds for salaries were not available (Nichols 1982).

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<sup>1</sup> Sinking Fund cash reserve investments were financed through property taxes and earmarked for bond issues. The Commerce Bank filed a friendly lawsuit or judgment against Jenks Public Schools which allowed the district to purchase non-payable warrants as Sinking Fund investments. These warrants were issued to teachers until the funds could be paid when state funds were received

The effects of these financial problems were also reflected in teaching assignments and curriculum. As a result of increased student enrollment, psychology, shorthand, sociology and economics were dropped from the curriculum due to cutbacks in the teaching force, and the principal became a part-time teacher. Even though the enrollment jumped again in the fall of 1933, another teaching position was eliminated and the principal taught fulltime. By May of 1934, all salaries owed were paid, once again, through the use of Sinking Funds. In the fall of 1934 the financial crisis seemed to ease and a lingering dispute with the neighboring town of Glenpool over boundaries was settled in favor of Jenks. This added approximately \$10,000 in taxes (Nichols 1982). Although the school began to recuperate, the classroom still felt financial constraints. The student teacher ratio which had been fourteen to one in 1932 rose to thirty-three to one in 1934. In addition to increased class size, the school term was shortened as noted in the following article:

Although Jenks is in a much better financial condition than most of the other schools of the county, the school budget has been so drastically cut that it will be impossible to have more than eight months of school.

Of course, we are all hopeful that this downward trend has reached its limit this year, and that the schools may begin to see better times. As has often been said, it seems the part of poor judgment and planning for any generation to deny its youth the opportunities of education simply because the adults have bungled affairs and got themselves into a depression. Depressions come and come again, but youth comes but once (*Jenks Times*, January 11, 1934).

Even with the devastating effects of the Great Depression and Oklahoma's Dust Bowl conditions, the vocal department survived drastic district wide budget cuts. In many school districts, statewide and nationally, these cuts resulted in reduction of teacher salaries or elimination of music departments and other course offerings. While a few courses in the Jenks district were eliminated, it is noteworthy that the music department survived. In fact, music theory was added to the curriculum.

Two of the names of music teachers that endured these stressful years included Howard Smith-1933 and Mary Engel-1934. In February of 1934, Miss Engel resigned and Miss Lorraine Pangles was hired as the new music supervisor. Pangles' commented on the impressiveness of the Jenks choirs given the financial circumstances of the early 1930s. Jenks Junior High and High School students were entered in the Tulsa County Interscholastic Meet and for the first time it was hosted by Jenks Public Schools. The rules and regulations of the competition were as follows:

Classification in literary and musical event - Junior High 7, 8, 9: High School 9, 10, 11, 12 (an individual 9<sup>th</sup> grade student may individually elect to compete in either Junior High or Senior High but not both).

Selections - In the junior high one selection (of the contestants own choosing) shall be given. In the senior high contestants shall prepare the two state selections but shall perform only the selection that shall be determined by the lot at the time of the contest. No selection of the contestant's own choosing shall be given as in the past.

Awards – Suitable awards will be given. The school winning the most points in each classification (A, B, C, D) [will be awarded] to the

Chorus, Glee Club or Quartet winning first in each competition. Medals will be awarded first, second and third place in individual contest[s]. Points will be counted as follows: first place—five points, second place—three points, and third place—one point.

Two entries shall be considered a contest. Should there be only one entry in any event, he or she shall render the section and receive the award but no points will be counted. Winners in individual events last year are barred from entering the same classification this year. Two entries may be indicated for each event, but only one entry from each school shall compete in any event (*Jenks Times* March 29, 1934).

The senior high received a total of twelve points for placing first and second in the vocal competition. The junior high received thirty-four points for the following: girl's solo; boy's vocal solo, girl's glee club, and girl's quartet, third place (*Jenks Times* April 5, 1934). Support of these music programs and their instructors was evidenced by a report from Superintendent John L. Coffey announcing that, "Practically every student is enrolled in some kind of music, all types of music are to be given, such as vocal solo, girl's glee club, boy's glee club, Wood and Wind [sic] instruments, etc., Miss Pangles and Mr. Lantz are the music instructors" (*Jenks Times* January 10, 1935). As director of choral activities, Pangles was busy growing the vocal department. In 1935 she formed a boy's glee club that performed during the weekly Tuesday morning assembly and the girl's glee club was scheduled to perform in assembly the following week. In April of 1935 she took these students to a regional fine arts competition at Skiatook. Jenks Junior and Senior Highs placed first in the contest with the following individual results: high school girl's glee club first

place, two first place solos, junior high girl's glee club second place, and the boy's glee club third place (*Jenks Times*, April 11, 1935.) Miss Pangles finished the 1935 school year with a May Day Program featuring performances by the junior high and high school choirs. Elementary students were also included in the two-hour long extravaganza. Approximately 700 students took part in the songs, dances, crowning of the queens and winding of the Maypole (see fig. 8 and 9). An announcement in the *Jenks Times* explained that the May Day program would be presented on April 30 instead of May 1 because of the large number of students leaving for the state vocal contest in Norman (*Jenks Times*, May 2, 1935). Despite economic hard times, the early 1930s proved to be a productive time for the vocal music department. The district wide participation of students in musical activities and the addition of music course offerings demonstrated the value that the school district placed on music education even during difficult times.



**Figure 8 Jenks students in May Day Activities, 1935**

JOHN L. COFFEY, Sup't.	
CHAIRMEN:	
Evans Lantz	Ruth Spiller
Lorraine Pagels	Lillie Roberts
Pearl Corn	Wendell Taylor
Kathryn Tudor	Claire Bailey
Directed by Ann Wellshear	
April thirtieth	five-thirty o'clock
March Heroique	Franz Schubert
Coronation of Queens	Attendants
Vivian Denny	Sr. High School
Elizabeth Malone	Jr. Hi. School
Frenchie Still	Grade School
Melody in F	Rubinstein.
Chorus	
At Twilight	Francis Thome
Jr. and Sr. Hi. Glee Clubs	
Spring, Spring, Gentle Spring	Planche
Robin Hood	Italian Folk Song
Chorus	
Flower Drill	First and Second Grade Girls
Bow and Arrow Drill	Sixth, Seventh, Eighth Grade Boys
Rope Skipping	6-A Girls
Tumblers	All School Boys
Swing Song	Jack Lane
Ruby Burden, Lloyd Perdue, Jessie Faye Williams	
Winding of May Poles	3, and 4 5 and 6
2-7, 8, and 9 Senior High	
Soldiers March	Robert Schuman
Mendelssohn Suite	Felix Mendelssohn.
Children's Piece	
Theme in B flat	

**Figure 9 May Day Program, 1935**

By the fall of 1935, Jenks schools had rebounded enough from the depression that new teachers were announced for the 1935-36 school year. Enrollment at the secondary level grew to the point that it was necessary to hire Miss Ora Mae Bassett to direct the chorus and glee club, and she was given charge of vocal music in the high school. Miss Pangles was assigned the junior high choir and also taught elementary level music (*Jenks Times* August 29,

1935). Whether Pangles' assignment was requested or directed by the administration is unclear. Nonetheless, Superintendent Coffey was pleased with the results of the new assignments as he reported that, "The boys and girls glee clubs, under the direction of Miss Bassett are doing splendid work and that a regular schedule has been made for their practice each day" (*Jenks Times* September 26, 1935). From this statement, one may conclude that until this time, choir rehearsals were not a daily occurrence. Examples of this splendid work were demonstrated in a combined concert of the entire music department. The third and fifth grade choirs, junior high boys' and girls' glee clubs, high school choirs, band, and orchestra presented a fall concert on November 7, 1935. The vocal selections included *The Anvil Chorus*, *Spanish Cavalier*, *To a Wild Rose*, *Green Cathedral*, *the Big Brown Bear*, *Just A-Wearyin' For You*, and *the Rosary* (*Jenks Times*, November 1, 1935).

Later that year, in preparation for the 1936 Tulsa County Interscholastic Meet, the junior and senior high participants presented a free concert to the public. These meets served as pre-district competitions and included vocal, instrumental, and literary presentations. The vocal results in junior high were very encouraging with three first place ratings. High school results included three first place and four second place ratings (*Jenks Times*, April 9, 1936).

Again, as in previous years, district-wide participation and support of the



vocal department was demonstrated. To meet the needs of a growing school and vocal department, the school board proposed the erection of a new school building. The \$35,600 structure would include a gymnasium, school building, and a music room reaching one and one-half stories high and measuring 113 feet by seventy-three feet. The school board also approved renovations to the auditorium. Fabric for the front curtain was purchased from the Brown-Dunkin Company in Tulsa at a cost of \$15.00. A contract with the Oklahoma City Scenic Company to furnish and install a new cyclorama together with grand drapes and tormentas to match was presented for approval with a stipulated cost of \$155.00. Painting and decorating of the auditorium was completed at a cost of \$273.13 (*Jenks Times*, March 25, 1937) Unfortunately, the auditorium was not completed in time for a special concert present by the music department in the spring of 1937. Miss Pangles enlisted the services of Eugene Savino as guest conductor of the choirs with guest accompanist Phillip Morgan, a University of Tulsa student. The Treble Clef Club, mixed chorus, girls' trio, and a mixed octet performed at this free concert, which took place at the local YMCA (*Jenks Times*, May 6, 1937).

Assistant state superintendent M.G. Orr, who gave the commencement address, was impressed with the musical presentations given by the girls' quartet. Thus, the group was invited to appear on the program to be given at the

June state meeting of the superintendents and principals in Oklahoma City. A photograph of the glee club from which the quartet was members is shown in Figure 10. (*Jenks Times*, May 27, 1937). Bassett and Pangles left the district and Mrs. Bunch assumed the choral responsibilities until a permanent teacher could be hired.



**Figure 10 Jenks Public School Mixed Chorus, 1937**

Finally, the auditorium was ready for the next school year. The first assembly was held in the newly renovated high school auditorium on September 8. The program consisted of singing old school songs, led by Mrs. Bunch, and a speech by Superintendent Johnson followed by several numbers performed by the band. In October of 1937, Mrs. Hoffman was hired and began her tenure by presenting a major work (*Jenks Times*, October 14, 1937). On December 21, 1938 the Jenks High School chorus presented Handel's oratorio *Messiah*. The

chorus of approximately fifty-voices presented the work as a Christmas gift to the city of Jenks. A request by the choir was noted in the *Jenks Times* stating “We hope an appreciative audience will be present and a special request by the vocal music department to the effect that all children will sit with their parents during the performance” (*Jenks Times*, December 15, 1938). To defray the cost of the music, an admission fee of ten or twenty cents was charged.

### Choral Music Grows Despite Teacher Attrition

Teachers left Jenks to teach at other schools, because better offers were made by other districts. As mentioned previously, Miss Bassett left Jenks for a better offer at Wilburton School of Mines (*Jenks Times*, September 9, 1937). The state department’s 1938 General and Personnel Report of superintendents contained the following information concerning the finances of the music department. According to this report, Jenks Public Schools had two high school music teachers, one male with a salary of \$1,250 and one female with a salary of \$990. Total enrollment for the vocal and instrumental departments was 206 (Huffman 1938) and by the fall of 1939 Jenks was in search of yet another new vocal music teacher. The appointment of Miss Wyema Adams lasted only one month as she was given a better offer (*Jenks Times*, July 13, 1939). Miss Laverne Hewett was hired as the new music teacher (*Trojan Torch* 1939). Her name was listed in the high school newspaper as the next choir director, and she led the students to a successful county contest. Individual solos, quartets, boys

and girls glee club, and mixed chorus all received first place awards. Three of these students went on to compete at district competition at The University of Tulsa (*Jenks Times* April 6, 1939). In December of 1939, it is recorded that a Christmas assembly was presented by the seventh grade with another assembly by the eighth grade presented one week later; both under the direction of Miss Hewett (*Jenks Times*, December 16, 1939).

Patron support of the arts was also demonstrated through the creation of the first Parent/Teacher Association (PTA). Organized in August of 1934, this group was not only a support system for the school and its children, but also a club of sorts for parents with speakers and activities. That same year, the Jenks PTA stated their philosophy of music education.

Music, the universal language of the emotions, is more and more recognized as an integral force in every well-rounded life. In response to this belief, the National Congress of Parents and Teachers through their national committee set up two types of musical support 1) Promotion of a well-balanced program of music education for all the children of all the people 2) Promotion of adult participation in music (*Jenks Times*, December 28, 1939).

Supporting these beliefs, they formed their own choral organizations with weekly rehearsals and occasional performances. In the late 1930s, school PTA members (parent/teacher association) were busy creating their own choir that reportedly met every Wednesday at 1:15 for practice. The philosophy of the Jenks PTA was expressed further through the quotations of two noted musicians.

All one's life is music, if one touches the notes rightly and in time.  
Ruskin

God places music in the heart of man for his spiritual development. In man's wintertime, his burial day, music means comfort. The heaven-born music has added to the happiness of the world - Sousa (*Jenks Times*, December 28, 1939).

In the fall of 1941, two music teachers were hired. Mr. RL Updike was hired to teach music and band with Miss Mary Elizabeth Garman who taught vocal music and English.

The effects of WWII caused constraints in the schools with shortages of supplies and staff. Although teachers during the 1940s were at a premium, Superintendent E. O. Henninger was quoted as saying:

You'd be surprised at the strong faculty we were able to maintain in spite of the fact that the defense industries were offering such high salaries. But a lot of those dedicated teachers stayed on. Several of the high school students would get off early from school and make as much money at welding as the teachers made (*Jenks Times*, September 11, 1941).

In 1947, Mrs. Maribob Henninger, wife of the new Jenks Public School superintendent, was hired to teach junior high and high school vocal music and art at a salary of \$3,500. As before her arrival, assemblies continued to be held twice a month with the high school students dominating most of the performances. However, all grades were at one time or another involved in presentations for the school. A worship service was traditionally held at Thanksgiving and a candlelight service at Christmas (Nichols 1982). Vocalists

participated as soloists, in small groups, glee clubs, and as a mixed choir. The 1947-48 high school choir carried on the tradition of competing in the county fine arts contest as pictured in Figure 11.



**Figure 11 Jenks High School Choir  
Maribob Henninger-Director (lower left), 1947-48**

Henninger reported that the choirs received honors at district and state meets. She also provided the opportunity for her students to participate in the annual fall choral festival in Stillwater. The mass choir consisted of schools across Oklahoma who, having all learned the same music, rehearsed with a guest conductor for a performance that evening. Henninger used the same music at the spring contest.

Based somewhat on the CRSE Cardinal Principles of Secondary Education, the Jenks School District adopted the following philosophy and objectives: “To give the students of Jenks High School a better understanding of the world in which they live and to give some preparation for specific

occupations. To help them make wise choices and provide an opportunity for practicing those desirable things that they will need in adult life. To stress the ideal of democracy and to create a feeling of responsibility for practicing good citizenship.” The following objectives were also approved:

- Try to show each student how to recognize and promote his talents.
- To teach good citizenship and good morals, by precept and example.
- Try to improve standards of thinking and living.
- Never quit trying to educate a pupil as long as a glimmer of hope exists.
- Teach loyalty to God and Country.
- Teach true sportsmanship in all human relations (*Jenks Times* 1949).

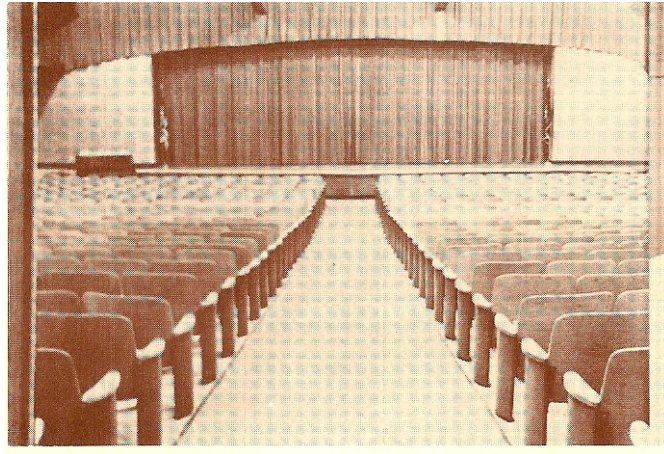
Specifically, the principle of *vocation* was to be realized through recognition and promotion of talent; *ethical character* was a part of good citizenship and morals; *civic education* was embedded in loyalty to God and country; *command of fundamental processes* meant not giving up on a student; and *worthy use of leisure time* instilled sportsmanship through all subjects including music.

Through these goals, the school strived to improve the quality of education for the students of Jenks. In the meantime, finding and hiring good vocal music teachers would continue to haunt the early 1950s as the school board faced district growth and expansion.

## A New Campus and Continued Teacher Attrition

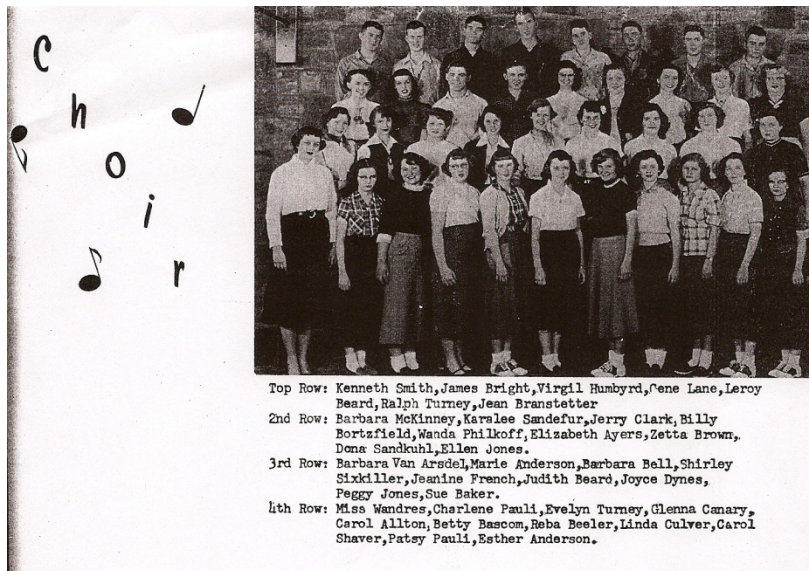
A crowded and increasingly busy Main Street caused Jenks officials to consider relocating the school. Enrollment in the early 1950s had grown so that a new building was required. The first building on the present campus was opened in 1955. The contemporary styled twenty-five room building replaced the crumbling fifty-year old building. Five years later, a new 816-seat auditorium was added to the new campus to be used by the community as well as school functions (see fig. 13). The auditorium was a great asset to the school as a whole, but it was soon discovered that it would be necessary for all concerts and meetings held in the evening to start at 8:00 p.m. The un-air conditioned building ran parallel to and within one-half block of the town's railroad track. Fans to the exterior were the only means of ventilation and as a result, the noise from the whistle of the daily 7:45 p.m. train overshadowed any speaker or singing group.





**Figure 12 Jenks High School Auditorium, 1960**

In 1951, the school board once again announced the search for a vocal music teacher and MR. W. Vernon Hamilton was, for the next four years, the choral director. By 1954, Miss Wandress was hired as the new choir director. Enrollment in the department grew under her leadership as shown in the picture below (fig. 12).



**Figure 13 Jenks High School Choir, 1954**

By 1955, Ethel Frank became the choral director inheriting a sizeable choir of fifty seven students. However, for the next ten years, the department became a revolving-door for music teachers. Jack Loftis taught during the 1956 school year and Mrs. Droughon taught the following two years. The next four choir directors were also assigned to teach band, a program that was growing while vocal music could not support a fulltime instructor. In 1959, Jerry Cates was hired to teach band and vocal music, but he lasted only two years. His classroom discipline and overall lack of desire to teach doomed him to failure (Churchill, K. pers. comm.). Keith Churchill was hired in 1960 to teach band and vocal music. As far as the vocal department was concerned, Churchill wasn't much better. His primary interest was with the band, not with singing. "We [the choir] just met in the auditorium and sang some songs out of the books. My hands were full with building the band program" (Churchill, K. pers. comm.). In 1962, Mrs. Alma Churchill, spouse of the new band director, was hired to teach vocal music, elementary music, and band, and for the next seven years, she worked with the choir even though her training was in instrumental music (see fig. 14). Concerts were few and usually consisted of the choir singing a couple of songs at the band concert. Mrs. Churchill did report that she took a few students to solo contest; but there were not enough students enrolled to take a full choir. On May 15, 1969 the *Jenks Journal* reviewed the Jenks

band's annual spring concert and in a full-page article described the band's accomplishments. The following paragraph described the choir's contribution to the concert:

A refreshing moment of humor was added to the program by the choir when they presented a short contemporary opera, "Speak Up." The setting was the family home, and dealt with an acutely sore social problem of the day, namely, the bad behavior of the young son in the family. The baritones are the 'father, the altos are the mother and the sopranos are the long-suffering sister. Doing an excellent job of portraying a spoiled brat was Frank Duca.



**Figure 14 Jenks High School Choir, 1965-66**

While the band teachers were directing the choir, a change was brewing in elementary school. The 1967 hiring of Mrs. Danna Decker proved to be a significant decision the Jenks school board made affecting the future of the vocal music department. Decker was hired to teach general music at the elementary level. Under her direction, the elementary program flourished while the secondary department continued to flounder. Helped by recommendations

from the school-wide evaluation conducted by the North Central Committee, certain curricular changes were made at the secondary level. They recommended more student involvement in aesthetic courses-music, humanities, art, and speech. Adherence to their guidelines began almost immediately as progress developed simultaneously in the aesthetic and humanitarian area. The changes apparently contributed to a change in student attitude resulting in a “fine arts explosion.” At the middle school level a program called S.A.M. (Speech, Arts, and Music) was initiated where sixth grade level students were offered six weeks each of speech, arts, music, and foreign language. This program allowed students exposure to the arts and a chance to discover and explore their interests. S.A.M. continued until the middle school moved to a new facility and offered more elective opportunities.

