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THE STATUS OF SECONDARY INSTRUMENTAL MUSIC EDUCATION
(BAND AND ORCHESTRA) IN THE STATE OF ARKANSAS, 1970

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CHAPTER I
INTRODUCTION

The continuing progress of any endeavor is built on the knowledge of the history, current status, and future objectives of that endeavor. It is also important to ascertain the factors which provide motivation and guidance as well as potential obstacles to continuing progress. The present study represents an effort to determine the status of instrumental music education at the secondary school level in the State of Arkansas. In determining current status, the history and development of instrumental music in the state are given perspective, evaluative comparisons on a regional basis become possible, and a foundation for further development is established.

Public Education in the State of Arkansas: Historical Summary

In order to place the development of music education in the State of Arkansas in context, it is necessary to review briefly the general establishment of public education within historical perspective. Long before the American pioneers built the first schools, French Catholic missionaries wrote the first paragraph of the history of education in Arkansas. In 1689, Henry de Tonti, companion of the explorer La Salle, deeded to the Jesuits several thousand acres of land near Arkansas Post, in return for the order's promise "to erect a cross fifteen feet high"

and "to instruct the Indians."¹ Little is known about the extent and success of this seventeenth century attempt at education, although Hall has established that for a few years priests went from tribe to tribe teaching "Christian principles" and methods of agriculture.²

The foundation for a public school system was established by Congress in 1819 with the creation of the Arkansas Territory. Congress reserved the sixteenth section of land in each township as "an endowment for all public schools."³ The 1829 Territorial Legislature approved the appointment of trustees whose responsibility it was to lease the reserved lands to earn revenue for schools. In 1843, a system of common schools in the state was established by law. However, the system for financing the schools under its provisions proved inadequate. Rather than providing support through direct taxation, financial support was to be derived from rentals of the sixteenth sections of school land, donations, and subscriptions. Children whose families were unable to contribute their share were to be educated as indigents.⁴

The school law of 1843 provided for a board of three trustees in each township. Other than interviewing and hiring prospective teachers, maintaining facilities, and providing a modest operational budget, the board of trustees had limited responsibilities for the educational programs of the common schools. The board of trustees was required

¹Clariss G. Hall (ed.), Arkansas, A Guide to the State (New York: Hastings House Publishers, 1948), p. 88.

²Hall, p. 88.

³Hall, p. 88.

⁴Boyd W. Johnson, The Arkansas Frontier (Little Rock: Perdue Printing Company, 1957), p. 80.

to make periodic progress reports concerning curriculum and attendance to the county commissioner. The latter, in turn, was required to compile the district reports and forward the results to the state auditor.¹

While the system of public schools was slowly developing, a private system of education also came into existence. The majority of private schools were located in the northwestern counties. Approximately ninety seminaries and academies were chartered between 1836 and 1860. These private schools were established chiefly for those families who were financially able to support the education of their children. Enrollment opportunities for those less affluent were made possible, to a limited extent, by the generosity of teachers and other individuals who paid the required fees. Many of the private seminaries were discontinued as the public educational system matured; however, a few of the seminaries with strong denominational backing evolved into present-day colleges.²

The people of Arkansas have been governed by five separate constitutions. A review of the State's history³ shows that the Constitution of 1836 was in effect from the establishment of statehood until the Civil War. The Constitution of 1861 was a Confederate Constitution. The Constitution of 1864 was adopted by the Murphy Government⁴ when

¹T. M. Stinnett and Clara B. Kennan, All This and Tomorrow Too (Little Rock: The Arkansas Education Association, 1969), p. 18.

²John H. Moore, A School History of Arkansas (Little Rock: Democrat Printing and Lithograph Company, 1924), p. 138.

³Moore, p. 138.

⁴On September 10, 1863, when Union forces occupied Little Rock, Governor Harris Flanigan moved the Confederate capitol to Washington, in Hempstead County. Under Federal supervision, a State government was formed in January, 1864, with Isaac Murphy as governor.

there were two state governments in Arkansas. None of the above constitutions provided tax-supported public education for its citizens. However, the Constitution of 1868, adopted by the Carpetbaggers, obligated the legislature to establish and maintain a system of public education.¹ Listed among its provisions were: tax-supported schools for all children between five and twenty-one years of age, the founding of a state university, a one-dollar tax levied against all men over twenty-one years of age, and other taxes. These stipulations enabled public schools to operate at least three months of the year in each district. The current constitution, adopted in 1874, reaffirmed the principle of public education for all.²

Virtually all of the schools in Arkansas were closed during and immediately following the Civil War. However, because of the strength of post-Civil War legislation, education became more stabilized.³ In 1890, there were more than 2,500 public schools, with an enrollment of 240,000 children.⁴ The Arkansas Teachers Association waged a long campaign which culminated in 1903 with the passage of legislation outlining standard study courses and license requirements for teachers.⁵

A movement to develop state secondary schools was greatly facilitated by two general laws enacted by the 1900 legislature.⁶ The

¹Moore, A School History of Arkansas, p. 176.

²Moore, p. 177.

³Hall, Arkansas, A Guide to the State, p. 89.

⁴Hall, p. 89.

⁵Hall, p. 89.

⁶W. O. Wilson, Arkansas and Its People (New York: The American Historical Society, Inc., 1930), p. 463.

first law provided state aid to the school systems; the second law created the State Board of Education. By virtue of the first law, the sum of \$50,000 was appropriated out of the common school fund: \$40,000 was to be used for general high school purposes, and \$10,000 for teacher-training departments in high schools. The objectives of state aid to high schools were:

1. To establish high schools in rural areas.
2. To provide for the training of teachers for rural schools.
3. To strengthen and standardize the high schools.¹

As noted, the second law enacted by the 1911 legislature established the State Board of Education. The State Board's responsibility was to certify teachers, supervisors, and administrators. Other responsibilities included establishing the qualification of applicants, registration of certificates, tenure of standard certificates, and revocation of certificates.

In the school year 1908-1909, there were seventy-six high schools in Arkansas: twenty-two in Class A, forty-four in Class B, and ten in Class C.² Ten years later the number increased to eighty in Class A, fifty-three in Class B, and twenty-six in Class C, for a total of one hundred and fifty-nine. During the school year 1926-1927, there were three hundred and eighty high schools in the state: eighty-three in Class A, one hundred in Class B, eighty-one in Class C, sixty-five in

¹Wilson, Arkansas and Its People, p. 463.

²These classifications were based on the number of full-time teachers, the college education of teachers, the number of units offered by the schools, the laboratory equipment available, and the library facilities.

Class D, and fifty-one in Class X.¹ In 1930, Arkansas had sixty-five secondary schools on the accredited list of the North Central Association of Colleges and Secondary Schools. During the school year 1951-1952 the number of high schools increased to four hundred fifteen with ninety-four in the North Central Association, one hundred thirty-nine in Class A, one hundred ten in Class B, and seventy-two in Class C.²

Secondary School Music Education

in the State of Arkansas: Historical Summary

Information concerning the history of music education in the secondary schools of Arkansas was collected from various sources. The writer conducted personal interviews with Ruth Klepper Settle, formerly the Vocal Music Supervisor of the Little Rock School System, and with C. E. McMeans, formerly the Vocal Music Supervisor of the North Little Rock School System. Other music educators from the central part of the state who contributed information were Leon Adams, Jr., State Supervisor of Music; J. Raymond Brandon, formerly the Instrumental Music Supervisor of the North Little Rock School System; Dr. Ashley Coffman, Chairman, Department of Music, Hendrix College, Conway; and B. D. Ford, owner of music stores in Little Rock and Hot Springs.

According to Settle, the exact year music instruction was initiated in the secondary schools of Arkansas is unknown. Settle went on to say:

¹Wilson, Arkansas and Its People, p. 463.