By 1969, enrollment in the band program had grown enough to justify two fulltime band teachers. Mrs. Churchill was assigned to the band fulltime which opened, once again the vocal music position. Mrs. Melinda King was hired in 1969 to teach the junior and senior high choirs and three of the choir members qualified for state competition held at Oklahoma State University in Stillwater (*Jenks Journal* March 26, 1970). Although the choir had only twenty-five members when King took over, her work with the choirs increased enrollment. Later that year, the choir presented a special assembly for grades 7-

12. Titled “The Aluminum Balloon,” selections for the concert included *Rain*, *With a Voice of Singing*, *Oh Brother Man*, *Talk to the Animals*, *Born Free*, *Scarborough Fair*, *Sound of Silence*, and *Up, Up and Away* (*Jenks Journal*, April 9, 1970). At the end of King’s tenure, choir enrollment was forty-three girls and three boys. However, King left the district for other opportunities, and once again, Jenks looked for someone to take her place.

## Chapter 6: Beginning of a New Era 1970-1980s

### Developments in Choral and Instrumental Music

Community support and growth in the vocal department continued in the early 1970s as the music department gained a stronger foothold in the curriculum. In 1970, Mrs. Jane Bass was hired to teach vocal music in the junior and senior high. At that time, junior and senior high vocal students performed together as one choir. To encourage students to enroll in choir, Bass offered new performance opportunities for her students such as the Oklahoma State University Choral Festival. She also recruited additional students by having rehearsals before school for those students unable to schedule choir during the regular school day. The efforts of Bass and her predecessor, Melinda King, began to pay off as an article in the local paper reported that “enrollment in the choir has tripled in four years.” By 1971, choir numbers were reported as sixty-eight girls and ten boys (*Jenks Journal*, September 30, 1971). Those seventy-eight singers met with a huge challenge later that year when a fire in the custodian’s closet located next to the choir room destroyed the entire music library. The day after the fire, the choir was scheduled to attend district contest, and they were allowed to compete one day later due to the circumstances. A bake sale held to replace destroyed materials was successful in raising enough funds to purchase new music for the spring concert.

Under Bass's leadership, the choir continued to grow so that the junior and senior high could stand on their own. Having met the minimum requirement for a choral entry, the first district vocal contest entered by Jenks Junior High was in March of 1973. Four of the twelve singers entered in vocal solo won superior ratings and were awarded gold medals. In April of 1973, these students sang with the high school choir members in a Spring Concert (see fig. 15). The junior high school vocal music students participated at Tri-State Music festival in May, and four singers from Jenks Junior High School also entered the piano competition at Tri-State all receiving superior ratings (*Jenks Journal*, May, 1973). (It is interesting to note that three of those students became music teachers, two of which, at this writing, teach at Jenks Public Schools).

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FRONT ROW (l to r): Cheri Polston, Gloria Cunningham, Vanessa Campbell, Belinda Rusco, Becki Flaxbeard, Don Rush. SECOND: Kerrie Morris, Gina Craft, Debbie Wasson, Marianna Wright, Kay French, Burna Allen, Sally Mayo, Melinda Mathews. THIRD: Deana Calvert, Janet Shulanberger, David McClendon, Bob Lawson, Russell Ellis, Debra Kendrix. Not pictured: Valerie Burnett, Linda Dewey, Lorrie Ellis, Diane Feedback, Vicki Green, Cheryl Gwartney, Mary Hinds, Bettye Blaylock, Pam Clifton, Debbie Doss, Tonya Hale, Beth Hillenberg, Cindy Maddox, Leah Malouf, Linda Beaumont, Bobbie Bradshaw, Pam Johnson, Ruthie Brown, Renee French, Mrs. Bass, Sponsor.

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FRONT ROW (l to r): Lois Moffitt, Missy Fulenwider, Pam Wall, Jerra Jackson, Carrie Tedrow, Carla Hooper. SECOND: Annette Chastain, Joyce Enlow, Lauren Anderson, Valerie Davis, Lowanda Turner, Susan Swinney, Roberta Bass. THIRD: Judi Yandle, Kathy Lee, Carol Nottor, Sheila Dean, Kim McKinney, Jerry Cleghorn, Debi Gray, Vera Cunningham. Not Pictured: Janet Gragg, Cynthia Parks, Anna Regalado, Ann Stimpson, Julianna Adams, Janice Pointer.

**Figure 15 Jenks High School Choirs**

While the choral programs made respectable growth, it did not compare with the instrumental department. As previously mentioned, under the leadership of Keith Churchill, the Jenks band had developed into a large and talented organization. In the overall picture, the vocal department dwarfed in size compared to the band. Therefore, the administration decided it was time for



a coordinator that could upgrade the vocal music department, and in 1974 the school board approved an additional teaching position of a vocal music director for the entire system, to “coordinate of programs and then upgrade the vocal department to that of the instrumental department" (Jenks Public Schools Board Minutes 1974). With this action, the name Danna Decker started circulating amongst the administration and the high school principal and district superintendent approached Decker to accept the position. Her musical expertise had not gone unnoticed. It was evident in the programs she had presented.

### A New Leader for the Secondary Level

Danna Decker was transferred from elementary general music to the secondary level, and Bass moved to the elementary school. Decker was charged with the task of building the junior and senior high vocal music department of Jenks Public Schools. Due to her having built a positive rapport with elementary students during 1967-1974, she was able to recruit former students to enroll in secondary choral activities and enrollment increased immediately. Within one year of taking over the secondary vocal department, choir enrollment had grown to the point that additional staff was required to serve those students.

Decker knew her strengths and weaknesses, so when hiring additional secondary vocal music staff for the growing department, she looked for instructors that would compliment her strengths and fill the void in her

weaknesses. Her master-plan was to develop a team approach in teaching vocal music. Teaming was a unique method for this time and Decker continued the choir ‘revival’ in 1975 by hiring a team-layer whose expertise included a new vocal style called show choir<sup>2</sup>. Dorothy Toews-Dunaway moved to the Tulsa area from Chickasaw Junior College and applied for a position in the Jenks school district. Dunaway had created and directed show choirs for several years at the junior college level. Show choirs featured a different style of music as well as stage presentation through singing and choreography. During her interview with Decker she proposed the idea of creating a high school show choir as a means of recruiting students to enroll in vocal music, and provide community performances by showcasing talented students. Decker, always “thinking outside the box” and ready to try new ideas, hired Dunaway and the revival was underway. Trojanaires (see fig. 16) was the first show choir at Jenks Public Schools.

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<sup>2</sup> Two touring groups of the 1960s, the Young Americans and Up With People, are commonly considered the first show choirs and would influence high school choirs across the country to create similar organizations, including Oklahoma.



**Figure 16 Jenks High School Trojanaires, 1975**

Dunaway was also assigned to assist with the middle school choirs and to teach sixth grade vocal music. At the sixth grade level students in the Jenks district were, for the first time, allowed to choose an elective. Their choices included one of two options: 1) a full year of orchestra or band, or 2) one semester of vocal music and one semester physical education combination. Dorothy Dunaway had a unique way of convincing sixth grade boys that singing was just as cool as sports and encouraged their newly found interests in vocal music by recruiting them for seventh grade choir. Another member added to the

team, Susan Epperly-Mueller was also hired in 1975 to teach at the high school and middle school level. Mueller's primary conducting responsibilities included seventh and eighth grade mixed chorus, freshman girls chorus, and high school mixed chorus.

This new era in the vocal department was off and running at a pace not before seen by Jenks Public Schools or few other places for that matter. Between 1974 and 1975 the chorus and glee club more than doubled in size. These students were kept busy with choral performances, show choir, and for the first time in Jenks, All-State Choir. The Oklahoma Music Educators Association held a yearly convention that included teacher workshops, All-State choirs, orchestras, and bands, as well as honor group performances by choirs throughout the state of Oklahoma. For the first time, several Jenks choir members auditioned for the 1975 Oklahoma All-State Choir and two students were selected for this honor. (See Appendix D for a complete list of Jenks All-State members from 1975-2000)

As choir enrollment numbers increased, so did the talent and to use that talent, two select groups began in the fall of 1977. First, the Trojans, and their popularity prompted many students to audition for the show choir and the number of talented singers surpassed available spots. Second, was the Freshman Girls Chorus which offered a new show choir called Trojan Treble Tones. Like

Trojanaires, the group met after school to learn music and choreography to be presented at community functions, school performances, and competitions.

Trojan Singers, a mixed-voice vocal jazz group, was created by Mueller to reach those singers with vocal talent but no dancing ability. Open to vocal students in grades ten to twelve, the group's vocal emphasis included madrigal and advanced jazz styles. In the late 1970s Trojan Singers, Trojanaires, and Treble Tones were the only groups of their type in the Tulsa area that is until a performance in 1979, when Northeastern University invited them to be the featured guest performers at the annual choral festival. Over 2,000 students in northeast Oklahoma attended the festival each year and soon after these performances, jazz and show choirs began to appear in many area schools.

A growing department demanded an increase in staff that could also help at the middle school level. Additional vocal music instructors were hired to teach, each coming with his/her own expertise. The specialists chosen to help build the program included: Alice Klintworth, choreographer, Brenda Warren, middle school specialist, and David Lingle, high school major works. These three, along with Dunaway, Decker, and Mueller, worked as a team in grades 7-12 with the exception of Dunaway, who also worked with the sixth grade. The approach allowed the teachers to conduct sectional rehearsals, practice with small groups, or working individually with a struggling singer. Since all grades

seven through twelve met in the same area, the younger singers were continuously exposed to the sounds of the older student's voices. Anticipation of becoming a member of one of the select high school groups encouraged the middle school students to work even harder.

At this time all the fine arts divisions, sometimes alone and sometimes in combination, were staging productions. In December 1975, the combined efforts of speech and vocal music produced a program with a patriotic theme, which covered 200 years of American history through music and skits. Performing in the extravaganza were the Girls' Glee Club, Mixed Chorus, Trojanaires, Eighth Grade Select Choir and Seventh Grade Select Choir. The *Jenks Journal* covered the performance and gave the following review.

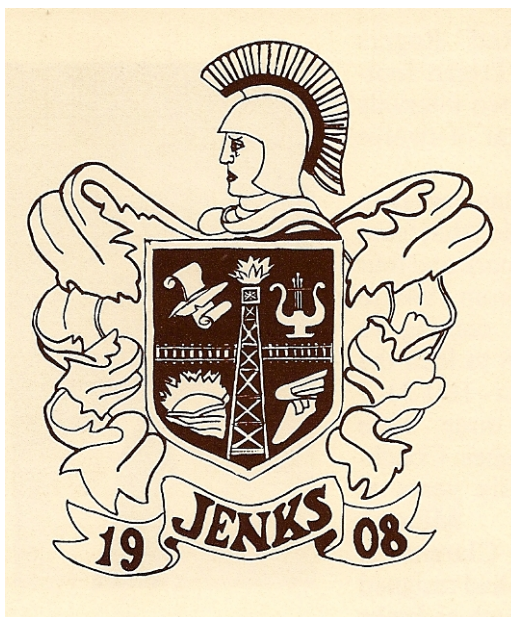
Concluding the program as magnificently as it was begun set directors and their assistants created a heart-stopping finale. Engulfing the stage in a smoke-like substance, the departing cast was concealed. As the smoke cleared, Old Glory appeared majestically as she has done for nearly 200 years. The scene brought tears to the eyes of the spectators. As many swallowed hard and others wiped tears away with hurried hands, the audience leaped to their feet in a thunderous standing ovation – giving the entire cast, crew, and faculty the respect and credit they deserved (*Jenks Journal*, December 1975).

The goal to strive for excellence was demonstrated not only in the vocal department, but also throughout the school by the creation of the Jenks High School Crest which included symbols for excellence in music<sup>3</sup>. The fact that

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<sup>3</sup> The Trojan facing left symbolizes bravery and courage. The shield is divided into fourths by a gushing oil derrick and railroad track. The track honors the Midland Valley Railroad, which

music was part of the crest really signaled the firm foundation that music had at Jenks Public Schools; and it would no longer be relegated to the fringe of the curriculum during economic hard times (See fig. 17).



**Figure 17 Jenks Public School Trojan Crest, 1975**

Coinciding with the national “Music in Our Schools Day,” Governor David Boren and the State Superintendent of Public Instruction recognized the the vital role of music in the educational process, Boren said,

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caused the birth of the Jenks town site on August 4, 1905. The oil derrick symbolizes the oil fields and tank farms, which are responsible for the fast growth of population and wealth in the school district. In the upper left a quill surmounts the scroll to represent the past, present, and future educational opportunities of JHS students. In the lower left the rising sun symbolizes the completions of high school and beginning of future life. In the lower right the winged foot symbolizes the athletic prowess of the Jenks High School student body. In the upper right the lyre symbolizes excellence in music. Supporting the shield is a banner inscribed “Jenks 1908,” the founding year of the first public school in Jenks (Nichols 1982).

Music is a powerful aesthetic force. We must continue to encourage and support this significant art which, as it moves more deeply into the core of education, becomes a powerful single channel to the innermost feelings and responses of every child (*Jenks Journal*, March 13, 1976).

In the same article, and reflecting the CRSE's goal of Worthy Home Membership, Decker was quoted as saying,

Why do we teach music in our schools? Not because we expect every youngster to major in music. Not so every youngster can have a relaxing, fun experience, but to help every youngster be more human, recognize beauty, be sensitive, have more love, more compassion, more gentleness, in short, more life (*Jenks Journal*, March 13, 1976).

Another example of district support of vocal music was reflected by an administrative policy change concerning graduation credits. Until 1977, students enrolling in vocal music received one-half credit toward graduation. After that year, the school board passed a motion to award full credit to seniors who were enrolled in choir their sophomore and junior year. This was a big step toward retaining students concerned about having enough credits to graduate and helped further the cause of music education at Jenks Public Schools (Decker, pers. comm.).

### Enter: Broadway Musicals

With performances in concerts, operas, contests, and festivals, what should be the next step for a growing vocal music department? The answer would soon be a Broadway musical. In the early 1970s, junior and senior plays were performed through the English department. The English teachers resented



having to prepare the plays, so one teacher proposed presenting a musical instead of the traditional play. Thus, English teacher, Nita Dicus, enlisted the help of Danna Decker who agreed to teach the songs to the students. A new student transfer to Jenks, Duane Jeffers was selected to play the lead in the Junior/Senior Play. According to Decker, Jeffers was handsome, a good athlete, and much to his surprise, a fine singer. Jeffers was quoted in a Jenks Journal article as saying:

Well, you know, we did the first musical that had ever been done at Jenks High School. It was called Golden River. Mrs. Decker and Mrs. Churchill and Mrs. Dicus came up with the idea and put the show together. They heard I could sing and asked if I would play the lead. I was the only male who had ever been in the choir at Jenks. I think if I hadn't been the quarterback of the football team, I might have been beaten up. But I think I started something as far as young men singing in the choir (*Jenks Journal*, November 21, 1985).

The success of the musical, and protest from the teachers, resulted in a policy change in 1977 which eliminated individual class plays. As a result of this change, the vocal and drama department collaborated to produce a Broadway musical. *Bye, Bye Birdie* seemed a perfect choice for this adventure since the students could easily relate to the Elvis-based character and his fans (see fig. 18). Students were eager to learn the “ins and outs” of producing a Broadway musical as over 120 students auditioned for the seventy-five member cast. According to many of those cast members, the show was the single most exciting event of the year. After this first production, musicals became a much

anticipated performance at Jenks High School (See Appendix E for a complete list of Jenks High School Musicals).



**Figure 18 Jenks High School Production of *Bye, Bye Birdie*, 1977**

During this busy time, some students were involved in musical rehearsals at the same time they were preparing to compete at the Forty-fifth Annual Tri-State Music Festival. This three-day event consisted of solo,

ensemble, and concert contests for vocal and instrumental students. Seven of the singers entered in vocal contest were selected as Outstanding Vocalists in their respective category (*Jenks Journal*, May, 1977).

Broadway musicals were not the only venue; exposure to all styles of music was a recurring theme. Performances ran the gamut from classical and opera to Broadway tunes, jazz, and pop music. In preparation of their first opera performance, *Amahl and the Night Visitors*, some members of the Jenks choir participated in an opera-theatre workshop sponsored by the Tulsa Junior Opera Guild. The two-session workshop included a synopsis of the opera *I Puritani* presented by University of Tulsa Professor Edward Dumit and Opera President Edward Purrington. The first session covered the historical background of the opera as well as a demonstration of the set and lighting effects and was held at Jenks. The second session took place at the Tulsa Performing Arts Center and consisted of a full dress rehearsal with the lead role being sung by New York Metropolitan Opera soprano Beverly Sills (*The Trojan Torch*, September 26, 1978).

Listening to an opera star the magnitude of Beverly Sills had a positive effect on one of the most ambitious projects to be undertaken by the vocal department. The production of Menotti's operetta, *Amahl and the Night Visitors*, featured a twenty-two piece orchestra, thirty high school vocal music

students, and two Jenks sixth grade boys alternating performances in the role of Amahl. The demands of this opera and the success to which it achieved, demonstrated just how much teaching expertise and student talent was present in those early years as the choir began to grow. Pictured below is a scene from one of the performances (See fig. 19).



**Figure 19 Jenks High School Production of *Amahl and the Night Visitors*, 1978**

After the success of *Amahl and the Night Visitors*, the community's interest in the vocal department of Jenks Public Schools escalated. One advantage for the school was the small town newspaper, the *Jenks Journal*. Extensive and lengthy articles covered all aspects of the school. Almost weekly articles were submitted to the *Jenks Journal* and often to the *Tulsa World* touting achievements and performances of the Jenks vocal music students. These articles about K-12 students were not dry notices, but detailed reports listing student names, pictures, and their accomplishments. Kids and parents

alike enjoyed seeing their names in print. This publicity was intentional by Decker and her team of music specialists. Recruit them, teach them, keep them involved, and instill in them a love for music was Danna Decker's motto for the program she started.

The love of music which the instructors worked to instill was demonstrated through student performances. One such performance in 1979 was a result of the submission of an audition tape to the OMEA State Convention. Trojanaires and Trojan Singers were selected to perform as honor groups at the January Convention. This would be the first of several honor group appearances by the Jenks Vocal Department. Another means by which the Jenks vocal music department provided varied experiences for their students were through visiting performances by universities and music professionals. In February of 1979 the Belmont Reasons, a musical troupe from Belmont College of Nashville, Tennessee shared the Jenks stage with the Trojanaires Show Choir, Trojan Singers, and the freshman girls show choir, Treble Tones. Two members of the guest group were former singers in the Jenks vocal department. The camaraderie established between the singing groups encouraged these high school students as they were preparing for college. A few additional students chose to attend Belmont College as a result of this exchange concert. Exposure

to musical groups such as these allowed students to set goals for themselves and their music education.

### A Department Bursting at the Seams

The entire Jenks Public School district experienced a vast expansion during the last quarter of the twentieth century. By the fall of 1979, 240 students were enrolled in the high school choirs. When all students enrolled in choir were together it filled up half of the auditorium. The remedy was to divide the choir into three smaller groups; ninth and tenth, eleventh and twelfth, and a select combination of all (Trojan Torch, September 1979). When asked why so many students enrolled in choir Danna Decker stated: "Choir can't be compared to academic classes. Choir does take work but it's not the same kind of work that is required in other classes. The majority of students take choir because of social aspects." Several choir students were asked why they took choir. Rob Reynolds said, "Choir is a good place to meet girls." Shawn Burnett liked the teachers, the people, and the class. Connie Rudd planned to major in music and needed to be in the class (Trojan Torch 1979). No matter the reason for enrolling, clearly, once a student joined the choir relationships were established, learning took place, and beautiful music was made.

During the spring semester of 1979 five student interns were assigned to the Jenks vocal music department from various universities. By the end of the

1978-79 school year, two vocal positions were vacated due to spouse transfers and one graduate of the intern program, Brenda Trammell, was hired to teach at the middle and high school level. She also covered two sections of third grade elementary music at the newly opened East Elementary campus. Another teacher, Doris Herald was hired to fill a vacancy at the elementary level and assist with high school one hour each day. With the hire of these two educators, the revolving-door syndrome became a thing of the past, and the department was on solid ground for years to come.

The spring musical for 1980 was *Annie Get Your Gun* (see fig. 20). This Wild West-style musical was just what the students at Jenks High School needed to show off their many talents. Patron response to the tale of the legendary straight shooter of the old west was, as in previous performances, enthusiastic. The week after the musical was presented the following letter to the editor was published in the Jenks Journal:

Last week "Broadway" came to Jenks, America. The Jenks High School Music and Drama Departments presented the musical, *Annie Get Your Gun* to the public on March 7 and 8 and gave it four more times to different grade levels in the school system. All performances were packed houses.

For those who saw one of the shows, you can share with me the truly professional-like performances by everyone from the stagehands to the stars to the directors. It emphasized the outstanding caliber of leadership, instruction and students in the Jenks school system. The setting and choreography was perhaps the most outstanding feature, followed closely by the performers, lead by a vivacious young lady with a magnificent voice.

I have never seen a high school play presented so professionally.

They are first in the state, at least, but you probably won't see any signs fluttering the entrances of Jenks bragging about the point. They know they are No. 1.

It is tremendous when students have the opportunity to develop other talents of the mind as well as the physical parts of their bodies. A stranger to Jenks could get the wrong impression if they just looked at the physical plant at Jenks School. The high school auditorium where the play was held seats only a few hundred. The stage is so small that if Annie had held her "spittin' contest," the stagehands in the wings and the first five rows would have been in trouble. The seating capacity of the auditorium isn't even enough to accommodate all of the members of any single class in the high school, and they're getting larger. I suggest it is time to enlarge the auditorium facilities at Jenks to a capacity large enough to accommodate the majority of the entire high school student body; and improve the sound, lighting and staging facilities to the caliber of the instruction and students. That was the only disappointment of my nights on "Broadway" in Jenks, America (Dan Kemp, "Annie lauded: auditorium needed?" *Jenks Journal*, March 20, 1980).

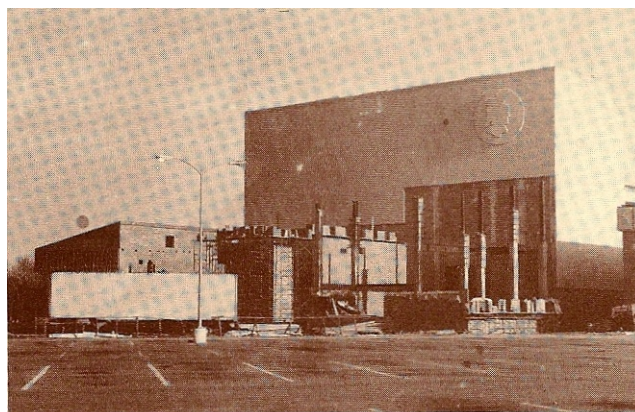


**Figure 20 Jenks High School Production of *Annie Get Your Gun*, 1980**

Appeals such as this editorial were not ignored as school officials announced plans to place a new auditorium on the bond issue to be put to a vote in the fall of 1980. The new performing arts center would replace the twenty-year old



auditorium and would more than double the seating capacity for a myriad of events put on by the school's music and drama departments (see fig. 20). The facility would eventually include dressing rooms, makeup room, a studio for closed-circuit television, a vocal music suite of classrooms and practice areas, as well as a drama room.