²A. B. Bonds, Jr., List of Accredited High Schools, Session 1951-1952 (Little Rock: Arkansas State Department of Education, 1951), pp. 7-26.

However, music instruction was first provided by private teachers who were unaffiliated with the school system. Instruction in piano and voice was provided students on school property in rooms designated by school officials for that purpose. In return for the privilege of teaching pupils on school property, the private teacher directed a glee club or other similar activity for various school functions. The teacher received no income from the school system, but was paid by the private music student.¹

Beginning in 1929 and continuing for a period of eight to ten years, the Arkansas State Music Teachers Association required all teachers in systems that granted high school credit to take a state examination. The examination stipulated a fee of \$13.00. The Arkansas State Department of Education recognized the certification and supported the practice. Mrs. Emile Trebling and Mrs. J. O. Tully were among the first music educators to take this examination, according to files in the State Department of Education in Little Rock. W. E. Phipps, who later became the State Commissioner of Education, and Henry Tovey were on the first examining board in the music area for the State Department.

According to Settle, prominent music educators in the development of school music in the state include Mrs. C. J. Giroir (deceased), Pine Bluff; Kathryn Lincoln (strings), Little Rock; Joseph Rosenberg (private voice, piano and strings and former music critic for the Arkansas Gazette), Little Rock; Mildred McNutt, Conway; and L. Bruce Jones, Little Rock, currently at Louisiana State University, Baton Rouge.²

The Arkansas School Band and Orchestra Association (ASBOA) was organized in 1930. The early history of this organization is not

¹Statement by Ruth Klepper Settle, personal interview, June 6, 1955.

²Information secured by means of a personal interview with Ruth Klepper Settle, June 6, 1955.

available since the records for the first five years were accidentally destroyed. Initially, the group was called the Arkansas School Band Association, but in 1935 the name was amended to include Orchestra.¹

The purpose of the ASBOA, as stated in the organizational constitution, is:

1. To stimulate interest in instrumental music.
2. To promote leisure time interests which may be continued beyond school years.
3. To encourage good fellowship and sportsmanship between member bands and orchestras through the promotion of tournament activities.
4. To bring before the educational authorities the work of the Association in order that the value of instrumental music study and training may be clearly recognized.
5. To develop a desire for good music.²

In 1941, J. Raymond Brandon, Al Lape, Ruth Klepper Settle, and C. E. McMeans met in Little Rock to discuss a state organization composed of instrumental and vocal music educators in the state. Nine years later, the Arkansas School Band and Orchestra Association and the Vocal Section of the Arkansas Education Association appointed a small committee to meet, prepare, and present a constitution to the combined groups. The appointed committee, meeting in Monticello, drew up a constitution and

¹Betty Williams Peck, "The Historical Development and Current Status of Band Activities in Arkansas High Schools" (unpublished master's thesis, Northwestern University, 1959), p. 15.

²Article II, "Purpose," Constitution of the Arkansas School Band and Orchestra Association, 1935.

requested committee member John Harding to mimeograph the document for statewide distribution and study. Other members who served on the committee were Richard Coke, chairman; R. B. Watson; C. E. McMeans; and Mary Frances Thompson.¹

During the annual meeting of the Arkansas Education Association in Hot Springs, 1954, over one hundred and fifty individuals representing both interest groups met and approved the constitution and voted to form the Arkansas Music Educators Association (AMEA). Those individuals elected to office included John Harding, president; C. E. McMeans, first vice president; R. B. Watson, second vice president; and Mary Frances Thompson, secretary-treasurer.²

At its annual meeting in Little Rock, November 1, 1956, the Arkansas Music Educators Association voted to affiliate with the Music Educators National Conference (MENC). This affiliation was the result of fifteen years of planning by various music educators throughout the state. Arkansas was the last of the continental forty-eight states to affiliate with the Music Educators National Conference.³ It is noteworthy that this event coincided with the golden anniversary of the Music Educators National Conference.

Prior to the organization of the Arkansas Music Educators Association, the Arkansas School Band and Orchestra Association sponsored a publication titled The Director. The publication was issued five times

¹C. E. McMeans, "Music Groups Vote to Affiliate with MENC," The Director, Nov.-Dec., 1956, p. 6.

²C. E. McMeans, p. 6.

³C. E. McMeans, p. 6.

annually, beginning in 1951. The Vocal Section of the Arkansas Music Educators Association, in their business session on November 2, 1956, voted to assist financially in the publication of The Director. Since that time, the editorial policy has been to encourage all music teachers, both vocal and instrumental, to submit articles for publication.¹ At the annual meeting of the Arkansas Elementary Music Educators Association (AEMEA) in November, 1968, the decision was made for this group to join with the Arkansas Music Educators Association in the publication of The Director, both to contribute financially and to submit appropriate articles for publication.

At the November, 1966, meeting of the Arkansas Education Association, the ninety members of the Vocal Section of the Arkansas Education Association voted to adopt a new constitution which established the group as the Arkansas Choral Directors Association (ACDA). The members of the committee which constructed the bylaws and a manual for development and operation of choral activities in Arkansas were Alfred Skoog, chairman; Emmett Buford; Robert Fuller; and Jack Ballard. Elected president of the Arkansas Choral Directors Association was Mrs. Marvel Williams, and Robert Fuller was elected vice president. The new slate of officers elected, with installation on July 1, 1967, included Robert Fuller, president; Reba Lowery, vice president; Mollie Autry, secretary; Pat Qualls, treasurer; and Don Davis, historian-parliamentarian.²

The section of the current chapter pertaining to a summary of

¹William N. Shaver, III (ed.), "From the Editor's Desk," The Director, September-October, 1970, p. 2.

²Marvel Williams, "From the President," The Director, January-February, 1967, p. 10.

the history of secondary school music education in Arkansas has, to this point, stressed the activity and maturation of the several professional organizations concerned with music education in the state. That a relationship exists between the activity of such organizations and music programs in the schools is documented by Birge¹ and Davis.² The importance of this relationship and resultant responsibility of the individuals comprising the membership of the organizations, in a contemporary context, is stressed by Lawler:

. . . (The MENC) . . . should be going in the direction of change in the curriculum at all levels--and in all areas of music education. . . . We must . . . do some real creative thinking about how music can best be taught in the schools; then, together as a unified profession at all levels in the³ organization come up with some new concepts and curriculum.

Lawler continues:

One big challenge and indeed responsibility for every member of the . . . (MENC) . . . is the cultivation of the concept that through participation within the organization at any and all levels, state, divisions, and national, all members. . . have an opportunity to bring about desirable changes in the music education profession through the collective efforts of the Music Educators National Conference.⁴

According to Glenn, professional organizations have traditionally served as a stimulant to program development and curriculum improvement

¹Edward Bailey Birge, History of Public School Music in the United States (Philadelphia: Oliver Ditson Co., 1928).

²Edna L. Davis, "A Study of Trends and Developments in Music Education in the United States from 1930 to 1960" (unpublished doctoral dissertation, Boston University, 1964).

³Vanett Lawler, "Where is the MENC?" Perspectives in Music Education, ed. Thurber H. Madison (Washington, D. C.: Music Educators National Conference, 1966), p. 46.

⁴Lawler, p. 43.

as a result of the nature of their concerns and activity.¹ Through publications and professional meetings, accumulated knowledge, experience, and research are disseminated, purposes evaluated, and objectives reformulated. It is the writer's view that the brief summary here presented documents the importance of the special interest group in the formulation and development of music education programs in the State of Arkansas.