**Figure 21 Jenks Public Schools Performing Arts Center  
Under construction, 1982**

### Growth Leads to More Changes

The auditorium was not the only physical part of the campus that needed to expand. By the fall of 1979, Jenks Public School's district enrollment had reached almost 2,000 with all grades meeting in five separate buildings on the central campus. The school district encompassed not only the city of Jenks but also large portions of south and west Tulsa for a total size of thirty-nine square miles. During the 1970s, Tulsa Public Schools initiated a new bussing system designed to integrate lower income students throughout the city. Many families

objected to having their children bussed across town instead of attending their own neighborhood schools, and as a result, families began the move to the suburbs in droves. Districts such as Jenks and Broken Arrow experienced a huge growth within a few years. Jenks schools opened the East Elementary Campus in the fall of 1979 to serve students living east of the Arkansas River. In the 19880s, the performing Arts Center opened on central campus along with a new middle school facility across the river to serve the East Campus students. As the district continued to grow, a west campus was opened for grades K-6, another elementary campus opened in the southeast portion of the district, and the middle school opened in 1999 for a total of five campuses serving almost 11,000 students. Of the 535 certified teacher employed by Jenks Public Schools, thirteen were music specialists. This expansion of the district as well as the music department occurred as the result of the school's academic reputation, community support, and many dedicated, hardworking, and talented educators. Two secondary vocal instructors would teach one hour per day at East elementary School to allow a break for two of the fulltime music teachers. Although the set up was not ideal, it did allow the secondary and elementary teachers to establish basic music fundamentals creating some continuity throughout the vocal department as the team worked to meet the challenges of a growing district.

With this growth came more recruitment opportunities for the beginning of a large and successful vocal department. Thus, the vocal team was challenged to make sure each campus had a strong music component. For example, during the school year 1980-81, the school day in the vocal department began with a first hour class of 120 eager eighth grade singers (see fig. 22). The five vocal instructors were able to retain membership of almost all of these students through their senior year of high school. The eighth graders of that choir are pictured below:



**Figure 22 Jenks Middle School Eighth Grade Choir, 1980-81**

As the school system and vocal department grew the instructors worked to find new experiences for their students. For example, the high school choir's fall concert was performed at Tulsa's First Methodist Church. This performance enabled the choir to make use of the eighty-rank pipe organ and included the following works: Palestrina's *Sicut Cervus*, Butler's *How Excellent Thy Name*, and Vivaldi's *Gloria (Trojan Torch, November 7, 1981)*. The performance also

solidified the connection with the community. Each ensuing year provided additional exciting and meaningful opportunities for members of the Jenks Vocal Music Department. That same year, the high school concert choir took its first tour. They traveled to Colorado Springs to perform in several high schools and for a service at the Air Force Academy Chapel.

With this dramatic growth, it was necessary to take a good look at the program at every grade level. Starting in the early grades, the teachers began to vertically align the program in grades one through five. As middle school instructors, they found themselves frustrated with the inconsistency of fundamental music knowledge of the sixth grade students entering middle school. They met with the elementary teachers on a monthly basis to create a curriculum that would enable music teachers to see at a glance, what their fourth graders were taught as third graders, etc... This type of vertical alignment occurred every five years with the adoption of new textbooks and other curriculum materials. During the non-adoption years, monthly meetings served as a sounding board and support mechanism for new as well as all seasoned music teachers. Within this curriculum, the use of Kodály for sight-singing and Curwen solfège hand signs became the music reading method of choice<sup>4</sup>. A

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<sup>4</sup> The Kodály concept is a comprehensive program to train basic musical skills and teach the reading and writing of music. Zoltan Kodály believed that the use of solfège syllables was the best tool for developing the inner ear. Hand signs, borrowed from the teachings of John Curwen, are performed during singing exercises to provide a visual aid.

written curriculum to vertically align the secondary level would come two years later.

### Community Involvement

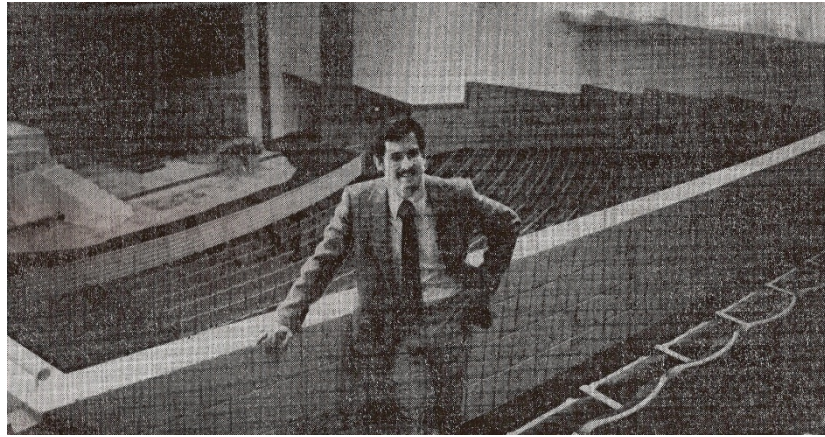
Performances with community music organizations were becoming the norm. In December of 1982, the Jenks Vocal Music Department, accompanied by members of the Tulsa Philharmonic Orchestra, presented *To Us a Child Is Born* from Johann Sebastian Bach's *Christmas Cantata*, Vivaldi's *Gloria*, and the *Alfred Burt Carols*. An a cappella jazz arrangement of *The Most Wonderful Time of the Year* rounded out the concert performed at Christ the Redeemer Lutheran Church (Jenks Journal, December 9, 1982). Joint performances such as these expanded community awareness of the events going on in Jenks. A new venue, the performing arts center, showcased the collaboration by allowing more members of the community to attend concerts and other performances. The Performing Arts Center (See fig. 23) opened the fall of 1983 as reported by the *Tulsa World* :

In September, the Jenks School District will celebrate its seventy-fifth birthday by opening a \$5 million performing arts center. School officials say it will rank only behind Tulsa's Performing Arts and Oral Roberts University's Mabee Center. The 1,600 seat auditorium will improve the music, drama, and media departments which already rate as some of the best in Oklahoma (Tulsa World, May 1, 1983).



**Figure 23 Complete Jenks Performing Arts, Center, 1983**

Dr. Michael Bautista, director of the new center was quoted as saying, “The whole school district is very proud of this facility and they should be. You can do almost any type of theatre” (*Tulsa Tribune* November 10, 1983). The only thing one couldn’t do was see past the top row of bricks at the edge of the balcony see fig. 24). The wall was built so high people sitting in the front row of the balcony seats couldn’t see anything but bricks. Removing the top row of bricks quickly fixed the problem.



**Figure 24 Jenks Performing Arts Center Director,  
Michael Bautista in PAC Balcony, 1983**

A cooperative choral performance by three area high schools officially opened the new auditorium to the community. More than 200 advanced choral students from Jenks, Sapulpa, and Tahlequah high schools performed during the first event in the new facility. Oral Roberts University Professor and guest conductor, Malcomb Delavan led the group in singing Randall Thompson's *Song of Thanksgiving*, Pablo Casals, *Nigra Sum*, Mozart's *Ave Verum Corpus*, and Handel's *Hallelujah Chorus* (*Tulsa World*, October 29, 1983). As the year progressed, all those involved with performances in the PAC worked to make refinements in sound production, rigging, and set production. With the customary glitches fixed, the district was officially ready to hold the center's grand opening ceremony. Concerning the new facility, Superintendent Frank Herald reminded patrons of just how far the school had come in its seventy-five year history. He stated:

The history of Jenks Schools has been a story of growth and change. By 1962 the main campus had been relocated to its present site, accommodating about 1,000 students. By 1976 plans had been finalized for adding the East and West Campuses. Our patrons have always desired and financed quality facilities for a strong academic program and have also provided some of the finest facilities in Eastern Oklahoma for Extracurricular activities...

As we celebrate our 75<sup>th</sup> anniversary, it seems fitting to have completed another facility, which furthers our fine arts program. The Performing Arts Center will hold a Grand Opening on March 5-6 [1984] with a student production of the musical comedy, *Oklahoma!* ...

Through the years, the Jenks community has supported one of the finest school systems in the state. The Grand Opening Celebration will serve as a reminder of our small beginnings and our present progress and refinement (*Our Schools* 1984).

The decision was made that no other musical would be more appropriate than Rogers and Hammerstein's, *Oklahoma*. Culminating years of planning and construction on the new Performing Arts Center, the musical was presented with great pomp and circumstance on March 3 and 4, 1984 (see fig. 25).



**Figure 25 Jenks High School Production of *Oklahoma!* 1984**



One reporter from the *Jenks Journal* stated, “It shows our pride in the past and hope for the future with a talented display in all areas of the arts. When the final curtain closes and the calendar page is turned, it will truly be a *happy ending*” (*Jenks Journal* February 16, 1984). Effective publicity was a necessity when producing a musical the size of *Oklahoma* and the vocal music faculty of Jenks came up with a clever means of publicizing the musical as well as raising funds to pay for the show. One scene in the musical revolves around the town’s box social, so, as in the show, the girls of the cast prepared their best meals, boxed them up in decorated baskets and boxes and put them on the auction block. The community responded favorably, and money raised from the auction helped defray the cost of the show, and everyone had an enjoyable time.

Throughout the years, the Jenks vocal department was fortunate to have access to many professional musicians as a coaching source. To make the occasion more memorable, Decker arranged for Ridge Bond (who played Curly in the first Broadway production of *Oklahoma*) to cut the ribbon officially dedicating the new facility. Bond, a Tulsa resident, performed the musical over 2,600 times, toured Europe with Florence Henderson as one of his leading-ladies, and was instrumental in persuading the state to adopt *Oklahoma* as its official state song in 1953.

After the success of the musical, *Oklahoma*, plans were set in motion for a middle school performance in the fall of 1983. Along with the Oklahoma Sinfonia and Chorale, under the director of Dr. Barry Epperly, the middle school choir joined forces with folk artist Judy Collins and jazz artist Dave Brubeck in a Christmas performance. Performing Brubeck's *La Posada de la Fiesta* and an arrangement of *Jesu, Joy of Man's Desiring*. The choirs received rave reviews. the *Tulsa World* reported:

...Miss Collins made the merry crowd even merrier. The initial jubilation resulted from a first half selection of Christmas music that featured both the chamber orchestra's chorale and the well-trained Jenks Middle School Choir (*Tulsa World*, December 12, 1983).

This performance would be the first of several joint concerts with the Sinfonia. Traditional fall, holiday, and spring concerts as well as contests at the district and state level continued as part of the vocal music department's curriculum.

During spring break of 1985, the Jenks choirs took their second trip, this time to New York. A highlight of the tour was the opportunity for the Jenks High School Concert Choir, Trojanaires, and Trojan Singers to respond to an invitation to sing during a noon mass at St. Patrick's Cathedral. After the final choral selection, Gilbert Martin's, *When I Survey the Wondrous Cross*, the worshipers gave the choir a standing ovation; however, the look on the priest's

face in response to the applause was not one of pleasure. It seems he thought the spontaneous applause was inappropriate for the church service.

Additional performance locations during the tour included the Lafayette Avenue Presbyterian Church in Brooklyn and Governor Livingston High School in Berkley Heights, New Jersey. The choir was able to experience much of New York by visiting all the tourist sites, attending a Broadway musical, and eating at a well-known Italian restaurant called “Mama Leones.” While dining there, the students spotted pianist and entertainer, Liberace. Liberace found out about the choir and asked them to sing for him. He was so impressed by the singers that he acquired the school address and sent an autographed picture of himself signing with the title of the song the choir sang for him...*You Make Me Feel Brand New*.

### More Changes

The end of an era came as the 1985 school year came to a close. Mr. Frank Herald, superintendent of schools, resigned. During his 45-year tenure at Jenks Public Schools, Herald served as a teacher, coach, bus driver, painter, principal, and finally superintendent. He was one of the vocal music department’s biggest supporters as evidenced by his work in planning for the Performing Arts Center as well as his interest in the daily activities of the choirs. In the fall of 1985, Dr. Gene Buinger was hired as the new Jenks Public Schools Superintendent. One of Dr. Buinger’s first challenges was the promotion of the

annual bond issue that included a new vocal music and band facility for East Middle School. The bond was passed and the two-story building was completed two years later. During that two-year span, the secondary choral department faced the challenge of scheduling classes in the overflowing facility.

The 1985 fall semester started with the opening of Jenks East Middle School due to overcrowding at the central campus. With the opening of East Middle School a six through twelfth grade team-teaching approach was no longer feasible in the vocal department. It was necessary for one teacher to be assigned to East Middle School all day with an additional teacher traveling to assist with the larger classes. The first year East Middle School was open, sixth graders living east of the Arkansas River were the only students housed at this facility. For this reason, only one teacher traveled to East Campus to teach vocal music. Larry Downey, who also taught at the high school level and assisted with grades seven and eight, taught sixth grade vocal music at the east campus.

On central campus, due to popular demand for outside performances as well as the continually increasing number of talented singers, the vocal music department created a third show choir known as Trojan Connection which consisted of tenth grade girls and ninth and tenth grade boys. The formation of this group allowed the younger students the experience of show choir without having to compete with the upper classmen for the few spots in Trojanaires.

The group kept busy performing throughout the community and at show choir competitions.

The 1985 eighth grade vocal music school students were busy preparing to celebrate the one-hundredth anniversary of Gilbert and Sullivan's operetta *The Mikado* (see fig. 26). One of the duos most popular operettas, *The Mikado* was first presented at London's Savoy Theatre on March 14, 1885. Under the direction of Dorothy Dunaway, Brenda Trammell, Donna Arnold, and Larry Downey, the cast of eighty-nine singers presented what was to date, the most ambitious work attempted by the middle school. Guests of Japanese descent spoke with students sharing appropriate Japanese mannerisms and customs with the cast.



**Figure 26: Jenks Middle School Eighth Grade Production  
*The Mikado*, 1985**

Despite the crowded rooms and competition for rehearsal space, the vocal department continued to be productive. In November of 1985, Jenks and Sapulpa High School Choirs again combined efforts again, this time with the addition of the Oral Roberts University Chamber Singers. Under the direction of Dr. Edward Pierce, the choirs presented Leonard Bernstein's *Chichester Psalms*. Members of the Tulsa Jewish Community Center were invited to assist with the Hebrew pronunciation thus exposing Jenks High School Vocal Music students to yet another culture, language, and style of music.

While the elementary music classes worked with a unified curriculum, the two middle schools and high school were struggling to become unified. Vocal instructors met over a four week period to create a mission statement and to set goals and objectives for the secondary vocal music department. They developed the following mission and goals:

It is the mission of the Jenks Fine Arts Curriculum and Faculty that the study of the arts in any of its various forms is central to the development of the whole person. Whether that is theatre, dance or visual arts, it is for everyone regardless of age or experience level. It enriches, enlightens, broadens and brings out the best in mankind.

We are dedicated to teaching the process by which art is created. We acknowledge that it is the process, as much as the artistic event, that teaches creative problem solving, the ability to work with others, and the desire to communicate effectively (*Jenks Public Schools Music Curriculum* 1985).

(See Appendix A for a copy of the complete curriculum.)

The versatility of the vocal department and the variety of available choral groups resulted in numerous performance requests. At the invitation of the governor's office and the State Arts Council, the ninety-member Jenks High School Mixed Chorus was invited to perform for the dedication of the Oklahoma Veterans Memorial. Under the direction of Brenda Trammell, the ninth and tenth grade choir presented *An All-American Review* on the first floor rotunda of the Oklahoma State Capitol (See fig. 27). The review took the audience across the country through songs representing many of the states and ended with Lee Greenwood's *God Bless the USA*. As the performance drew to a close, the director noticed that several of the girls were crying. Continuing the show with the hope that no one was ill, the program ended without a problem. Following the governor's presentation to the choir, students explained the reason for their tears. Unbeknownst to the director, several disabled veterans were seated in the balcony above her head. As the choir began to sing the final song, these heroes, some with missing limbs, stood at attention and saluted the flag. With tears in her own eyes, Trammell assured the students that their crying spell was 'okay.'



**Figure 27: Jenks Mixed Choir singing at Oklahoma State Capitol Rotunda, 1986**

One constant name in the Jenks Vocal Music Department since 1974 was Danna Decker. In the February 26, 1987 edition of the *Jenks Journal*, Mrs. Decker was recognized for her work by being named the newspaper's "Real Trojan, February 1987." As reported in the article, in the sixteen-month history of the award, Mrs. Decker received the largest number of letters nominating her for this community award. Below are excerpts from that article.

When Jenks' vocal music department chair Danna Decker shines, those around her seem to glow. And judging from the comments of her former students, their parents and many admirers, Mrs. Decker is a jewel whose brightness has lit the lives of many...Students who have had her applaud her ability to motivate. They thank her for encouraging them to sing out, realizing her inspiration has carried over to illuminate other aspects of their lives. And parents, who may have tried unsuccessfully to convince kids that life has purpose, thank her for igniting a spark that made that point for them...

In recent years, her choirs have drawn their share of athletes, including many football players. Students who may have first found their identities and self-esteem in sports discovered another side of themselves as they sang out in choir...

As one of Mrs. Decker's former students myself, I can honestly say she had a tremendous, positive influence upon me during those



elementary and high school years. She taught me the history and theory of music, but more importantly she exposed me to the pleasures of all types of music. The poise and confidence I learned from the music programs, contests and recitals, with Mrs. Decker pushing me beyond what I thought I could do, has been vital to me in my own teaching career...and accompanist for a singing group that goes into nursing homes. My friends are amazed at my eagerness to play or speak before groups, and I always tell them it's because I was trained as a young girl to perform and love doing it.

Yes, Mrs. Decker taught me music, but she gave me a great deal more than that – she gave me the foundation to become whatever I wanted. She still today, many years after I left her classroom, she is glad to see or talk to me on the phone. The laugh is still there, the encouragement is still there, the caring is still there (David Knopf, “Jenks’ Danna Decker. Well worth singing about” *Jenks Journal*, February 26, 1987).

Another example of the lasting influence Decker would have on her students came later that year when the *Jenks Journal* announced plans for the concert choir to travel abroad.

Some students have been planning and hoping since they joined the seventh-grade choir for a tour to London. Their dream will soon become a reality. March 21—the friendly skies will be filled with flying Trojans. The concert choir will be on their way to London and a performance in the famous Westminster Abbey. Audition tapes were sent to London. In addition to Westminster Abbey, performances have been scheduled at Chichester Cathedral and St. James Church. Forty-five sponsors will accompany the seventy-five-voice choir. The trip has been financed by many fund-raising activities, donations and contributions from the students who will be performing (*Our Schools*, March, 1987).



**Figure 28: Jenks High School Concert Choir,  
London Tour, 1987**

According to student, parent, and teacher reports, the trip was a huge success. Performances at Westminster Abbey, Chichester Cathedral and St. James Church were all well received. One unexpected event was the opportunity to observe a grand procession of the royal family and honored guests from Saudi Arabia. The author of this research was in attendance and standing next to a student that whistled at Lady Diana as she and Prince Charles rode by in their open horse-drawn carriage. Pictured below is an embarrassed Diana and a less than pleased Charles.



**Figure 29: Lady Diana and Prince Charles of Wales, 1987**

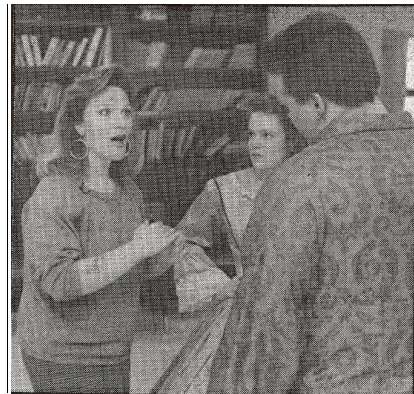
Upon their return to the state, the choirs resumed rehearsal preparing for contest and the annual Spring Concert. Memories of the trip would last forever, but there was more music to learn.

### Change is Not Always a Good Thing

East Middle School opened school in the fall of 1987 with a full campus housing grades six through eight for students living east of the Arkansas River. With this expansion, Dorothy Dunaway and Brenda Trammell were assigned to teach grades six, seven, and eighth. Preparations were made for the opening of the new facility; boxes were packed and moved, however, when the day for teachers to report arrived, a major shakeup in personnel occurred. The newly hired principal of East Middle School decided to change the teaching assignments in the vocal department. He chose to have Danna Decker, district music supervisor, teach with Dunaway and have Trammell remain at the central

campus. In addition, he mandated that each instructor would teach their assigned students separately. This idea was completely contrary to the team teaching approach that had been so successful in establishing the vocal department. Decker and Dunaway felt so strongly about the adverse results this change would have on the quality of instruction for their students, they chose to resign. Marathon board meetings were held and patrons supporting Decker and Dunaway filled the administrative auditorium. Public outrage did nothing to change the administration's mind and the board agreed to accept the teacher's resignations. Two new teachers were hired for East Middle School and Trammell remained at the central campus. Although for a time, the vocal department at East Campus suffered, eventually a new principal was hired and the choir was on the mend. Enrollment, which had dropped from over one-hundred eighth graders to thirty, slowly increased. The strong foundation established by Decker withstood the controversy, and through eventual staffing changes enrollment again flourished. The team approach, a signature piece of the program, was maintained although the number was reduced to two teachers at the senior high level and two at the middle school. The remainder of the 1987-88 school year was difficult. The remaining instructors struggled to explain in a professional manner, why these two stellar teachers were leaving. Being team-players, as established by Decker, the vocal directors rallied the

students to complete the year with the quality programs Decker and Dunaway would demand. The spring musical was one example of the successful continuance of the program with the production of *The King and I*. To cast the parts for the king's children, auditions were opened to Jenks elementary and middle school students. Over 200 singers auditioned to capture their moment of fame in the high school production. Fifty children made the cut and were cast for the show. Helping with the production was Bartlesville resident, Marianne Cook, who was enlisted as a coach for the students. Cook was an understudy for the female lead in the play's 1984 national tour. Having performed opposite Yule Brenner, her insight to the roles included everything from the relationship between the King and Anna to advising the King (Mark Frie) to be careful to not step on the hoop skirt of Anna (Tina Cox) (See fig. 30).



**Figure 30: *The King and I* rehearsal, Marianne Cook, Tina Cox, and Mark Frie, 1988**

The author recalls a memorable moment from one of the performances. As the curtain rose for the first scene with the king sitting on his throne, the set just didn't look right. It was difficult to pinpoint the exact problem until the backdrop for the scene was slowly lowered. To make matters worse, the canvas caught one of the finials on the throne and tore a large hole in the rented set piece. Fortunately, no one was injured and the backdrop was repaired. Needless to say, the audience had a great laugh.

### The Years After Decker

The Jenks Vocal Department never backed down from a challenge. One such challenge was the spring musical of 1989. The musical *Hello Dolly* celebrated the twenty-fifth anniversary of its Broadway debut. Jenks High School presented three performances in honor of this milestone. *Hello Dolly* was a musical rarely performed by high schools because the range of the female lead, written specifically for Carol Channing, was so low that it was not easily accessible to young singers. As fate would have it, high school choir director, Larry Downey had an acquaintance employed as a composer and arranger working in Germany. The company for which he worked had produced *Hello Dolly* and he had transposed the lead's songs to a more comfortable range. A transposed copy of Dolly's solos was sent to Downey for use in the musical. Downey noted "The real fun was that all the words were written in German, and

we incorporated the two pieces causing the orchestra to go from the original keys to the transposition and back again six or seven times throughout the show” (Jenks Journal, March 16, 1989). A publicity incentive for the musical was offered to elementary and middle school students. Picture page flyers were distributed to elementary students with the explanation that any student, accompanied by an adult, who presented their colored flyer at the Box Office, would receive \$1 off the admission price of their shows, but, more importantly, it showed students as well as parents what they had to look forward to as members of the Jenks Vocal Music Department.

Jenks’ reputation of quality programs remained as the choirs continued to receive honors. In the fall of 1989, the high school choir was selected as one of only six choirs in the state of Oklahoma to participate in a choral clinic at Oklahoma State University. Dr. Doug McEwen from Arizona State University was the guest conductor. While the high school prepared for the Stillwater festival, the eighth grade choir was selected to present a sight-singing demonstration at the Oklahoma Music Educators Fall Conference. Their consistent superior rating in sight-singing at district contest was one of the reasons they were chosen for this honor. Under the direction of Brenda Trammell, students read music in front of an auditorium full of choral educators as Trammell demonstrated the method by which her choirs succeeded in sight-singing contest. She explained that Jenks schools used the solfège approach to

reading music, but no matter the method chosen, consistent daily practice was the key to effective sight-singing. As the 1980s drew to a close, the vocal music department managed to weather the staffing changes and found itself on solid ground as it approached the last decade of the twentieth century.



## Chapter 7: A Century Ends and Another Begins 1990s-2008

As the turn of the century grew near, the Jenks Vocal Department had established its place in Oklahoma choral music. With an enrollment average of over 100 students in grades seven through twelve, the choirs continued to present quality programs as performances of concerts, contests, festivals, and community events filled the calendar. The revolving-door of teachers slowed as most instructors remained, with some staying for twenty-five years or more. Administrative support for the department continued as the team-teaching format established by Danna Decker twenty years earlier remained in place.

### Music at the Middle School

Much has been recorded of the high school accomplishments, but none of those achievements would have been possible without a strong middle school feeder program. With the extension of the program into the middle school, the Jenks Vocal Department's philosophy was to provide musical experiences for all children no matter their natural talent. While the high school concert choir and show choirs offered students the opportunity to audition for a select group, all other choirs were open to all students, regardless of singing ability. This was particularly apparent at the middle school level where the thirteen and fourteen year old voice was usually far from perfect. Since the goal in the middle school vocal department was to establish proper vocal habits that would enable each singer to grow vocally as he/she matures physically, choir enrollment was open

to all students. For example, one seventh grade male student was only able to match a few pitches and would not have been eligible for a select choir.

Without the encouragement and perseverance of the department, he would have dropped out of choir and missed the chance he had as a senior to play the role of Will Parker in the high school production of *Oklahoma!*

The Jenks school student population continued to grow, and the middle school began a three-year process of relocating to a new campus. As the teachers helped design a new music suite and the planning of the building took place, the department continued to provide students educational opportunities that would deepen their musical knowledge and enhance performance techniques. Some of the aforementioned elementary students had the opportunity to experience performing on stage before reaching the secondary level. Musical excellence in the lower grades enabled auditions to be opened to them for the high school musical, *Sound of Music*. In 1990, approximately 600 students auditioned for a role in the show. Four hundred of these students auditioning for only seven roles attended Jenks elementary and middle school. One elementary-aged girl cast as one of the VonTrapp children would find herself cast as one of the nuns ten year later when the musical was again performed by the high school. Also, the eighth grade middle school choir had established the tradition of presenting an annual musical. Abridged versions of shows such as: *The wizard of Oz*, *The Mikado*, *Bye, Bye Birdie*, and *The Pirates*

*of Penzance* were performed to enthusiastic crowds (See Appendix F for a complete list of Jenks Middle School Musicals).

By 1997, the “Just Say No” campaign had gained nationwide attention as First Lady Nancy Reagan rallied support for the cause. Schools across the nation focused one week in October encouraging students to ‘just say no’ to drugs and alcohol. As part of the community effort, Jenks schools actively supported this cause and red ribbons were worn as a means of expressing one’s stance against illegal drugs. Central Middle School seventh and eighth grade choirs organized activities for the week and students, teachers, and staff were encouraged to wear the color red on a specified day, and then on the football practice field, they formed a circle around the word “Drugs” which had been painted on several large bed sheets. Following the making of the circle students walked through the word-slashing it out as an aerial photograph was taken of the event and published in the town newspaper. After the activity, all students attended a performance by the middle school choirs entitled *People Gotta Be Free*. Red Ribbon Week events such as this continued district wide throughout the years.



**Figure 31: Jenks Central Middle School, *Just Say No* Campaign, 1997**

In August of 1998, the Jenks Seventh and Eighth Grade Center opened, housing students living west of the Arkansas River. Two years later students living east of the river were added making the facility the district's only middle school. The former East Middle School became Jenks East Intermediate housing fifth and sixth grade students living east of the Arkansas River, placing the sixth grade student curriculum under the auspices of the elementary level. As mentioned earlier, the middle school vocal music teachers were involved in the planning of the new fine arts wing that included two large rehearsal rooms (one with a wall of mirrors to aid in rehearsing choreography), practice rooms, a music library, costume storage, and a piano lab. Research indicated that learning was enhanced in all academic areas when students participated in music education and played an instrument, and Jenks was fortunate that their music program started in the elementary program and continued in the middle years. The seventh and eighth grade center (later named Jenks Middle School) was also fortunate to have a digital piano lab as part of the vocal music curriculum. A \$10,000 grant from the Yamaha Corporation was secured to equip the lab with

sixteen dual keyboards, software, and teacher training to implement a successful program. Through use of the Music in Education Program, students not only learned to play the piano, but they also practiced ear-training skills, created music, and listened to many styles of music which reinforced the daily topic.



**Figure 32: Jenks School Board members experiencing piano lab, 1999**



**Figure 33: Oklahoma State Education Superintendent Sandy Garrett Observing Jenks Middle School piano lab, 1999**

Dedication ceremonies of the new facility included a performance by the Jenks seventh and eighth grade choir under the direction of Brenda Trammell. The

selection, *Reach to the Stars* was one of the songs performed by the choir which the middle school used as its theme for the year as they enjoyed the new state-of-the-art facility.



**Figure 34: Dedication of Jenks Middle School  
7th/8th grade choirs, 1999**

The new century continued to provide more opportunities for students to share their talent. On November 17, 2000, the Jenks Middle School Choirs were invited to sing for the Salvation Army Christmas Kettle Kickoff Campaign. Held at the Utica Square Courtyard Garden, emcee, Travis Myers (local television meteorologist) welcomed the guests, but apologized for the minus six degree temperature. The Salvation Army Band and the choir shortened their performances due to the extreme cold.

Aspiring third through eighth grade students had the opportunity to participate in the first show choir clinic during the fall of 2002. The purpose of

the clinic was twofold: a fundraiser, and a method of recruiting students to enroll in vocal music. Instructional sessions were held after school at the middle school, intermediate and elementary school campuses for four days. The evening of the fourth day culminated with a performance by the 125 clinic participants at the Jenks Performing Arts Center. The young singers learned performance and audition techniques, along with a choreographed musical number. Instructors for the clinic included members of the Jenks Trojanaires, Trojan Expression (a girl's ensemble that replaced Trojan Singers), Trojan Connection, and Treble Tones. This workshop was deemed a success when registration tripled over the next three years.

The seeds were sown in the elementary and middle school music classes by teachers providing age appropriate vocal methodology. By demonstrating correct vocal tone and musicianship, middle school vocal music students achieved success at vocal competitions. At the 2007 District Solo and Ensemble Contest seventh and eighth grade students at the middle school received over 125 medals. The ensembles and soloists were evaluated on several criteria which produced the greatest number of medals received by the middle school to date. Students embraced these experiences as they looked forward to high school vocal opportunities.

## Music at the High School

Once students left the middle school, they were afforded the opportunity to join the Jenks High School Vocal Department. In ninth grade, the girls were placed in Freshman Girls Chorus and the boys in the Mixed Chorus for tenth grade girls and ninth and tenth grade boys. This system allowed focused attention to the girls' voices at a critical time of maturation. In ninth and tenth grade, the boys' voice is still changing, so by placing the two grades together, a better balance of tenor and bass could be achieved. A bit of an intimidation factor was also in place as the ninth grade boys tended to behave better when in the same choir as the tenth grade girls.

With the steady growth of the department, it was becoming more and more difficult to pay for music, travel, costumes, and props. As stated earlier, funding was always difficult for the arts and with district finances stretched to the limit; few dollars remained for what some deemed luxuries. By 1991, the Jenks High School Vocal Department had grown to the point that the normal fundraiser brochure was not adequate to supplement the many activities of a steadily growing organization. A group of choir parents formed the idea of hosting a Holiday Home Tour. Four choir parents opened their uniquely decorated homes for public viewing with entertainment provided by the high school show choirs. Once again, the community gave their support as revenue



from ticket sales garnered enough funds to help defray the cost of the spring musical. The holiday tour proved so successful that it became an annual event.

Unique and varied music opportunities continued to be made available to students in the Jenks Vocal Music Department. The Oklahoma Sinfonia, under the direction of Dr. Barry Epperly, opened its 1994-95 concert series with a performance at the Jenks Performing Arts Center. The orchestra combined with 310 Jenks High School singers presented Franz Schubert's *Mass in G*. This collaboration with the Sinfonia which began in 1983 continued to be a positive and rewarding alliance. Later that year, the Jenks High School Women's Chorus was selected to perform as an Honor Choir at the January 1995 Convention of the Oklahoma Music Educators Association. Under the direction of Judy Bowser and Larry Downey, the ensemble presented works by Vivaldi, Morley, Clements, and Britten. Program notes described the vocal music department as follows:

The Jenks High School Women's Chorus is open to all junior women and any girls not previously enrolled in choir. They perform at all of our concerts and for civic and community events.....Six choirs and three hundred and twenty students make up the Jenks High School Choirs. Four of the choirs meet during the regular school day. Membership in these choirs range from 50 to 75 people. No audition is necessary. The Choirs consist of Freshmen Girls (9th grade girls), Mixed Chorus (10th grade girls and 9th and 10th grade boys), Concert Choir (12th grade girls and 11th and 12th grade boys), and Women's Chorus (11th grade girls and any girls not previously enrolled in choir). Jenks has three Show Choirs. These students must audition and enroll in this zero hour class. They must also be concurrently enrolled in a regular

choir class. Each show choir has 30 to 35 members. Trojan Treble Tones (9th grade girls), Trojan Connection (10th grade girls and 9th and 10 grade boys), and Trojans (11th and 12th grade) (Program notes 1995).

One means by which the Jenks Vocal Music Department grew to what it is today was by recruiting athletes to join choir. The first large group of singers in 1975 contained several football and basketball players. The instructors realized the importance of supporting their students outside the classroom; consequently, from 1979-1989 all five of the vocal music teachers had reserved tickets on the fifty-yard line. Once it was established that being in choir was “cool,” younger students looked up to the high school kids and realized that yes, one can sing and be a member of sports. One example of such a student was Brian Presley. Presley graduated from Jenks High School in 1996 where he was the quarterback for the 1994 State Championship winning football team. He was also active in choir and show choir at Jenks High School and during his senior year had the leading role in the high school’s musical, *Little Shop of Horrors*. After graduating, Presley started his professional career with a handful of guest appearances on television shows such as *Beverly Hills 90210*, and *7th Heaven*. His big break came in 2000 when he landed the role of Jack Ramsey on the soap opera *Port Charles*. He portrayed Jack until *Port Charles* was canceled in 2003. In 2004, he produced and starred in the film *Guarding Eddy*. In 2006, he starred in *End Game* and *Home of the Brave* and in 2007 the film *Borderland*.

Numerous students had success in the arts after graduating from Jenks Public School. A list of names and ‘where they are now’ may be found in Chapter 8.

The musical collaboration between the Jenks High School Vocal Department and Tulsa’s Signature Symphony (formerly Tulsa Sinfonia) continued with a special Halloween performance called “Friday Night Fright.” Trojanaires, Trojan Connection, and 2001 Miss Oklahoma Kristen Stevenson presented selections from *Sorcerer’s Apprentice*, *Ghostbusters*, *That Old Black Magic*, and *Phantom of the Opera*. Much of program was choreographed by former high school vocal music student John Sawyer. Sawyer was another example of a student that achieved success in music when, after graduating, he performed on Broadway. Thanksgiving break of 2002 provided a rewarding performance opportunity for the high school choir. Following a three-round audition process, the choir was selected as the anchor choir at Disneyworld’s Epcot Candlelight Processional. Being chosen to perform was an honor in itself, but a high school anchor choir performance was Disney’s ultimate honor as this position was usually reserved for college groups.

On October 25, 2003, Jenks Concert Choir, Women’s Chorus, Trojanaires, and Trojan Connection had the privilege of being selected to sing with the Signature Symphony in the *Celebration of Flight*. This concert featured internationally known composer Marvin Hamlisch who performed the

second half of the concert. The first part was devoted to “A Celebration of 100 years of Flight,” featuring a performance by the Jenks choirs with narration by NASA astronaut Joseph Tanner.

Once again, one of the coveted musical honors in the state of Oklahoma went to the Jenks High School Women’s Chorus when they were selected as an honor group to perform at the Oklahoma Music Educators Association State Convention and they performed at the January 2004 Convention for a standing room only crowd at Holy Family Cathedral in Tulsa. Their repertoire included Patton’s *Exaudi! Laudate!*, Fox’s *Kyrie Eleison*, Vecchi’s *Fa Una Canzona*, Pfautsch’s *Beautiful Yet Truthful*, Boland’s *How Do I Love Thee*, and Hogan’s arrangement of *Music Down in My Soul* (*Jenks Journal*, December 14, 2003).

### Centennial Celebrations

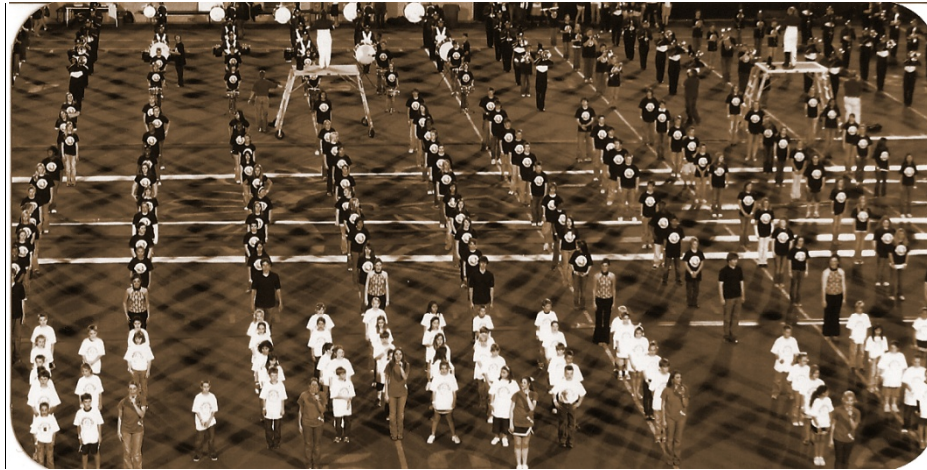
What better way to celebrate the one-hundredth anniversary of Oklahoma’s statehood and the establishment of the city of Jenks and its school, than by presenting the musical *Oklahoma!* Since the first Jenks performance of the show in 1987, the school grew from a graduating class of 250 to a class of over 700. The musical celebrated the old and the new as cast members of the first Jenks production of *Oklahoma* were invited to return as featured guests. Pictured below are some of the 2007 cast members in costume:



**Figure 39: *Oklahoma!* Cast of 2007**

Jenks Public Schools supported Oklahoma's Centennial as well as the one-hundredth anniversary of the town of Jenks. Through the fall of 2007, numerous activities and celebrations took place throughout the district but none as spectacular as the Homecoming pre-show extravaganza presented by the vocal music department. Over 1,000 students selected from grades four, six, eight, and nine through twelve sang and danced to a song composed by former Jenks student Rick McKee. The lyrics listed below describe the Trojan Spirit felt by McKee when he was a member of the Jenks choirs:

Maroon and White  
We're the maroon and white, standing tall across the nation.  
We are the bold and bright, come join the celebration.  
Clap your hands, dance along and sing it hand in hand.  
The living legacy goes on, and we still stand!  
(Rick McKee)



**Figure 40: Oklahoma Centennial Celebration,  
Jenks Vocal Music Department & Band, 2007**

After one hundred years, the Jenks Public School District enrollment was over 9,000 with a total of six campuses. Long range plans to accommodate the growing number of students were put in place. A record \$100 million bond issue was passed by patrons that included a \$21 million Secondary Science and Math Building, an \$18 million Aquatic Center, and an \$8 million Performing Arts Lab Building. The design for the new performing arts building would house larger state-of-the-art choral rehearsal rooms. As this planning for the future continued, the vocal music department continued its' strive for excellence. The department continued to give back to the community through presentations of annual fall concerts, holiday tours, festivals, contests, and musicals. Awards and honors became the norm, however, the instructors never allowed the department to become complacent, as every year brought new

challenges and the desire to strive to new heights. The eighth grade musical, *Alice in Wonderland* was, according to the middle school principal, ‘the most colorful and best production ever’ (Miller, pers. comm.).

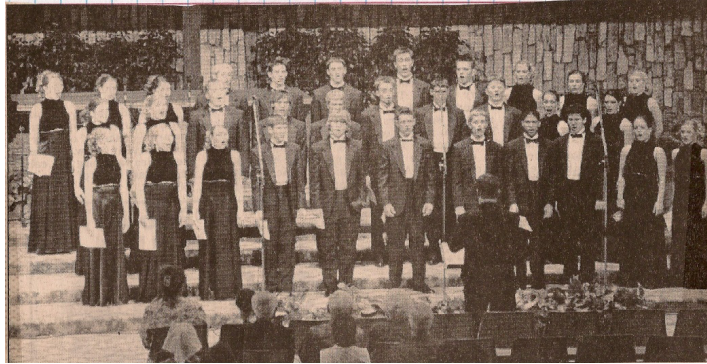
At the high school, the vocal department was given the honor of being the first school licensed to perform Disney’s, *High School Musical*. This production was especially popular with the intermediate school age students (fifth and sixth grades). Again, the musical became a recruiting tool as the ensuing year seventh grade vocal music enrollment experienced a substantial increase. Numbers of course do not excellence make; however, the sheer volume of enrollment numbers demonstrated the popularity of the department. As one might expect, a few students would enroll in choir thinking they were going to have an ‘easy A’ class. It wasn’t long before they discovered how much work was required to sing well and succeed in the class. Some dropped the course, but the majority embraced the challenge and became outstanding singers. The change of heart by many students can only be attributed to the dedication of the vocal teachers as they shared the wonders of music and its effect on one’s life.

## Jenks Choirs Help Others

Just as the CRSE philosophy encouraged creating a feeling of responsibility for practicing good citizenship, so did the vocal department by emphasizing service to others. America Sings!, Inc. was a nonprofit charitable organization that created noncompetitive choral music festivals. Founded by music educator, John Jacobson, this organization provided performers the opportunity and encouragement to utilize their time and talents to help others. Jenks students were fortunate in that John Jacobson's sister lived in the district with her children attending the school. "Uncle John," as he was affectionately known, would often pop in to visit his niece or nephew's music classroom when in the Jenks area. Always the educator, Jacobson would volunteer to rehearse with students as they were preparing for a performance or competition. Through America Sings! activities, young singers and dancers were encouraged to perform volunteer service projects in their own hometowns and to bring to the festivals donations of canned goods, toys, and funds which were given to charities to benefit disadvantaged children across the United States. These festivals were held across America from New York City to Hollywood, California and it was in April of 2004 that Jenks High School Vocal Music students performed with America Sings! at the Hollywood location. While in southern California, Trojanaires were invited to sing at Disneyland and for a



service of the internationally-known Crystal Cathedral. Pictured below is the Crystal Cathedral performance:



**Figure 35: Jenks High School Choir Crystal Cathedral Performance, 2004**



**Figure 36: John Jacobson rehearses with Jenks Elementary students, 2004**

Following their performances in Hollywood, Jenks students were offered the opportunity to travel to New York City to be a part of *America Sings!* New York. More than 100 Jenks High School Choir members performed with the *America Sings!* ensemble at the 2004 Macy's Thanksgiving Day Parade. The music for the performance arrived in October with a videotape of composer and

choreographer John Jacobson demonstrating dance steps. Upon arrival in New York, the students rehearsed with Jacobson and the other 200 singers from across the nation, for a total of sixteen hours before their parade performance. John Jacobson served as President of *America Sings!* and composed the music for the ensemble's portion of the parade. The upbeat patriotic tune *Spirit of America*, composed by Jacobson and Oklahoma music teacher, Cristi Cary Miller, was the featured selection for the parade as the performers were televised to the nation. Before leaving for New York, and in the spirit of the *America Sings!* mission, Jenks students collected and distributed BIG APPLES through the Jenks Food Bank and collected thousands of pairs of socks to be donated to a children's charity in New York. While in New York, the students also prepared and distributed hundreds of peanut butter sandwiches to homeless children.