The remaining section of the summary of music education in the State of Arkansas is concerned with curricular offerings at the secondary school level. These data were obtained from various publications of the Arkansas State Department of Education. The earliest published list of accredited secondary schools and courses offered in Arkansas is dated 1926-1927. In that publication, three hundred and seventy-seven secondary schools² were listed. Of this number, fifty-two were members of the North Central Association, thirty-two were Class A, one hundred were Class B, eighty-one were Class C, sixty-five were Class D, and forty-seven were Class X.³ It is significant to note that not one of the non-North Central Association schools offered a music course.

In the 1935-1936 list published by the State Department of Education, there were three hundred and fifty-two schools listed. Of this number, seventy-four were members of the North Central Association,

¹Neal E. Glenn and others, Secondary School Music: Philosophy, Theory, and Practice (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 10.

²A discrepancy of three schools exists between this list of schools and the information by Wilson, Arkansas and Its People, p. 463.

³J. P. Womack, List of Accredited High Schools, Session 1926-1927 (Little Rock: Arkansas State Department of Education, 1926).

sixty-one schools were Class A, one hundred and three schools were Class B, and one hundred and eighteen schools were Class C.¹ Glee club was offered in three Class A schools and two Class B schools, and "music" was offered in three Class A schools, two Class B schools, and one Class C school. Voice was offered in two Class B schools, piano was offered in one Class A school, band was offered in one Class B school, and orchestra was offered in one Class A school.

In the 1946-1947 list published by the State Department of Education, there were four hundred and thirty high schools listed. Of this number, seventy-three were members of the North Central Association, ninety-five were Class A schools, one hundred and thirty-five were Class B schools, and one hundred and twenty-seven were Class C schools.² Glee club was offered in twelve Class A schools, sixteen Class B schools, and five Class C schools. Band was offered in nine Class A schools and two Class B schools. "Music" was offered in four Class A schools, five Class B schools, and one Class C school. Piano was offered in three Class A schools and two Class B schools. Voice was offered in three Class A schools and one Class B school. Piano tuning was offered by one Class A school, and music theory was offered by one Class B school.

In the 1956-1957 list published by the State Department of Education, there were four hundred and ninety-five schools listed. Of this number, one hundred and four were members of the North Central Association, one hundred and ninety-one were Class A schools, one hundred

¹W. E. Phipps, List of Accredited High Schools, Session 1935-1936 (Little Rock: Arkansas State Department of Education, 1935).

²Ralph B. Jones, List of Accredited High Schools, Session 1946-1947 (Little Rock: Arkansas State Department of Education, 1946).

and twenty were Class B schools, and eighty were Class C schools.¹ Chorus was offered in forty-one Class A schools, eleven Class B schools, and four Class C schools. Band was offered in twenty Class A schools and one Class B school. "Music" was offered in three Class A schools and one Class B school. Offered once each in Class A schools were voice and piano tuning.

Specific listings of curricular offerings in the North Central schools were not given in the brochures published by the State Department of Education. However, Curtis Swaim, Associate Director for Instructional Services, State Department of Education, said:

Since the beginning of North Central accreditation in Arkansas, a majority of the secondary schools accepted for admission offered some kind of music. Since 1944, when one of the twenty-six credits required of member schools was entitled "fine arts" (music, art, and dramatics), ninety-five percent of the schools chose music. Since 1968, one credit in music has been required among the thirty-eight credits for member schools.²

Purpose of the Study

The purpose of this study was to survey the status of secondary instrumental music education in the State of Arkansas, 1970. Specifically, the study was concerned with ascertaining the academic education and teaching experience of instrumental music teachers, the number and size of bands and orchestras, the number of students involved in each class and organization, the size and suitability of the physical plant and equipment, sources of the budget, the literature performed, and the

¹A. W. Ford, List of Accredited High Schools, Session 1956-1957 (Little Rock: Arkansas State Department of Education, 1956).

²Statement by Curtis Swaim, personal interview, May 25, 1973.

major problems and concerns relating to program management and development.

Need for the Study

As indicated by the foregoing discussion, public education in the State of Arkansas was slow in developing. There is little evidence of a central philosophical purpose. Public education was atomistically controlled by various interest groups, and it lacked adequate public financial support for broad cultural and economic influence on the people of the state as a whole.