The high school choirs worked to help others even through their annual musical productions. "Happy Birthday Dr. Seuss" was the Jenks Vocal Music Department's theme during the spring of 2005 as *Seussical, the Musical* was selected for the annual high school musical. In conjunction with the Dr. Seuss' program, "Read Across America," cast members from the musical read to elementary classes across the district. The actors also asked the public to help them by bringing new or gently used books to a performance of *Seussical*. The

books were donated to the Tulsa early childhood education program Head Start and other charitable organizations.



**Figure 37: *The Cat in the Hat* (Cody Davis) reads to Jenks elementary children**



**Figure 38: *Seussical* cast members present books to be given to charity.**

One more invitation to perform with John Jacobson's *America Sings!* came in the spring of 2007. Trojanares were honored to be the feature

performers on the Main Mall in Washington D.C. In addition to this performance, the group sang at the Shrine of the Immaculate Conception, U.S. Soldiers and Airman's Home, and several Fairfax County, Virginia schools.

The success of the entire department was based on consistent teaching at all grade levels. In order to make sure the vertical alignment of the department was up to date, the Jenks fine arts curriculum re-evaluated itself as representatives from the arts K-12 met to update the goals and strategies of vocal music secondary curriculum. Completed in 2007, the new curriculum aim is listed below (See Appendix B for a copy of the entire content and performance standards).

The aim of the Jenks Public Schools music education standards-based curricula is to enhance the quality of life by fostering creativity, cultural literacy, physical dexterity, and lifelong learning in an environment that promotes participation and the development of the whole person (Jenks Public Schools Music Curriculum, 1985).

One hundred years after the establishment of the Jenks Public School System, the 2008-2009 annual report to the patrons listed the following district core values: compassion, honesty and integrity, respect, self-discipline, teamwork and sportsmanship, courage, perseverance, responsibility and tolerance. These values were quite similar to those presented in 1910 as qualifications for an effective teacher: good morals, well-disciplined, knowledgeable of subject, patient, and dedicated. The district's definition of

teamwork was: “Teamwork in the classroom is a collaborative process that engages individuals in a culture of shared learning. This culture is affirming, respectful, inclusive, and goal oriented.” These core values and teamwork definition were all necessary attributes for a successful vocal program as well. Over the past 100 years, the Jenks Vocal Music Department aspired to these goals and succeeded.

## Chapter 8: Conclusion

So, what makes Jenks different? How has the vocal department survived for over a century when music organizations in other districts have been cut? Jenks Public Schools focused on the five “A’s,” Academics, Arts, Activities, Athletics, and Attitude. Known nationwide for its excellence, the school system boasts of the 2005 Malcomb Baldrige Award, two Presidential Scholars, sixty-eight National Merit Scholarship semifinalists of which sixty-four became finalists, two national final-four teachers of the year, a nationally ranked athletic department, and a vocal music department which received national recognition from California to New York and abroad. At this writing, Jenks Public Schools has an enrollment of over 9,500 with 650 certified educators (See Appendix H for vocal and District enrollment numbers as available).

The Jenks Vocal Music Department’s success was a result of many factors including community and administrative support, professional level of performance, teaming, and strong feeder programs. A connection to community was evident in the program from the first choir established in 1915 to their many activities and interactions by 2008. These included fundraising efforts, newspaper letters to the editor, service to community, and concerts open to the public. For example, support from patrons such as Dan Kemp, who expressed his delight with the professional manner in which one of the musicals was presented, made a successful plea for a new auditorium for the growing

department's performances. Administrative support was represented by the hiring of superintendents and principals who valued music education. Even in the early years, music offerings were strong enough to be put on par with private music lessons. These administrators, in turn hired music specialists that would fit with and compliment the vocal team (See Appendix C for a complete list of Jenks music teachers). Their support also recognized the value of music education by awarding academic credit toward graduation.

Through Danna Decker's teaming approach to teaching that extended into strong feeder programs, students were able to glean knowledge from several teachers thereby enhancing their education. The belief that the best interest of the student should come first can be seen in the curriculum. Further, the team's hard work and commitment to excellence, coupled with exposure to vast and varied educational activities for students, created a well-rounded education for Jenks vocal students. The program provided musical enrichment, a component that contributed to the department by providing unlimited performances such as: concerts, contest, festivals, banquets, parades, dedications, conferences, conventions, fashion shows, civic clubs, and school assemblies. The willingness of teachers to seek outlets for their student's musical enrichment, and exposure to these opportunities, were components that contributed to the success of the department. The department also emphasized the importance of giving-back to

the community through service of time, talent, and donations to those less fortunate.

The Jenks Vocal Music program was founded on the philosophy that musical experiences are a part of the total school curriculum and not a “fad or frill.” They believed that vocal music training provided a mode of expression not found in any other academic or artistic endeavor. Improving the quality of music teaching and learning was of primary concern to the music education profession, and Jenks educators continued to search for better ways to engage students in music learning. They tried new and different techniques and methods to improve the instructional process in spite of national economic concerns. Unfortunately, no matter what the research says, efficient use of the dollar speaks louder and affects music education around the world. Music requires specialized, and often one on one instruction which translates to more money. Courses that can be taught to the masses in an expedient manner are far too tempting for those with political power who control finances. President George Bush called for American students to be ‘first in the world’ in science and math achievement and ‘to demonstrate competency over challenging subject matter including English, mathematics, science, history, and geography’ (NCLB 2002). In striving to achieve these goals, our nation cannot overlook the importance of music and the other arts because, despite their intrinsic value, the arts play a vital role in providing a well-rounded education.



There are many fine choral programs across the state of Oklahoma and interviews with directors of these departments found that, like Jenks, they struggled to make their departments excel despite funding cuts. Those most successful tended to be programs with dedicated teachers committed to the students and their musical experiences. Patron support ranked high on the list of the reasons for their success and administrative support, although not always financial, provided a means by which choral programs were able to thrive.

Several former students are now patrons of Jenks Public Schools with children of their own attending the school. Their reflections on time spent in choir convey personal opinions of the vocal department. Adena Cooper-Pregler, remembers her years in choir as follows:

My first memories of the Jenks Public School's Vocal Music Department were in the late 1970s. We were a small 3A school district with success at every turn. We excelled in sports, education and the arts.

The earliest musical I remember was *Bye-Bye-Birdie*. What a terrific production! Young people with great potential, used to producing a fabulous show. Singing, dancing, and acting dominated the stage. The tradition continues at an even more advanced level today.

As a former choir member and now with a child in the program, I began at an early age being taught the fundamentals of correct vocal singing, correct posture, correct use of your diaphragm and correct pronunciation of your words. All forming together to produce a well-educated student of vocal training. I am expecting nothing less for my daughter.

If I could speculate as to the success of the department, it would have to be summed up with one word...dedication. Dedication from educators, parents, students and the support of the community. It takes everyone working together to make a successful program. Educators teach our children, parents work behind the scenes, students are diligent and dedicated to this art and the community support always far exceeds

everyone's expectation.

Jenks Vocal Music has continued to thrive and grow into a program recognized statewide for its excellence. The students are afforded many educational opportunities here at Jenks Public Schools. From elementary through high school, our students are exposed to "topnotch" teaching. Veteran's Day celebrations, Holiday Home Tours, classic music of yesterday, vocal solo and ensemble contest, the renowned "Fame" competition, musicals each year and concerts throughout are only a small part of what our students have the opportunity to experience.

At Jenks, excellence has come to be an expectation. Goals and values are set high. Jenks Vocal Music students continue to meet those standards each year. They truly exemplify the district's motto...A Tradition of Excellence with a Vision for Tomorrow (Adena Cooper-Pregler, pers. comm., 2011).

From the perspective of one who was familiar with the Jenks Vocal Music Department on many levels, D'Ann Hargrove, former student; daughter of a music teacher and an administrator; as an intern teacher; current employee; and the parent of two sons who were involved in the Jenks Vocal Music program submitted the following opinion:

The continued success of the Jenks Public Schools Vocal Music Department can be succinctly illustrated in the motto of the Jenks School System, "A Tradition of Excellence with a Vision for Tomorrow."

The tradition of excellence comes from a progression of district leaders who continually recognized the importance of vocal music and its legitimate place in the core of students' studies. This emphasis led to the practice of hiring staff members who possessed high qualities of musicianship, the abilities to impart that joy and knowledge to students, and exceptional dedication to the job. It is commonplace in the history of the Jenks District to have music teachers who have contributed their entire careers to the Vocal Music Department. In fact, the current staff includes members whose time with the Jenks district are thirty-seven years, thirty-two years, twenty-five years, twenty-four years, and twenty-three years. Some other members of the music faculty have acquired years of teaching experience in the double-digits in Jenks and other districts. Also, Jenks

also has no fewer than seven current music teachers who began as university intern teachers with the district and then became employees—a continuation of the foundation of excellence established by their musical mentors.

All of these, including many music teachers from previous generations, have chosen to make their careers and their lives in Jenks. As they have become engaged in the school and the community, their children have participated, benefitted, and strengthened the legacy of excellence. This is the vision for tomorrow. The vision continues to be evident in the first district goal for the staff of Jenks Public Schools: Goal I: Achieve Excellence in the Five "A's": Academics, Activities, Attitude, the Arts, and Athletics.

When a school district has expectations of success, and subsequently fulfills those expectations, people notice. Excellence as a goal in the above areas includes the Arts. The continued cultivation of this excellence has received district, state, and national recognition. The precedent, that has been set through years of achievement, attracts gifted teachers and patrons who prize quality music education to the Jenks school system. This cycle promotes the distinction of the vocal program.

In conclusion, the foresight and support of early administrators, the succession of talented and effective music teachers, and the considerable community support are pillars of the success of the Jenks Public Schools Vocal Music Department from its tradition of excellence to its vision for tomorrow (Hargrove, pers. comm., 2011).

Janet Frazer began her association with Jenks Public Schools as an intern teacher. She worked with the high school and at this writing, a fulltime elementary music specialist.

I feel one key factor is the longevity of our employees, hired during the time when we had a vocal music supervisor. Our philosophies and practices are similar, giving us a departmental cohesiveness, in spite of the district's elimination of any supervisory positions over the years (Frazer, pers. Comm., 2011).

Jenks graduate, Anita Hayes also began as an intern teacher at Jenks. She taught at the middle and high school level, moved to Arkansas, and returned in 2007 to teach vocal music at Jenks East Intermediate.

The Jenks Vocal Music Department began its climb to the top when Mrs. Danna Decker took over as department head in the mid 1970's. She was a great teacher and an especially good team builder. She spent many after school hours recruiting students and started Jenks' first show choirs. She helped students feel as if we were part of a talented family and she was there to help us reach our highest potential. As the years went by, she also recruited the best choral directors for the team. It wasn't long before Jenks was recognized as a force to reckon with when our choirs began receiving accolades from around the state through choral competitions and performances.

Since those early years until now, the program continues to grow and excel with outstanding musicians as teachers who work together to maintain that standard of excellence which was set by Mrs. Decker. For example, two of the hardest working teachers in the state - Brenda Trammell who oversees the Middle School vocal music program, and Larry Downey, the High School, have both been at Jenks for many years and are simply the best in their field. Because of their diligence from year to year, Jenks is now not only recognized throughout Oklahoma, but around the nation (Hayes, pers. comm., 2011).

It was evident that the Vocal Music Department of Jenks Public Schools educated the children they served beyond mere musical talent. The instructor's genuine concern for each child as a person simply enhanced their daily instruction. So, what has happened to these students; where are they now and what have they achieved? The author's research found that as of 2008 Heather Richetto-Rumley was a local TV personality. John Sawyer had performed on Broadway in Andrew Lloyd Webber's *Whistle Down the Wind* and *Civil War*. Julie Hanson performed the role of Belle in Disney's touring company of *Beauty*

*and the Beast*. Jennifer Berry was crowned Miss America 2006. Andrea Pettigrove performed for Royal Caribbean Cruise Lines. Danette Holden had performed in numerous roles on Broadway including *Anything Goes*, *Follies*, and *Shrek, the Musical*. Brian Presley's achievements are listed above but he continues to pursue acting roles. TJ McCloud became a folk singer, songwriter and Grammy nominated children's musical composer. Ryan Rippeger worked as a music producer under the name Stephen Speaks and several of his adventures have gone platinum. Ben Shelton became a Christian music worship leader in his church. After Doug Crawford graduated from Southern Methodist University he went to Broadway with the lead role of Kinicke in *Grease*. He also performed in the Las Vegas premiere of *The Hunchback of Notre Dame* and the first national touring company of *Jersey Boys*. Beau Spears toured with the company of *Cats*. Leslie Johnson became a professional dancer who played on Broadway in *Music Man*, *Grease*, and was an additional dancer in Radio City Music Hall's Christmas Spectacular. She has returned to the Tulsa area where she is choreographer for the Jenks show choirs. Tiffany Craig was crowned Miss Oklahoma 1994. Rick McKee became associate producer for Disney's Imagination House Productions. Through The Imagination House, Rick was hired to compose the theme song for the Disney Cruise Line, *Adventures Away*. Rick also composed, *Our Halloween Party* for Tokyo Disneyland's 2007 Halloween Parade and arranged a portion of their castle forecourt show, *Super*

*Duper Jumpin' Time*. He also composed and produced music for the Jenks Public Schools, Oklahoma Centennial Celebration. Trena Barnes (formerly Amy Barnes) became a country recording artist with her all girl band Cowboy Crush. Alison Trainer, a coloratura soprano singing worldwide, joined the Tulsa Opera to sing the roles of Sandman and Dew Fairy in *Hansel and Gretel*. And lastly, Kristen Tudor was a member of the Radio City Rockettes.

Listed above are those students who continued their love of music professionally. There are countless former singers who are attorneys, physicians, dentists, plumbers, accountants, builders, and teachers. No matter what their profession, former students interviewed by the author recalled musically educational, happy, fun, exciting, and fulfilling memories of their experiences in the Vocal Music Department of Jenks Public Schools (See Appendix G for photographs of Jenks Choirs as available).

Many students, teachers, administrators, and patrons have benefited from and enjoyed connecting with the vocal department of Jenks. Striving to uphold the school motto: 'A Tradition of Excellence with a Vision for Tomorrow' will most certainly provide future students a worthy vocal music education.

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## Appendix A: Jenks Public School Fine Arts Curriculum - 1985

### Philosophy:

In keeping with the philosophy of the Jenks Public Schools, all students are given the opportunity to participate in the Vocal Music Department, to learn and progress musically as far as their abilities and desires permit them. Through the development of technical skills, they will be able to sing satisfactorily, in their respective organizations.

The atmosphere in the classroom should enable a student to find his own self worth. Music, as a discipline, should be presented in such a manner that it becomes an integral part of students' daily activities to be enjoyed both in and outside of the school day.

If they accept the challenge and the self-discipline required and feel their responsibility toward the music department, they will undoubtedly succeed.

### Goals:

- 1) To teach proper breath usage, diction, vocal flexibility, extension of range and all other aspects of singing technique according to the appropriate grade level.
- 2) To expose each student to a wide variety of musical styles, i.e. classical, pop, jazz, Broadway musicals
- 3) To develop the student's music reading skill through the use of solfège hand signs and syllables and frequent sight-singing practice
- 4) To provide an environment in which the student's self-confidence will increase

### Objectives:

#### The Middle School Vocal Music student

- 1) has a knowledge of the basic principles related to fine choral technique, i.e. good posture, breath control, tonal balance, tone production, intonation, and phrasing
- 2) knows that regardless of the type of choral music performed, the basic concepts related to pitch, duration, intensity, and quality are ever present
- 3) knows that in today's society, music is a form of expression befitting many aspects of contemporary life – joy, love, sorrow, protest, worship, and entertainment

#### The High School vocal music student

- 1) is familiar with choral music of the pre-baroque, baroque, classical, romantic, modern, contemporary, contemporary popular, folk, and rock styles
- 2) has a knowledge and understanding of such choral forms as the motet, madrigal, cantata, oratorio, chorale, mass, and arranged folk and popular songs
- 3) has a knowledge of major choral composers of all eras and styles who have made important contributions to the development of choral literature – e.g. Palestrina, Handel, Bach, Brahms, Debussy, Thompson, Britten, and Persichetti

#### Scope & Sequence

##### Level Six

- Demonstrate correct posture and proper breath support
- Demonstrate good tone quality
- Sing in unison and two-part harmony
- Sing in precise rhythm
- Know solfège syllables as they relate to the degrees of a scale
- Demonstrate proper etiquette relating to musical performance as a performer

##### Level Seven

- Sing and identify phrases
- Sing from a written score
- Develop individual voice
- Aurally recognize soprano, alto, tenor, and bass voices
- Develop ensemble blend and balance
- Know and respond to conducting patterns

##### Level Eight

- Develop a repertoire from a variety of musical styles
- Demonstrate basic elements of vocal production
- Demonstrate ranges of basic voice classifications
- Demonstrate definitions of basic terms relating to rhythm and tempo

##### High School

- Recognize all rhythmic symbols
- Interpret all time signatures
- Demonstrate fundamental diction of English, Italian, German, Latin, and French
- Demonstrate basic theory in regard to pitch notation
- Perform with consistency throughout his vocal range
- Relate choral music to both current and historical events based on style, period, form and mood

- Demonstrate basic knowledge of opera and musical theatre and their relationship to singing
- Evaluate other choir performers on the basis of tone production, balance and blend
- Relate choral music to other art forms such as dance, drama, and the graphic arts
- Demonstrate knowledge of the structure of vocal jazz, popular music, ballads, and art songs (Bautista, unpublished data 1984).

## Appendix B: Jenks Vocal Music Curriculum-2007

### General and Vocal Music Curriculum

**I. Content Standard: Demonstrate the ability to sing and play instruments expressively.**

**Performance Standard: Develop competence in theoretical and applied music.**

**Performance Objectives:**

7th	8th	9th
<p><b>I.1 Begin to acquire experience</b> singing with an acceptable tone quality throughout his/her singing ranges or playing an instrument with an acceptable tone quality throughout an appropriate range.</p>	<p><b>I.1 Acquire experience</b> singing or playing musical compositions demonstrating knowledge of tonal and rhythmic elements; performing basic tonal patterns and rhythm patterns on instruments (autoharp, recorder, percussion instruments, guitars).</p>	<p><b>I.1 Develop competence</b> singing with expression and accuracy, including proper technique and breath control, intonation, diction, correct pitches and rhythms, appropriate for a large and varied repertoire of vocal literature (e.g. madrigal, jazz, barbershop).</p>
<p><b>I.2 Acquire experience</b> recognizing and identifying the appropriate ways to use the following elements of musical style: dynamics (piano, forte), tempo (allegro, lento, andante, moderato), conducting patterns of simple meters (2/4, 3/4, 4/4, 6/8), articulation (staccato, legato, accent).</p>	<p><b>I.2 Acquire experience</b> recognizing and identifying the appropriate ways to use the following elements of musical style: dynamics (piano, forte); tempo (allegro, andante, moderato); conducting patterns of simple meters (2/4, 3/4, 4/4, 6/8), articulation (staccato, legato, accent).</p>	<p><b>I.2 Develop competence</b> singing music written in multiple voicings, with and without accompaniment at a moderate level of difficulty.</p>
<p><b>I.3 Acquire experience</b> identifying visually and aurally instrumental ensembles (marching band, symphony orchestra, jazz band), families of orchestral instruments (strings, woodwinds, brass, percussion), classification of voice ranges (soprano, alto, tenor, bass).</p>	<p><b>I.3 Acquire experience</b> identifying visually and aurally instrumental ensembles (marching band, symphony orchestra, jazz band), families of orchestral instruments (strings, woodwinds, brass, percussion), classification of voice ranges (soprano, alto, tenor, bass).</p>	<p><b>I.3 Develop competence</b> describing the characteristic features of particular instrumental composition; identifying use of formal devices characteristic of a string quartet, march, tone poem, suite or symphony.</p>



**General and Vocal Music Curriculum**

10th	11th	12th
<p><b>I.1 Develop competence</b> singing with expression and accuracy, including proper technique and breath control, intonation, diction, correct pitches and rhythms, appropriate for a large and varied repertoire of vocal literature (e.g. madrigal, jazz, barbershop).</p>	<p><b>I.1 Demonstrate competence</b> singing with expression and accuracy, including proper technique, breath control, diction and a variety of articulations appropriate for a large and varied repertoire of vocal literature.</p>	<p><b>I.1 Demonstrate competence</b> singing with expression and accuracy, including proper technique, breath control, diction and a variety of articulations appropriate for a large and varied repertoire of vocal literature.</p>
<p><b>I.2 Develop competence</b> singing music written in multiple voicing, with and without accompaniment at a moderate level of difficulty.</p>	<p><b>I.2 Demonstrate competence</b> singing music written for a variety of voicings with and without accompaniment (a capella) at a moderate level to professional level of difficulty.</p>	<p><b>I.2 Demonstrate competence</b> singing music written for a variety of voicings with and without accompaniment (a capella) at a moderate level to professional level of difficulty.</p>
<p><b>I.3 Develop competence</b> describing the characteristic features of particular instrumental composition; identifying use of formal devices characteristic of a string quartet, march, tone poem, suite or symphony.</p>	<p><b>I.3 Demonstrate competence</b> describing the characteristic features of particular instrumental composition; identifying use of formal devices characteristic of a string quartet, march, tone poem, suite or symphony.</p>	<p><b>I.3 Demonstrate competence</b> describing the characteristic features of particular instrumental composition; identifying use of formal devices characteristic of a string quartet, march, tone poem, suite or symphony.</p>

General and Vocal Music Curriculum

10th	11th	12th
<p><b>II.1 Develop competence</b> analyzing and discussing use of appropriate vocabulary of musical elements: <b>melody</b> (skips, leaps, repeats, major/ minor scales, modes, intervals, phrasing, melodic contour); <b>rhythm</b> (quarter, eighth, whole, sixteenth, dotted notes, corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, 2/2 meter signatures, combined, compound meter [mix of duple and triple meter], syncopation); <b>harmony</b> (triads, major/ minor/ seventh chords, chord modulation); <b>form</b> (AB, ABA, theme, variations, prelude, fugue, rondo, sonata allegro, concerto, program symphony, 12-bar blues); <b>tone color</b> (vocal ranges/ registers of female, male voices [soprano, mezzo soprano, alto, contralto, tenor, baritone, bass, basso profundo], <b>texture</b> (monophonic, polyphonic, heterophonic, homophonic), <b>pitch</b> (half/ whole steps, major/ minor scales), <b>tempo</b> (accelerando, ritardando, presto, allegro, andante, lento), <b>dynamics</b> (forte, piano, mezzo forte, mezzo piano, fortissimo, pianissimo, crescendo, decrescendo) .</p>	<p><b>II.1 Demonstrate competence</b> analyzing and discussing use of appropriate vocabulary of musical elements: <b>melody</b> (skips, leaps, repeats, major/ minor scales, modes, intervals, phrasing, melodic contour); <b>rhythm</b> (quarter, eighth, whole, sixteenth, dotted notes, corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, 2/2 meter signatures, combined, compound meter [mix of duple and triple meter], syncopation); <b>harmony</b> (triads, major/ minor/ seventh chords, chord modulation); <b>form</b> (AB, ABA, theme, variations, prelude, fugue, rondo, sonata allegro, concerto, program symphony, 12-bar blues); <b>tone color</b> (vocal ranges/ registers of female, male voices [soprano, mezzo soprano, alto, contralto, tenor, baritone, bass, basso profundo], <b>texture</b> (monophonic, polyphonic, heterophonic, homophonic), <b>pitch</b> (half/ whole steps, major/ minor scales), <b>tempo</b> (accelerando, ritardando, presto, allegro, andante, lento), <b>dynamics</b> (forte, piano, mezzo forte, mezzo piano, fortissimo, pianissimo, crescendo, decrescendo) .</p>	<p><b>II.1 Demonstrate competence</b> analyzing and discussing use of appropriate vocabulary of musical elements: <b>melody</b> (skips, leaps, repeats, major/ minor scales, modes, intervals, phrasing, melodic contour); <b>rhythm</b> (quarter, eighth, whole, sixteenth, dotted notes, corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, 2/2 meter signatures, combined, compound meter [mix of duple and triple meter], syncopation); <b>harmony</b> (triads, major/ minor/ seventh chords, chord modulation); <b>form</b> (AB, ABA, theme, variations, prelude, fugue, rondo, sonata allegro, concerto, program symphony, 12-bar blues); <b>tone color</b> (vocal ranges/ registers of female, male voices [soprano, mezzo soprano, alto, contralto, tenor, baritone, bass, basso profundo], <b>texture</b> (monophonic, polyphonic, heterophonic, homophonic), <b>pitch</b> (half/ whole steps, major/ minor scales), <b>tempo</b> (accelerando, ritardando, presto, allegro, andante, lento), <b>dynamics</b> (forte, piano, mezzo forte, mezzo piano, fortissimo, pianissimo, crescendo, decrescendo) .</p>
<p><b>II.2 Develop competence</b> identifying and defining the meaning of symbols for pitch, rhythm, dynamics, tempo, articulation (staccato, legato, marcato, accent) and expression (phrasing) found in a musical score.</p>	<p><b>II.2 Demonstrate competence</b> identifying and defining the meaning of symbols for pitch, rhythm, dynamics, tempo, articulation (staccato, legato, marcato, accent) and expression (phrasing) found in a musical score.</p>	<p><b>II.2 Demonstrate competence</b> identifying and defining the meaning of symbols for pitch, rhythm, dynamics, tempo, articulation (staccato, legato, marcato, accent) and expression (phrasing) found in a musical score.</p>

**General and Vocal Music Curriculum**

7th	8th	9th
<p><b>II.3 Acquire experience</b> identifying basic notational symbols (written representation of music) including bass, treble clefs, time signatures (2/4, 3/4, 4/4, 6/8), note values (whole, half, quarter, eighth, dotted half, dotted quarter), the corresponding rests.</p>	<p><b>II.3 Acquire experience</b> identifying basic notational symbols (written representation of music) including bass, treble clefs, time signatures (2/4, 3/4, 4/4, 6/8), note values (whole, half, quarter, eighth, dotted half, dotted quarter), the corresponding rests.</p>	<p><b>II.3 Develop competence</b> reading an instrumental or vocal score of up to four staves, demonstrating ability to describe how the elements of music (melody, rhythm, harmony, form, tone color, texture, pitch, tempo, and dynamics) are used.</p>
<p><b>II.4 Acquire experience</b> notating simple pitch and rhythm patterns presented aurally (listening); reading music from basic notation in treble or bass clef (folk songs, patriotic songs).</p>	<p><b>II.4 Acquire experience</b> notating simple pitch and rhythm patterns presented aurally (listening); reading music from basic notation.</p>	<p><b>II.4 Develop competence</b> notating rhythms and melodies in simple and compound meters, using standard notation.</p>
<p><b>II.5 Acquire experience</b> performing and creating melodies and accompaniments in solo or group ensembles through singing and playing instruments; composing music using a variety of electronic, computer sound sources.</p>	<p><b>II.5 Acquire experience</b> performing in solo or group ensembles through singing and playing instruments; using a variety of sound sources (electronic, computer).</p>	

**General and Vocal Music Curriculum**

10th	11th	12th
<p><b>II.3 Develop competence</b> reading an instrumental or vocal score of up to four staves, demonstrating ability to describe how the elements of music (melody, rhythm, harmony, form, tone color, texture, pitch, tempo, and dynamics) are used.</p>	<p><b>II.3 Demonstrate competence</b> reading and interpreting a full instrumental or vocal score including nonstandard notation symbols used by 20th century composers, demonstrating the ability to describe how elements of music are used and to explain all transpositions and clefs.</p>	<p><b>II.3 Demonstrate competence</b> reading and interpreting a full instrumental or vocal score including nonstandard notation symbols used by 20th century composers, demonstrating the ability to describe how elements of music are used and to explain all transpositions and clefs.</p>
<p><b>II.4 Develop competence</b> notating rhythms and melodies in simple and compound meters, using standard notation.</p>	<p><b>II.4 Demonstrate competence</b> notating rhythms and melodies in simple and compound meters, using standard notation.</p>	<p><b>II.4 Demonstrate competence</b> notating rhythms and melodies in simple and compound meters, using standard notation.</p>

**General and Vocal Music Curriculum**

**III. Content Standard:** Demonstrate the ability to respond to music.

**Performance Standard:** Develop competence in theoretical and applied music.

**Performance Objectives:**

7th	8th	9th
<p><b>III.1 Acquire experience</b> responding to basic rhythm patterns (triplets, dotted rhythms, syncopation) physically or using classroom instruments; using a system for counting beat and rhythm patterns (rhythm syllables and body movement) to demonstrate knowledge of rhythms found in musical compositions.</p>	<p><b>III.1 Acquire experience</b> responding to basic rhythm patterns (triplets, dotted rhythms, syncopation) physically or using classroom instruments; using a system for counting beat and rhythm patterns (rhythm syllables and body movement) to demonstrate knowledge of rhythms found in musical compositions.</p>	<p><b>III.1 Develop competence</b> identifying compositional devices used in choral or instrumental compositions such as key changes, cadences, and articulation.</p>
<p><b>III.2 Acquire experience</b> singing/playing musical compositions demonstrating knowledge of tonal and rhythmic elements, including syncopated patterns, beats, and offbeats.</p>		
<p><b>III.3 Develop competence</b> recognizing and practicing appropriate audience or performer behavior appropriate for the context and style of music performed; demonstrating respect for music performed by the student and by other students and professional performers.</p>	<p><b>III.3 Develop competence</b> recognizing and practicing appropriate audience or performer behavior appropriate for the context and style of music performed; demonstrating respect for music performed by the student and by other students and professional performers.</p>	<p><b>III.3 Develop competence</b> recognizing and practicing appropriate audience or performer behavior appropriate for the context and style of music performed (e.g., symphony behavior [on time arrival, silence and no cameras during the performance, showing applause after the conductor steps from the podium, researching to prepare for the performance]); demonstrating respect for music performed by the student and by other students and professional performers.</p>
<p><b>III.4 Develop competence</b> using appropriate terms to explain preferences for musical works and styles; identifying criteria for evaluating a musical composition or a musical performance.</p>	<p><b>III.4 Develop competence</b> using appropriate terms to explain preferences for musical works and styles; identifying criteria for evaluating a musical composition or a musical performance.</p>	<p><b>III.4 Develop competence</b> using appropriate terms to explain preferences for musical works and styles; identifying criteria for evaluating a musical composition, arrangement, improvisation or musical performance by comparing it to an exemplary performance or musical work.</p>

**General and Vocal Music Curriculum**

10th	11th	12th
<p><b>III.1 Develop competence</b> identifying compositional devices used in choral or instrumental compositions such as key changes, cadences, and articulation.</p>	<p><b>III.1 Demonstrate competence</b> identifying compositional devices used in choral or instrumental compositions such as key changes, augmentation and diminution.</p>	<p><b>III.1 Demonstrate competence</b> identifying compositional devices used in choral or instrumental compositions such as key changes, augmentation and diminution.</p>
<p><b>III.3 Develop competence</b> recognizing and practicing appropriate audience or performer behavior appropriate for the context and style of music performed (e.g., symphony behavior [on time arrival, silence and no cameras during the performance, showing applause after the conductor steps from the podium, researching to prepare for the performance]); demonstrating respect for music performed by the student and by other students and professional performers.</p>	<p><b>III.3 Demonstrate competence</b> recognizing and practicing appropriate audience or performer behavior appropriate for the context and style of music performed (e.g., symphony behavior [on time arrival, silence and no cameras during the performance, showing applause after the conductor steps from the podium, researching to prepare for the performance]); demonstrating respect for music performed by the student and by other students and professional performers.</p>	<p><b>III.3 Demonstrate competence</b> recognizing and practicing appropriate audience or performer behavior appropriate for the context and style of music performed (e.g., symphony behavior [on time arrival, silence and no cameras during the performance, showing applause after the conductor steps from the podium, researching to prepare for the performance]); demonstrating respect for music performed by the student and by other students and professional performers.</p>
<p><b>III.4 Demonstrate competence</b> using appropriate terms to explain preferences for musical works and styles; identifying criteria for evaluating a musical composition, arrangement, improvisation or musical performance by comparing it to an exemplary performance or musical work.</p>	<p><b>III.4 Develop competence</b> using appropriate terms to explain preferences for musical works and styles; identifying criteria for evaluating a musical composition, arrangement, improvisation or musical performance by comparing it to an exemplary performance or musical work.</p>	<p><b>III.4 Demonstrate competence</b> using appropriate terms to explain preferences for musical works and styles; identifying criteria for evaluating a musical composition, arrangement, improvisation or musical performance by comparing it to an exemplary performance or musical work.</p>

**General and Vocal Music Curriculum**

**IV. Content Standard: Demonstrate the ability to understand music and its relationships to other disciplines.**

**Performance Standard: Develop competence in theoretical and applied music.**

**Performance Objectives:**

7th	8th	9th
<b>IV.1 Develop Competence</b> identifying uses of music in everyday life (film, television, background music, and commercials).	<b>IV.1 Develop Competence</b> identifying uses of music in everyday life (film, television, background music, and commercials).	
<b>IV. 2 Acquire experience</b> singing or playing a variety of folk, ethnic, classical, and contemporary musical compositions.	<b>IV. 2 Acquire experience</b> singing or playing a variety of folk, ethnic, classical, and contemporary musical compositions.	
<b>IV.3 Acquire experience</b> recognizing, describing, and listening to music from a variety of styles (jazz, mariachi band, opera, musical, call-response), periods (Baroque, Classical, Romantic, Impressionism, Contemporary), cultures (European, Native American, African American, Hispanic, and Asian); describing roles of musicians in various music settings and cultures.	<b>IV.3 Acquire experience</b> recognizing, describing, and listening to music from a variety of styles (jazz, mariachi band, opera, musical, call-response), periods (Baroque, Classical, Romantic, Impressionism, Contemporary), cultures (European, Native American, African American, Hispanic, and Asian); describing roles of musicians in various music settings and cultures.	<b>IV.3 Develop competence</b> classifying by genre or style and by historical period or culture unfamiliar but representative aural examples of music, explaining the reasoning behind the classifications i.e., upon hearing works that have been studied, name the genre, style, historical period, culture for each, including composers.
<b>IV.4 Acquire experience</b> identifying and differentiating the use of musical elements and instruments from other parts of the world and comparing them to the use of musical elements in American music (patriotic, orchestral, bank, and folk).	<b>IV.4 Acquire experience</b> identifying and differentiating the use of musical elements and instruments from other parts of the world and comparing them to the use of musical elements in American music (patriotic, orchestral, bank, and folk).	<b>IV.4 Develop competence</b> describing origins and development of American genres (musicals, jazz, rock music, including composers).

## Appendix C: Jenks Secondary Vocal Music Teachers 1916-2008

1916 Ralph Head  
1920 Margaret Goodrich-Hanson  
1921 Sue B. Thornton  
1926 Tracy V. Schoonover  
1933 Howard Smith  
1934 Mary Engel/Lorraine Pangels  
1935 Ora Mae Bassett  
1937 Mrs. Bunch (September) Mrs. Hoffman (hired in October)  
1939 Wyema Adams  
1939 Miss Laverne Hewitt  
1941 Mary Elizabeth Garman  
1947 Maribob Heninger  
1954 Evelyn Wandress  
1955 Ethel Frank  
1956 Jack Loftis  
1957 Joan Droughon  
1959 Gerald Kates (Band & Vocal Music)  
1961 Keith Churchill (Band & Vocal Music)  
1962 Alma Churchill (Band & Vocal Music)  
1970 Melinda King  
1971 Jane Bass  
1975 Danna Decker, Dorothy Towes-Dunaway, Pam Mayo, Susan  
Epperly-Mueller, Brenda Warren (1/2 elem, 1/2 secondary)  
1977 Alice Klintworth, David Lingle, Decker, Dunaway, Mueller, Warren  
1978 Brenda Warren moved to full time secondary  
1979 Brenda Trammell, Doris Dolence-Herald, Decker, Dunaway,  
Mueller, Lingle  
1981 Larry Downey, Decker, Dunaway, Lingle, Mueller, Herald (moved  
to fulltime elementary)  
1982 Donna Arnold, Larry Clark, Decker, Downey, Trammell, Lingle  
1983 Dorothy Dunaway (rehired after one year sabbatical), Decker,  
Lingle, Arnold, Trammell, Downey  
1986 Jaxie Abernathy-Oschner, Dunaway, Decker, Downey, Trammell,  
Arnold  
1987 Jane Hurley, Kendall Jolly, Elizabeth Geer, Downey, Arnold,  
Trammell, (Dunaway & Decker resign in September)  
1988 Sharon Felty, Jolly, Hurley, Geer, Trammell, Downey  
1989 Downey, McClain-Hayes, Hurley, Trammell, Austin, Geer  
1990 Judy Bowser, Downey, Hurley, Trammell, Austin, Geer



1991 Bowser, Downey, Hurley, Trammell, Felty, Geer  
1992 Bowser, Downey, Hurley, Trammell, Austin, Geer  
1993 Bowser, Downey, Hurley, Trammell, Austin, Geer  
1994 Bowser, Downey, Hurley, Trammell, Austin, Geer  
1995 Bowser, Downey, Hurley, Trammell, Austin, Geer  
1996 Keri Shiflett, Charlotte Hildebrant (elementary teacher to assist at  
Central Middle School), Austin, Geer, Trammell, Hurley, Downey  
1997 Kim Frie, Callie Fry, Downey, Trammell  
1998 Downey, Trammell, Frie, Fry  
1999 Downey, Trammell, Frie,  
2000 Downey, Trammell, Frie  
2001 D'Ann Hargrove, Julie Hester, Downey, Trammell  
2002 Kerry Elias, Trammell, Downey, Hester  
2003 Trammell, Elias, Felty, Downey, Hester  
2004 Trammell, Downey, Hester  
2005 Stephanie Brown, Trammell, Downey, Hester  
2006 Lisa Lahmeyer, Downey, Trammell, Hester, Lahmeyer,  
2007 Anita McClain-Hayes (returned after living in Arkansas), Downey,  
Trammell, Hester, Lahmeyer,  
2008 Rachel King, Downey, Trammell, Hester, Lahmeyer, McClain-  
Hayes, King

## Appendix D: Oklahoma All-State Singers (Jenks students by year)

- 1975 – Cheryl Gwartney, Ron Combs  
1976 – Gina Craft, John Vanscoy  
1977 – Mary Jean Steinmetz, Missy Fulenwider, Patti Davis, Teresa Gibbs, Sky Parker, David Whitner, Mike Pryor, Ron Combs  
1978 – Sky Parker, David Jones, Ron Combs, Patti Davis, Anita McClain, Karen Hutchman, Mike Pryor, Mary Jean Steinmetz, Jill Yandle, D’Ann Decker  
1979 – Holly Herman, Connie Rudd, Mary Jean Steinmetz, Jill Yandle, D’Ann Decker, Kellie Parker, Karen Hutchman, Linda Lytle, Cathy Spann, Pam Davis, Patti Davis, Jeff Payne, Steve Reinhart, Kyle Risenhoover, Eric Vanderlinder  
1980 – Jill Yandle, Linda Campbell, D’Ann Decker, Kellie Parker, Mary Jane Pierson, Ruth Bale, Linda Lytle, Rebecca Wilson, Blake Nichols, Eric Vanderlinder, Terry DeBolt  
1981 – Jan Fisher, Brad Bevins, Kelly Parker, Larry Lawson, Rebecca Wilson, William Rhodes, Cindy Cassady  
1982-Wendy Gillingham, Jade Latimer, Kelli McBride  
1983 – Lori Ogilvie, Michelle Mueller, Kim Spence, Chuck Dunn  
1986 – Cathy Couch, Angela Christenson, Cori Peterson, Mark Womack, Chris Miano, Matt Miano, Todd Gillingham, Terri McGilbra, Tim Campbell, Clint Cowan  
1989 – Todd Clark, Karl Hedlund, Nicole Hopkinson, Leslie Johnson, Kelly Lewis, Kevin Maillard, Wendy Olson, Erin Patterson, Bobby Philpott, Michael Roark, Doug Walker  
1990 – Jennifer Behl, Anne Fisher, Renee Goljan, Karl Hedlund, Danette Holden, Nicole Hopkinson, Kristi Jeffers, Tim Kimberling, Josh Leon, Kelly Lewis, Kevin Maillard, Eva Morken, Greg Owen, Trisha Pollard, Rachel Siberts, Jana Sollers, Jerry Strickland, Melinda Truett, Glen VanDeLinder, Doug Walker, Nicole Westbrook, Matt Wilson  
1992 – Arash Amini, Amy Barnes, Corbin Daily, Lindsay DeVries, Heather Drake, Lisa Johnson, Todd Maxwell, Justin McKinnney, Becky Miner, Micah Parkhurst, Elizabeth Pollard, Jennifer Randquist, Justin Sanders, James Weikel

## Appendix E: Jenks High School Musicals

1977	Bye, Bye Birdie
1979	Amahl and the Nigh Visitors
1980	Annie Get Your Gun
1982	The Music Man
1984	Oklahoma!
1985	West Side Story
1986	Guys and Dolls
1987	Godspell
1988	The King and I
1989	Hello Dolly
1990	The Sound of Music
1991	Annie Get Your Gun
1992	Grease
1993	Cinderella
1994	The Music Man
1995	Brigadoon
1996	Little Shop of Horrors
1997	My Fair Lady
1998	Once Upon a Mattress
1999	Guys and Dolls
2000	The Sound of Music
2001	Joseph and the Amazing Colored Dreamcoat
2002	Anything Goes
2003	Peter Pan
2004	Grease
2005	Seussical, the Musical
2006	The Boy Friend
2007	Oklahoma!

Appendix F: Jenks Middle School Eighth Grade Musicals  
**Presented in November of the given year**  
**Unless otherwise noted**

1979	Wheels
1980	Christmas on Angel Street
1981	The Pirates of Penzance
1982	Scrooge
1983	Teen Mania
1984	In Search of the Perfect Song
1985	The Mikado
1986	Monsters, the Beast Things in Life
1987	The Wizard of Oz
1988	'Lil Abner
1989	The Pirates of Penzance
1990	The Mikado (May of 1991)
1991	Scrooge
1992	In Search of the Perfect Song
1993	H.M.S. Pinafore
1994	The Wizard of Oz
1995	The Mikado
1996	Bye, Bye Birdie
1997	The Pirates of Penzance
1998	In Search of the Perfect Song
1999	H.M.S. Pinafore
2000	The Mikado
2001	The Wizard of Oz
2002	The Pirates of Penzance
2003	The Mikado
2004	The Music Man
2005	The Wizard of Oz
2006	Aladdin
2007	Scrooge
2008	Alice in Wonderland

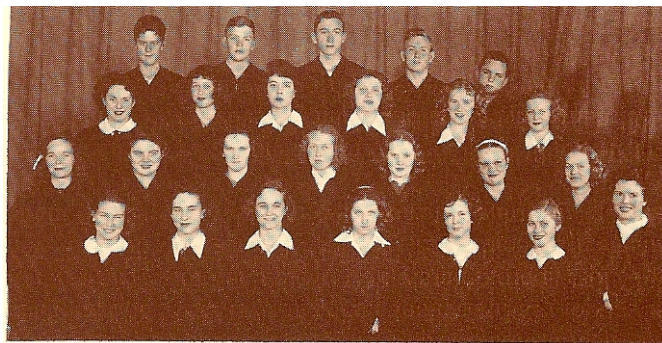
Appendix G: Jenks Public Schools Choir Photographs  
As available by year



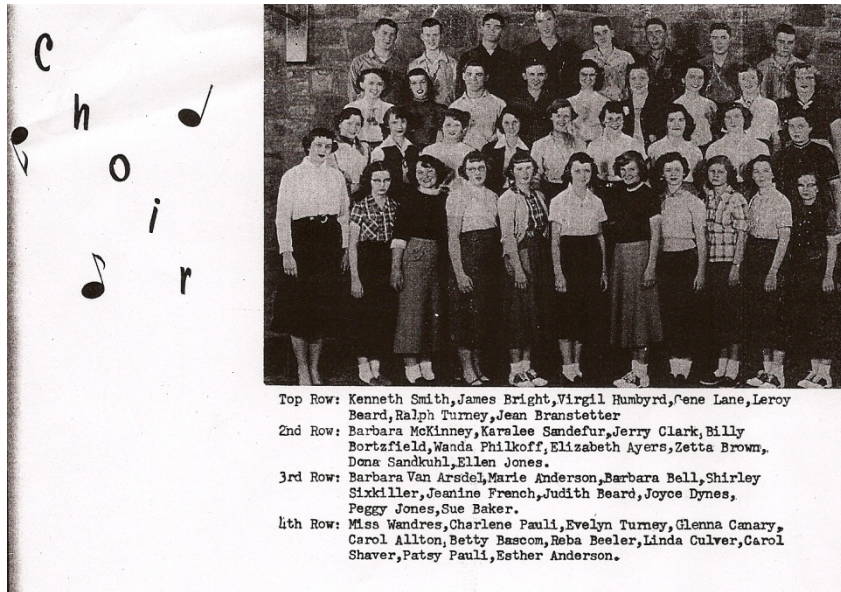
Jenks Glee Club 1926-27-Tracy V. Schoonover, Director



Jenks Choir 1937-Mrs. Bunch and Mrs. Hoffman, Directors

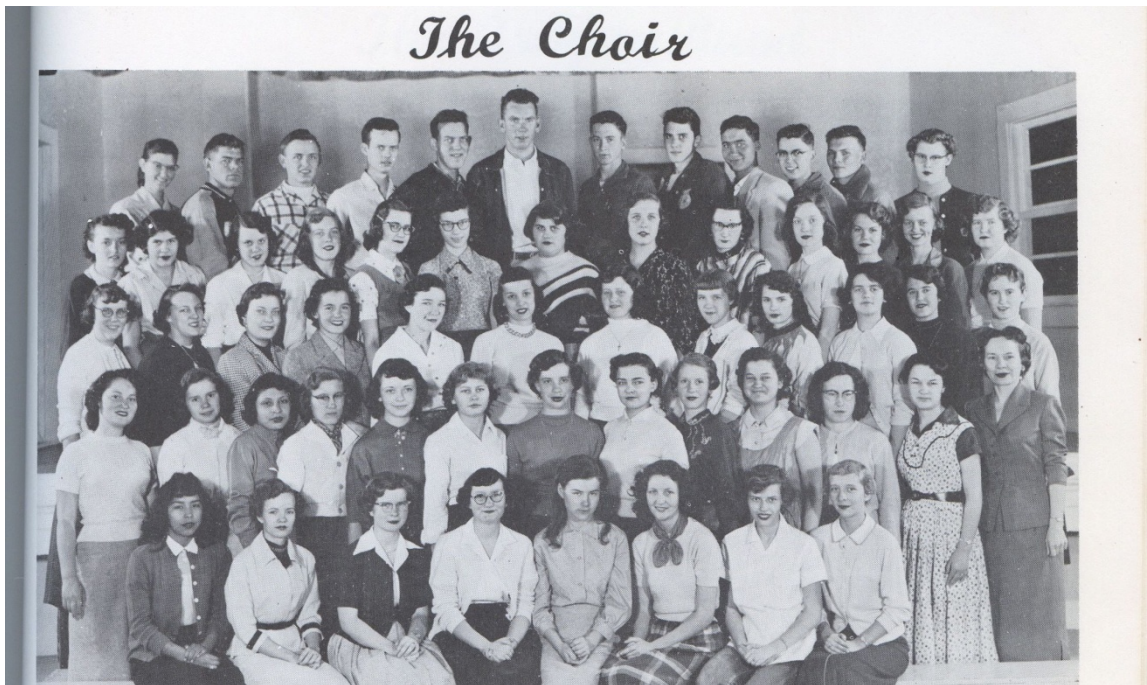


Jenks High School Choir 1947-48  
Maribob Henninger (director) lower left

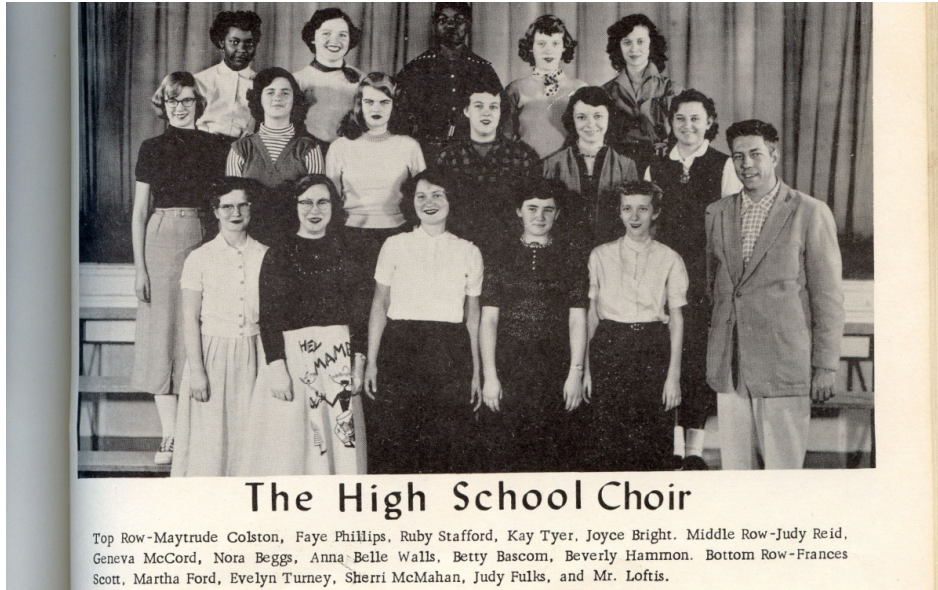


Top Row: Kenneth Smith, James Bright, Virgil Humbyrd, Gene Lane, Leroy Beard, Ralph Turney, Jean Branstetter  
 2nd Row: Barbara McKinney, Karalee Sandefur, Jerry Clark, Billy Bortzfield, Wanda Philkoff, Elizabeth Ayers, Zetta Brown, Dona Sandkuhl, Ellen Jones.  
 3rd Row: Barbara Van Arsdel, Marie Anderson, Barbara Bell, Shirley Sixkiller, Jeanine French, Judith Beard, Joyce Dynes, Peggy Jones, Sue Baker.  
 4th Row: Miss Wandres, Charlene Pauli, Evelyn Turney, Glenna Canary, Carol Allton, Betty Bascon, Reba Beeler, Linda Culver, Carol Shaver, Patsy Pauli, Esther Anderson.

Jenks Choir 1954-Evelyn Wandres, Director



Jenks Choir 1955-Ethel Frank, Director



### The High School Choir

Top Row-Maytrude Colston, Faye Phillips, Ruby Stafford, Kay Tyer, Joyce Bright. Middle Row-Judy Reid, Geneva McCord, Nora Beggs, Anna Belle Walls, Betty Bascom, Beverly Hammon. Bottom Row-Frances Scott, Martha Ford, Evelyn Turney, Sherri McMahan, Judy Fulks, and Mr. Loftis.

Jenks Choir 1956-Jack Loftis, Director



### CHOIR

First Row: Doris Poplin, Ouida Scott, Martha Ford, Emaline Terrell, Shirley Brown, Deloris Adkins, Frances Scott.  
 Second Row: Evelyn Turney, Easter Turney, Betty Bascom, JoAnne Sweetser, Mrs. Droughon, Evelyn Anglin, Karen Francisco, Beverly Hammon.  
 Third Row: Joyce Hollingsworth, Geneva McCord, Joyce Bright, Pat Castro, Betty Edmiston, Kaye Foster, Judy Branstetter.

Jenks Choir 1957-Mrs. Droughon, Director



## HIGH SCHOOL CHOIR



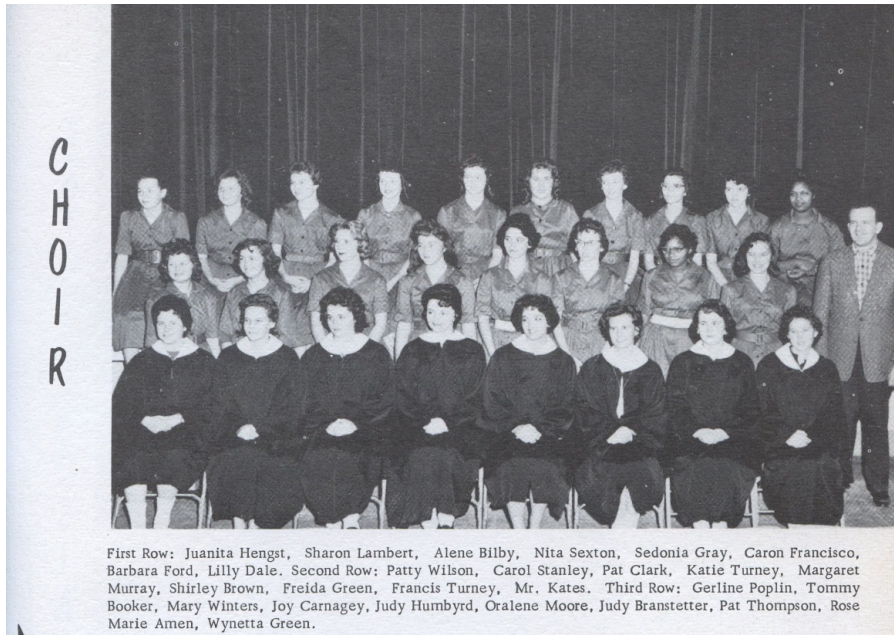
First Row: Mrs. Draughon, Martha Ford, Doris Poplin, Joyce Martin, Joyce McDonald, Shirley McCage, Ann Bortzfield, Sharon Lambert.  
 Second Row: Joyce Brashear, Karen Francisco, Jean Owens, Betty Beeler, Easter Turney, Donna Dean, Elva Blair, Frances Turney.  
 Third Row: Freida Green, Judy Reed, Joyce Brady, Judy Branstetter, Betty Edminston, Kay Hilburn, Geneva McCord, Iov Brashear.

Jenks Choir 1958-Mrs. Droughon, Director



Director: Mr. Kates  
 First Row: Joyce Brashear, Barbara Lumpkin, Loretta Parker, Joyce Duncan, Rose Marie Aman, Margaret Gregory, Alene Bilby, Linda Flury, Betty Edmiston, Joyce Bright, Anita Martin, Anna Lou Dobbs.  
 Second Row: Frances Turney, Easter Turney, Donna Dean, Jane Maxwell, Joy Brashear, Shirley Brown, Charlsie Davis, Judy Branstetter, Evelyn Anglin, Pat Thompson, Sandra Rich, Barbara Ford.  
 Third Row: Freida Green, Deloris Pleasant, Phyllis Martin, Sadona Gray, Sharon Lambert, Danalie McClurg, Elva Blair, Karen Francisco, Mary Beaver, Linda Anglin, Jacquetta Wyse, Doris Poplin, Tommie Booker, Pat Pendergraft.

Jenks Choir 1959-Gerald Kates, Director



Jenks Choir 1960-Gerald Kates, Director



Jenks Choir 1963-Alma Churchill, Director



FIRST ROW  
 Pansy Jones, Pres.  
 Dixie Russell, Sec.  
 Verda Davis  
 Jeaneane Drake  
 Justene Jones  
 Ann Park  
 Nancy Kearns  
 Marcia Goen

SECOND ROW  
 Mrs. Churchill, Director  
 Diane Rothhammer  
 Rita Russell  
 Carmaleta Bilby  
 Joyce Van Arsdel  
 Ann White  
 Brenda Carter  
 Marshaleta Bilby  
 Donna McCorkle  
 Alice Snider

Jenks Choir 1964-Alma Churchill, Director



FIRST ROW  
 Nancy Napier  
 Diane Rothhammer  
 Linda Williams  
 Peggy Murray  
 Joyce Van Arsdel  
 Rita Russell

SECOND ROW  
 Belinda Brown, Pianist  
 Fay Dean  
 Gail Jones  
 Beatrice Bright, Pres.  
 Terry Kirk  
 Carma Bradley  
 Mrs. Churchill, Director

THIRD ROW  
 Verda Davis  
 Pat Farley  
 Dixie Russell, Sec.  
 Betsy Park  
 Jeaneane Drake  
 Justene Jones

Jenks Choir 1965-Alma Churchill, Director



First Row: Mrs. Churchill, Director, Rita Russell, Dona Chandler, Cathy Ramirez, Nancy Napier. Second Row: Terry Kirk, Linda Williams, Jacqueline Green, Linda Custer, Anna Gray, Ima Faye Smith. Third Row: Ann Lovell, Betsy Park, Ann Park, Jeaneane Drake, Verda Davis, Carma Bradley.

Jenks Choir 1966-Alma Churchill, 1966

## Choir



First Row: Jacqueline Green, Linda Custer, Betsy Park, Cathy Stefanoff, Carma Bradley. Second Row: Vicki King, Nancy Pense, Rita Russell, Diane Rogers, Mrs. Churchill, Director.

Jenks Choir 1967-Alma Churchill, Director

First Row: Debbie Hill, Jayne Parker, Jacqueline Green, Vicki King, Janet Walker, Rosemary Jeffers. Second Row: Becky Turnham, Linda Simmons, Nancy Raper, Linda Custer, Debbie Chandler, Sheila Stout. Third Row: Melodee Weaver, Duane Jeffers, William Guynn, Ron Robinson, Glenn Jones. Not Shown: Mary Janes, Cherrie Schwerzel, Susan Dunkin, Darla Crain, Mary Ann Lightle, Janelle Mathis, Jennifer Goodwin.



Jenks Choir 1969-Alma Churchill, Director

## Choir

First Row: Sharon Rosencutter, Glenda Hayes, Nancy Purcell. Second Row: Mrs. King, Director: Vicki King, Rebecca Turnham, Sherry Budd, Ellen Turner, Rosemary Jeffers. Third Row: Brenda Burr, Darla Scott, Diane Helm, Ron Robinson, Susan Dunkin, Sally Torsen. Not in Picture: Pam Laughlin, Jan Wonsler, Nancy Raper, Fran McGee, Gatha Fair, Mickie Swenstad, Debbie Jewell, Sue Locust, Joe Green, Walter Berg, Debbie Hill, Nancy Back.



Jenks Choir 1970-Melinda King, Director



First Row: Paula Coffman, Nancy Back, Mary Dell Rosencutter, Mrs. Bass, Director. Second Row: Yvonne Barnett, Rebecca Turnhan, Debbie Hill, Donna Janzen, Diane Davis. Third Row: Donna Drake, Hildia Kendrick, Karen Rabon, Vickie Parker, Maria Alvarez. Fourth Row: Marietta Cunningham, Ron Robinson, Vice President; David Burns, Wally Poplin, Joe Cosper, David Phillips, Jan Wonsler.

## Choir

First Row: Cheri Polson, Janet Chastain, Susan Lair. Second Row: Mary Ann Lightle, Secretary; Jennifer Goodwin, President; Dell Pleasant, Sherry Barnett, Kathi Reiber. Third Row: Debbie Dean, Terry Humble, Fran McGhee, Mike Rosencutter, Donna Bennett, Rene French. Fourth Row: Rhonda Nunley, Guy McKnight, Brian Hicks, Stuart Graham, Chris Fowler.



Jenks Choirs 1971-Jane Bass, Director



First Row: Margie Evans, Lea Robinson, Kathy Whittington, Accompanist: Paula Coffman, Patti Whatley, Librarian. Second Row: Cheri Polston, Ruthie Brown, Myra Fowler, Vanessa Campbell, Karen Walker, Tina Creekmore, Gracie Napier. Third Row: Cindy Jones, Sally Mayo, Debbie Kendrix, Janis Erwin, Donna Bennett, Terri Hutton, Carol Floyd, Debbie Toms. Fourth Row: Susan Dunkin, Vickie Parker, Janet Shulanberger, Ray Hartman, Kevin Day, Bob Lawson, Wayne Ellis, Accompanist; De Anne Calvert, Terry Humble, Judy Stewart. Not in picture: Brenda Ramirez, Secretary; Debi Rosencutter, Librarian; Mary Rosencutter, Treasurer; Lannie Damp, Marcia Evans, Beth Hillenburg, Shelly Isaacs, Debbie Johnson, Calvin Stout, Larry Rast, Kathran Tackett, Jan Wonser, Leah Malouf, Accompanist.

## *Choir*



First Row: Yukie Wilkins, Debbie Guerin, Gloria Cunningham, Belinda Rusco, Diane Davis, Mrs. Bass, Director. Second Row: Donna Drake, Renee French, Debi Hill, Rebecca Turnham, President; Nancy Back. Third Row: Susan Honeycutt, Rhonda Nunley, Sue Hartman, Tonya Hale, Charlene Bates, Mary Fisher, Connie Dunn. Fourth Row: Debbie Murray, David Phillips, Jimmy Williams, Robert Williams, Walter Berg, Teresa Hemphill.

### Jenks Choirs 1972-Jane Bass, Director



First Row: Cheri Polston, Kathy Whittington, Sally Mayo, Debi Hill, Ruthie Brown, Debbie Toms, Belinda Rusco, Mary Fisher, Mrs. Bass, Director. Second Row: Vicky Speer, Charlene Bates, Terri Hutton, DeAnne Calvert, Vanessa Campbell, Crystal Hundley, Cindy Jones. Third Row: Debbie Murray, Lauri Park, Terry Humble, Judy Stewart, Jan Shulanberger, Debbie Kendrix, Donna Bennett, Janis Erwin.

*Glee Club*

Jenks Glee Club 1972-Jane Bass, Director



Jenks Choirs 1973-Jane Bass, Director



## *Glee Club*



Jenks Girls Glee Club 1973-Jane Bass, Director



## JR HIGH CHOIR

FIRST ROW (l to r): Gigi Molencupp, Scarlett Mainord, Mary Jean Steinmetz, Ricky Norton, Tamara Horner, Joyce Hale, Linda Parnell. SECOND (l to r): Cathy Gresimer, Diana Lane, Donna Reed, Terri Luhman, Nancy Stepp, Elizabeth Garrison, Renee Starnes. THIRD (l to r): Cathy Ellis, Terri Jensen, Melinda Mathews, Kelly Hughes, Joya Stowers, Cathy Russell, Cynthia Campbell, Marilou Westmoreland. Not pictured: Tim Gwartney, Cheryl Gwartney (accompanist).

Jenks Junior High Choir 1974-Jane Bass, Director

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FRONT ROW (l to r): Cheri Polston, Gloria Cunningham, Vanessa Campbell, Belinda Rusco, Becki Flaxbeard, Don Rush. SECOND: Kerrie Morris, Gina Craft, Debbie Wasson, Marianna Wright, Kay French, Burna Allen, Sally Mayo, Melinda Mathews. THIRD: Deana Calvert, Janet Shulanberger, David McClendon, Bob Lawson, Russell Ellis, Debra Kendrix. Not pictured: Valerie Burnett, Linda Dewey, Lorrie Ellis, Diane Feeback, Vicki Green, Cheryl Gwartney, Mary Hinds, Bettye Blaylock, Pam Clifton, Debbie Doss, Tonya Hale, Beth Hillenberg, Cindy Maddox, Leah Malouf, Linda Beaumont, Bobbie Bradshaw, Pam Johnson, Ruthie Brown, Renee French, Mrs. Bass, Sponsor.

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FRONT ROW (l to r): Lois Moffitt, Missy Fulenwider, Pam Wall, Jerra Jackson, Carrie Tedrow, Carla Hooper. SECOND: Annette Chastain, Joyce Enlow, Lauren Anderson, Valerie Davis, Lowanda Turner, Susan Swinney, Roberta Bass. THIRD: Judi Yandle, Kathy Lee, Carol Notter, Sheila Dean, Kim McKinney, Jerry Cleghorn, Debi Gray, Vera Cunningham. Not Pictured: Janet Gragg, Cynthia Parks, Anna Regalia, Ann Stimpson, Julianna Adams, Janice Pointer.

Jenks High School Choir 1974-Jane Bass, Director

Front Row (l to r): Kathy Lee, Beverly Brown, Laura Dodd, Judi Yandle, Don Rush, Tim Gwartney, Tim Fox, Darrell Evans, Kelli Cambell, Burna Allen, Lorri Cassidy, Debbie Simmer. Second: Cathy Ellis, Gina Craft, Terri Jenson, Lauren Andersen, Stuart Spears, Carter Cowen, Lynn Melton, Mike Avey, Cheryl Gwartney, Teresa Gibbs, Missy Fullenwinder, Carla Hooper, Loretta Foley. Third: Debbie French, Patricia Meeks, Connie Neville, Debbie Wasson, Cynthia Campbell, Don Groat, Sky Parker, Brent Suppes, Anna Regalado, Ann McDonald, Cathy Holland, Pam Clifton, Lois Moffitt, Roberta Bass. Fourth: Kay French, Tanya Mitchell, DeAnn Calvert, Cheryl Jacobs, Steven Sams, John Vanscoy, Bob Lawson, Carrie Bruner, Sally Dodd, Ilene Lane, Susan Swinney, Pam Hodson, Juliane Adlam. Not pictured: Bettye Blaylock, Ruth Brown, Rusty Carlton, Ron Combs, Cindy Daniels, Ester Darby, Randy Friloux, Vickie Green, Jim Henson, Charles Hudson, Jerry McElroy, Linda McElroy, Kim McKinney, Tammy Meyers, Lee Odom, Shelby Robins, Belinda Rusco, and David Cates.



## JENKS TROJAN CHOIRS



Front Row (l to r): Kathy Rosencutter, Ladonna Hayhurst, Darla Womack, Barbara Busbice, Mary Jean Steinmetz, Deanna Dean, Linda Parnell, Becky Green, Tammy Humphreys, Gigi Molencupp, Anita Nieto, Anna Nieto, Annete Pfeiffer, Lisa Turner, Stacy Welsh, Angela Berkclacy, Loretta Hoolahan, Leslie Clary, Linda Campbell. Second: Judy Sanders, Candi Jones, Tammy Lee, Marilou Westmoreland, Debby Wersal, Cindy McNeese, Suzie Murray, Mary Moncravie, Karen Andersen, Ruth Bale, Linda Bevard, Sue Lawson, Linda Lytle, Starla Engles, Julie Schupbach, Rhonda Finch, Diane Brown, Becky Disler, Katie Howell. Third: Brad Davis, Randy Taylor, Drew Baab, James Finley, Vaughn Folks, Jeff Wallace, Tommy Carr, David King, Tony Kennedy, Joe Regalado, Kyle Risenhoover, Charles Letcher, Travis Lamborn, Chris Wagner, Billy McGeehee, Terry DeBolt. Fourth: Bruce Brown, Randy Heller, Lucky Jordan, Troy McGonigal, Chris Mason, Greg Young, Roger Oakley, Randy Lynn, Jeff Cassody, Andy Schunk, Mike Cavender, Derek Taylor, Jeff Jones, Greg Bloxum, Curt Bailey, Scott Bailey, Robert Hill, Jerry DeBolt, Stuart Graham, Jeff Seaver.

Jenks High School (top), Junior High (bottom) Choirs 1975  
 Danna Decker, Brenda Warren, and Susan Mueller, Directors



Row 1 (l to r): Beverly Brown, Laura Dodd, Lisa Montgomery, Mary Jean Steinmetz, Donna Reed, Bonnie Reber, Pam Davis, Patti Davis, Grant Hinch, Derek Taylor, Jeff Seaver, Lucky Jordan, Dennis Dunn, Jerry DeBolt, David Schmidt, Tim Mills, Renee Pippin, Nancy Stepp, Linda Parnell, Janice Martin, Tammy Humphreys. Row 2: Mrs. Warren, Mary Lou Westmoreland, Debra French, Sharilyn Parker, Judi Yandle, Angela Taylor, Randy Taylor, Billy Brown, Curt Kurin, Dale Keilhorn, Chuck Olson, Mike Pryor, Dean Martin, Terry DeBolt, Stuart Craham, Missy Fulenwider, Starla Engles, Cindy Daniels, Kelly Smith, Carol West, Charnee Boyce, Carla Hooper, Mrs. Decker. Row 3: Beth Metcher, Annette Chastain, Tammy Lee, Crystal Wood, Lisa Reynolds, Kathleen McCurly, Kelly Sammons, Teresa Biggs, Curt Bailey, Tim Neal, Don Groat, David Proffitt, Keith Townsley, Ron Combs, Jim Walenciak, David Whitner, Greg Franklin, Lane Wilhite, Gigi Molencupp, Renee VonHolton, Lori Cas-

sody, Denise Stevenson, Lois Moffitt, Julia Jacobs, Lauren Andersen, Cindy McNeese. Row 4: Terri Jensen, Joya Stowers, Cindy Speak, Esther Darby, Sherri Keck, Terrie Smith, Kathy Lee, JoEllen Krantz, Patricia Meeks, Mary McCalla, Cecil Keilhorn, Randy Lynn, John Abbott, Rusty Carlton, Sky Parker, Robert Mounger, Richard Hedund, Eric Burris, Jeff Jones, Darrell Parke, Tanya Bass, Ann McDonald, Teresa Arnold, Cathy Spann, Stacy Parker, Mary Moncravie, Lisa Haney, Cynthia Campbell, Sharon Ferrell.

1 Section Leaders: Kelly Smith, Chuck Olson, Ann McDonald, Robert Mounger, Kathy Lee  
 2 Officers: Julia Jacobs, Pam Davis, Missy Fulenwider, Patti Davis, Lisa Reynolds, David Whitner, Terry Arnold, Sky Parker.

### Jenks High School Choir 1977

Danna Decker, Susan Mueller, David Lingle, Directors



Row 1: (l-r) Judy Smith, Lauri W. Hyatt, Shelley Galloway, Marie Hill, Yvette, Lori Crawford, D'Ann Campbell, Angela Berkley, Lee Leach, Cathy, Anita Spier, Rose J. Roberts, Ted Roberts, Mary Jan Peltz Johnson, Rhonda Puck, S. Short Pembroke, Mitchell Wile, Heedone, Beth Bide, Lisa, Teri Dee Stevens. Row 2: Sue Udal, Peppy, Lori Mangels, Becky Di Bell, Christy Gray, Diane Brown, Sue, Keeley Jones, Tammy Brown, Lewis, Dore Bissell, Gloria J. Campbell, Cindy Westberry, Juli Teri DeGaine.

treble Clary, Martha Howe, George, Suzanne Edwards, Julie Schepbach, D'Ann Baker, Diane Brown, Linda Pappell, Tammy Brown, Nita S. Keeley Jones, Beth Bide, Linda Lytle.

### Freshman Girls Choir and Treble Tones 1977

Alice Klintworth, Brenda Warren, Directors





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First (l to r) Diane Brown, Patti Davis, Marshall Hansen, Pam Davis, Kari Joiner. Second: Randy Kemp, Stacy Parker, Sky Parker, Terry DeBolt, Keely Joiner, Jim Walenciak, Curt Bailey, Keith Townsley, D'Ann Decker, Leslie Starnes, Shawn Welling, Kelly Sammons, Tim Neal, Jerry DeBolt, Chuck Olsen, Jill Yandle, Mike Odell, Linda Lytle, Mike Pryor, Randy Lynn, Curt Bailey, Ron Combs.

Trojanaires 1978



Everybody smile!!! Freshman performing group.

Mrs. Decker, head of the vocal music department, stated "Our choir usually receives superior ratings" and she believes the choir will have a one rating. The choir does numerous things during the year, such as the tour to Colorado, March 12-9, music review, Broadway fall concert, and a mid-winter concert. The Choral festivals at Tahlequah at Oklahoma State University were attended.



Concert Choir  
Second Hour Choir



Treble Tones, Concert Choir, Mixed Chorus 1981



Freshmen Girls Chorus  
Girls Chorus



Freshman Girls Chorus, Girls Chorus 1981





Trojanaires performing on stage again.



Row 1 — Kelley Wells, Rebecca Wilson, Cindy Cassidy, Andrea Hack, Cheryl Long, Michelle Mueller, Leslie Nowlin. Row 2 — Lori Selby, Elizabeth Jeter, Brad Swins, Tom Howie, Mark Agent, Kevin Debolt, Diana Knight, Tina Glass. Row 3 — Krista Seuchting, Chris Wettermann, Jeff Goins, Steve Keck, Larry Lawson, Bill Rhodes, Lance Combs, Sandy Nelson.

Trojanaires (above) Trojan Singers (below) 1981



**1st Row:** Kim Giles, Tammy Wilmont, Tabby Stephens, Kathy Lopez, Liz Goines, Julie Ivy, Martha Vera, Mary Robinson, Jade Latimer. **2nd Row:** Audrey Nichols, Jennifer Townes, Judi Gaston, Janice Muller, Deni Routman, Jodi Hoberock, Cindy Smith, Laura Harrington, Kathleen Wallack, Janice Hughart. **3rd Row:** Melissa Latter, Kay Hackbirth, Amy Logsdon, Julie Fisher, Lisa Vuzzo, Cecilia Yager, Kelly Hemmert, Lori Debolt, Tracy Cole, Shanna Remmert, Tammy Johnson, Shelly Kuykendall perform in Girls Glee Club.



Freshman Girls Chorus, Girls Choir, Treble Tones 1982



**Front Row:** Leslie Nowlin, Kathy Chang, Michelle Mueller, Cindy Cassidy, Cindy Smith, Lori DeBolt, Tina Glass, Paul Daubin, Wendy Gillingham, Michelle Carpenter, Lori Selby, Marcia Rhinehart, Lori Ogilvie, Sandy Nelson. **Back Row:** Jeff Brinkley, Kyle Gibson, Greg Barnard, Ross Kemmerly, Larry Lawson, Aaron Berryhill, Tommy Cummins, Lance Combs, Steve Keck, William Rhodes, Darron Woodard, Scott Wilder, Vic Zaborsky, Blake Hoffman.



**Row 1:** Jan Fisher, Chuck Dunn, Jade Latimer, Robin York, Stephanie Carter. **Row 2:** Kirvin Speed, Bryan Burnett, Lance Stewart, Cathy Carr, Lisa Allen, Bridgette Combes, Greg Barnard, Courtney Morans, Carse Spann, Peter Montgomery, Tabbie Stephens, Tim Flyd. **Row 3:** Paul Duben, Steven Keck, Tim Crow, Rick Stewart, Kirk Gardener, Jerry Humphreys, Aaron Berryhill, Lance Combs, Darren Woodward.

Trojan Singers (above) Trojanaires (below) 1982

**Trojanaires: first row: left to right:** Lance Stewart, Bridgette Combs, Chuck Dunn, Jade Latimer, Matt Mrasek, Tabby Stephens. **second row:** Laura Harrington, Peter Montgomery, Jeanine Berryhill, Paul Colbert, Sandy Meyers, Greg Barnard, Jennifer Ogle, Lsyon Herron. **third row:** Doug Hyder, Dianna Knight, Mike Reynolds, Lisa Allen, Brad Miller, Becky Bawden, John Braswell, Dawn Maxwell, Kyle Davie, **fourth row:** David Merrit, Lance Combs, Brian Burnett, Kirk Gardner, Darren Woodard, Paul Dauben, Kervin Speed, Steve Wilkins.



Trojanaires 1983

**Concert Choir members include:**

Lisa Allen, Laura Anthony, Aaron Berryhill, Michelle Carpenter, Chuck Dunn, Fawn Dunero, Mike Hoberock, Doug Hyder, Ross Kemmerly, Diana Knight, Laura Land, Monna Miller, Michelle Muller, Sandi Myers, Lori Ogilvie, Marcia Rhinehart, Mike Rutherford, Scott Smith, Martha Vera, Christie Wade, Cecilia Yager, Greg Barnard, Kim Berkey, Jeanine Berryhill, Bryan Burnett, Tommy Cummins, Paul Dauben, Lori DeBolt, Ginger Doell, Dee Dee Dolence, Robert Gardner, Mike Ghere, Wendy Gillingham,

Heidi Heinlen, Regan Holley, Tysh Jackman, Kelli Larkin, Jade Latimer, Mike LeJune, Lisa Lytle, Kelli McBride, Peter Montgomery, Jennifer Ogle, Susannah Peace, Jennifer Peters, Leslie Reynolds, Barbara Smith, Cindy Smith, Merideth Spann, Kim Spence, Tabby Stephens, Jack Wallace, Kim Wells, Kathleen Westhusing, Susan White, Scott Wilder, Vic Zaborsky, Brad Miller, Matt Mrasek, Lance Stewart, Lee England, Laura Harrington, Brent McBrayer.



**Concert Choir members include:**

Mickey Bilby, Charles Carpenter, Scott Ghere, Joel Johnson, Mark Kaiser, Chris Miano, Camden Miller, Kevin Norvell, Mike Reynolds, Stacy Schwartz, Jill Stewart, Michael Webster, Steve Wilkins, Mark Womack, Amy Acosta, Amy Addington, Nancy Barham, Becky Bawden, Michael Boggs, Lisa Bork, John Brassuell, Jeffrey Brinkley, Shelly Brewer, Julie Burns, Michelle Carter, Tammy Christison, Laura Clark, Cathy Cooper, Kristin Cox, Sherry Crafton, Cayla Cullum, Julie Fisher, Dorothy Gardner, Teri

Glass, Laura Grau, Stuarts Hicks, Blake Hoffman, Dawn Holland, Lisa Hulett, Lisa Jowell, Christie Kremeier, Julie Lowe, Lisa Lyon, Leigh McGinnis, Nicolle McPherson, Kathryn Moore, Cindy Mullins, Shannon O'Sullivan, Tami Pilgrim, Robert Radabaugh, Rhonda Ragland, Connie Rexroat, Rich Todhunter, Rhonda Underwood, Cynthia Wade, Kathy Walker, Robin West, Cem Yildirim, Tamara Yoachum, Stacy Holmes, Jill Stewart, Laurie Piper, James Clowers, and John Dunaway.



Jenks Concert Choir and Mixed Chorus 1983

**Concert Choir is:** **Top row:** Tommy Cummins, Kyle Bruce, Kevin Castello, Bart Shelton, Mike Reynolds, Brian Herron, Peter Montgomery, Mark Womack, John Braswell, Scott Ghere, Matt Mrasek, Regan Holley, Brad Miller, Mike Ghere, Lance Stewart, **2nd row:** Kevin Norvell, Stuart Hicks, Brian Dunbar, Will Carpenter, Mick Bilby, Tom Vinyard, Greg Warren, Rich Todhunter, Jeff Brinkley, Vic Zaborsky, Chris Miano, Mike Boggs, Joel Johnson, Brent McBrayer, **Bottom row:** Monique Scheer, Deidra Dolence, Becky Bawden, Julie Lowe, Tabatha Stevens, Mary Layne, Rhonda Underwood, Amy Addington, Sherry Crafton, Kathleen Westhusing, DeeDee Gardner, Kay Moore, Michelle Carter, Tammy Johnson, Jeanine Berryhill, Cindy Wade.



**Mixed Choir is:** **Top row:** Roscoe Migliore, Jack Faunteroy, Phillip Tate, Darren Inbody, Brian Smith, Steve Taylor, Keith Martindale, Matt Miano, Scott Moore, Scott Farley, Todd Menarik, Dax Craig, Lance Easley, Kevan Higgins. **2nd row:** Griff Jones, Todd Gillingham, Monty Montgomery, Steve Morris, Jimmie Valentine, Mike Searer, Kevin Bishop, Todd Whitman, Nate McMahon, Doug Crawford, Kevin Hanna, **3rd row:** Michelle Huit, Jina Smith, Rhonda Jacobs, Janet Peevyhouse, Laura Rybicki, Becky Creekmore, Marisa Miller, Michelle Baldwin, Jennifer Nobles, Shannon Stewart, Dominique Hamelin. **Bottom row:** Cathy Couch, Melanie Robertson, Mindy Bowe, Missy Barbee, Le'Ann Scantlen, Le'Ann Lusk, Sutton Lynch, Le Anne Tucker, Jennifer Dye, Kelly Fiddner, Amy Marks, Angela Christesson. **At the Piano:** Tina Walker.

Concert Choir, Mixed Chorus 1984



**Mixed Chorus:** **Front Row:** Stephanie Bastic, Melissa Morris, Valerie Vaughn, Darci  
 Baker, Janet Peevyhouse, Rick Sonlieter, Kirven Speed, Barry Carter, Steve Mor-  
 rison, Julie Burns, Renae Booker, Laura Rybicki, Sutton Lynch, Megan Mercer, Becky  
 Westmore. **Second Row:** Karen Richards, Kara Westhusing, Lisa Parsons, Michelle  
 Brown, Leni Drummond, Marsha Kidd, Jimmy Valentine, Kevin Hanna, Darren In-  
 gram, Dax Craig, Scott Walter, Lisa Kirby, Lisa Herman, Paige Nauman, Stacy  
 Langport, Marisa Miller. **Back Row:** Gayner Fleener, Dana DeSpain, Susan Cole,  
 Mike Meyer, Leslie Landin, Buffy Lasiter, Laurie Piper, Michelle Hult, Roscoe  
 Johnson, Tim Cox, Phillip Tate, Steve Taylor, Sue-Ellen Barnett, Kristy Keepernik,  
 Tom Vinyard, Sarah Samiley, Jenny Nobles, Debbie Hilpert.



**Concert Choir:** **Front Row:** Jacquie Shannon, Mindy Bowe, Julie Lowe, Amy Ad-  
 dington, Rhonda Underwood, Leann Scantlen, Mark Womack, Robbie Kadabaugh,  
 Phil Dorman, Jeff Brinkley, Richard Todhunter, Mick Bilby, Eric Allen, Lean Tucker,  
 Shawn Madigan, Mary Layne, Leann Lusk, Lisa Agent, Becky Bawden. **Second  
 Row:** Rhonda Ragland, Tami Pilgrim, Audrey Harris, Cindy Mullins, Monique  
 Scheer, Michelle Carter, Stuart Hicks, Tom Vinyard, John Brasuel, Brad Miller, Matt  
 Mrasek, Chris Miano, Matt Miano, Brad Hargrove, Mike Boggs, Rob Parsons, Kim  
 Morella, Valerie Valentine, Nancy Barham, Thomda Steinberg, Stephanie Barbee,  
 Amy Marks. **Front Row:** Shelly Brewer, Cayla Cullum, Tina Walker, Miche-  
 le Potgieter, Leigh McGinnes, Christ Vivian, Angela Christesen, Brent McBrayer, Mike  
 Reynolds, Kevon Norvell, Brian Herron, Scott Ghere, Joel Johnson, Bart Shelton,  
 Mark Henry, Lance Stewart, Cathy Couch, Melissa Edwards, Rhonda Jacobs, Kelly  
 Fiddner, DeDe Gardner, Lisa Lyon, Julie Fisher, Colleen Morris.

## Mixed Chorus, Concert Choir 1985



**Trojan Treble Tones:** First Row: Elizabeth Miller, Dana Peacher, Jodie Pennington, Lynette Tucker. Second Row: Lesley Johnson, Teena Stone, Lori McDonel, Bonnie Campbell. Third Row: Karla Tate, Crystal Taff, Kristi Hanna. Fourth Row: Heather Richetto, Stefanie Bunyard. Fifth Row: Karen Burns, Wendy Olson, Haley McLaury, Rachel Crissup. Sixth Row: Tricia Bump, Erin Patterson.



**Trojanaires:** First Row: Todd Gillingham, Darci Decker, Darren Inbody, Valerie Vaughn, Doug Crawford, Buffy Lasiter. Second Row: Chris Riggs, Lori Drummond, Stacey Davenport, Rick Sonleiter, Lauren Goljan. Third Row: Barry Carter, Megan Mercer, Dax Craig, Lisa Parsons, Steve Evers, Mark Womack, Tammy Parkhurst. Fourth Row: Mark Frie, Leann Lusk, Steve Taylor, Gaynor Fleener, Lee England, Gretchen Looney, John Forney, Beth Bruntzel, Kevin Hanna, Kelly Fiddner.



**Trojan Singers:** First Row: Tim Campbell, Sydni Greif, Lisa DeBolt, Mick Bilby. Second Row: Jimmy Valentine, Terri McGilbra, Missy Barbee, Katherine Senger. Third Row: Mark Womack, Rhonda Jacobs, Christy Vivian, Michelle Huit, Bill Nay, Matt Miano. Fourth Row: Kristy Larsen, Angie Christesson, Cathy Couch, Jenny Dye, Chris Miano. Fifth Row: Phillip Tate, Clint Cowen, Scott Ghere, Eric Allen, Joel Johnson, Ronnie Ragland, Todd Gillingham.

Trojanaires, Trojan Singers, Trojan Connection, Treble Tones 1986





**Trojan Connection:** FIRST ROW: Erin Patterson, Lori McDonel, Jodie Pennington, Lisa Allen. SECOND ROW: Maris O'Neil, Jason Smith, Tina Cox, Bobby Philpott, Chris Benton, Scott McBrayer, Lesley Johnson, Micky Capps, Dana Peacher. THIRD ROW: Karla Tate, Crystal Taff, Darren Matthews, Heather Richetto, Lynette Tucker, Rachel Grissup, Bonnie Campbell, Stefanie Bunyard, Caroline Jeffers. FOURTH ROW: Josh Leon, Doug Walker, John Sawyer, Ron Stafford, Chad Gil, Andy Vivian, Kevin Maillard, Greg Owen. *Photo by Ray Crawley*



**Trojan Singers:** FIRST ROW: Matt Miano, Kristy Larsen, Todd Gillingham, Melanie Tubelirer. SECOND ROW: Clint Cowen, Kathryn Pollard, Vanessa Banks, Brian Smith, Amy Logue, Jimmy Valentine, Lisa DeBolt. THIRD ROW: Phillip Tate, Eric Allen, Karen Haack, Tim Campbell, Cori Peterson, Jay Furman, Tracy Crossman, Margaret Alfonso. *Photo by Ray Crawley*



**Trojanaires:** FIRST ROW: Chris Riggs, Beth Hallack, Brent Morse, Darci Decker, Lauren Goljan, Rick Sonleiter. SECOND ROW: Valerie Vaughn, Darren Inbody, Tammy Parkhurst, Scott Bogle, Bill Nay, Tricia Whitten, Griff Jones. THIRD ROW: Dax Craig, Terri McGilbra, Steve Taylor, Gaynor Fleener, John Forney, Hunter Johnson, Barry Carter. FOURTH ROW: Mark Frie, Lisa Parsons, Doug Crawford, Buffy Lassiter, Gretchen Looney, Steve Evers. *Photo by Ray Crawley*

Trojan Connection, Trojan Singers, Trojanaires 1987



Mixed Chorus at State Capital 1987  
Brenda Trammell and Governor George Nigh

### Appendix H: District and Department Enrollment

YEAR	DISTRICT	HIGH SCHOOL	JH/MS
1908	23		
1909			
1910			
1911			
1912			
1913			
1914			
1915	310		
1916			
1917			
1918			
1919	875		
1920	855		
1921	875	9	
1922	1000	69	
1923			
1924			
1925			
1926			

1927			
1928			
1929			
1930			
1931			
1932			
1933	1217	13	
1934	1187		
1935			
1936			
1937			
1938	779		
1939	987		
1940	755		
1941	717		
1942			
1943			
1944			
1945			
1946			
1947			

1948			
1949			
1950			
1951			
1952			
1953			
1954		35	
1955		57	
1956		16	
1957		22	
1958		23	
1959		38	
1960	1034	26	
1961			
1962			
1963		16	
1964		17	
1965		18	
1966		16	
1967		9	
1968			

1969		17	
1970	1970	25	
1971		39	
1972		54	
1973		40	
1974		65	24
1975		74	126
1976			
1977		158	
1978		197	
1979			171
1980	5846		205
1981		262	210
1982		246	239
1983		193	310
1984		231	323
1985		236	231
1986		227	206
1987		185	195
1988		178	100
1989		245	122

1990	7440		196
1991		255	219
1992		233	147
1993		236	195
1994	8494		229
1995	8670		184
1996	8894		263
1997	8924		315
1998	8957		209
1999			229
2000	9148		202
2001			
2002			
2003			
2004			
2005	9190		
2006			
2007	9668		
2008	9850		