The brief summary of secondary music education in the state revealed a similar development. Music education began through the extended efforts of private teachers working in the schools and then was slowly assimilated into the total school program. The current emphasis on musical performance as the major curricular aspect of music programs in the high schools of Arkansas may be explained in part by the initial use of private teachers and their stress on preparation for public presentation.

Having briefly considered the history of education and of music education in the state, and in the light of national developments in education during the last decade, it seems there is a need to ascertain the status of present curricula and organizations in secondary music education on a statewide basis.¹ The present study attempted to determine the status of instrumental music in the secondary schools of Arkansas during the school year 1970.

¹Information secured by means of a personal interview with Leon Adams, Jr., State Supervisor of Music, May 23, 1973.

The need for the study is summarized as follows:

1. Empirical data concerning the current status of secondary instrumental music in Arkansas was not available.
2. The data in the present study may be useful for future planning by establishing the school year 1970 as a base year. Then, by comparing the status of instrumental music in a future year to the determined status of the base year, educators could better determine the needs and development patterns for instrumental music at the secondary level.
3. Teacher education departments of Arkansas colleges and universities could use certain of these data in determining relevance in their teacher preparation programs.
4. The status of instrumental curricula and practices in Arkansas secondary schools could be compared with that of other states, thus providing a basis for comparison and development.

Definition of Terms

Status. The term used to describe these specific aspects of instrumental music at the secondary school level:

1. The academic training, experience, and utilization of personnel.
2. The nature and extent of curricular offerings.
3. Scheduling of and student participation in music organizations.
4. The number and variety of music rooms and equipment.
5. Grading and evaluation of student participation.
6. The sources and extent of finance and budget.

7. Summer instrumental activities.

8. Library and literature used.

Instrumental music. Music activities involving the use of band and orchestra instruments.

Secondary schools. Those public and private institutions offering courses in band and orchestra for students in grades ten, eleven, and twelve.

Instrumental teacher. The person selected by the school to be responsible for the instrumental music activities. Also called the director.

Respondent. The instrumental teachers who participated in this study. Also called the director.

Limitations of the Study

The data presented in the study are quantitative rather than qualitative in nature. Little attempt was made to determine quality as it may pertain to instruction, personnel, performance, or instructional materials. The relationship of the inquiry form utilized in data procurement with the resulting items is one of logistical emphasis, based on empirical findings. The nature of the study excludes information concerning the service role of the band and orchestra in the community, the plan, purpose, or curricula of the instrumental organization in a school, and the teaching of general musicianship. As related to the stated purpose of the study, it was the writer's intent to secure and report certain data for future reference in the study of the instrument curriculum, the improvement of instruction, and the like.

CHAPTER II

REVIEW OF RELATED LITERATURE

A number of writers have endeavored in the past few decades to assess the status of music education on either a regional or a national basis. In the ordering of material subsequent to the reporting of the outcomes of the investigation, the current chapter presents a review of related literature as well as surveys of a parallel nature. The chapter is subdivided as follows: (1) the instrumental teacher; (2) the instrumental program; and (3) areas for general improvement.

The Instrumental Teacher

The importance of the teacher in the successful instrumental program can hardly be overstated. House feels that "the instrumental program will never advance beyond the director's vision nor his effectiveness as a person."¹ Relatedly, Glenn makes the following observation:

Perhaps the central, vital force in music teaching is the artistic endeavor and enthusiasm emanating from the personality of the teacher. Sound musicianship and genuine sincerity of purpose must be first requisites for a qualified music teacher. The potential teacher must prepare himself to be able to pass on to others his understanding of a problem. It is a process which cannot be explained in a book; it must be experienced in a classroom.²

¹Robert W. House, Instrumental Music For Today's Schools (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 268.

²Neal E. Glenn and others, Secondary School Music: Philosophy, Theory, and Practice (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 9.

Flanders¹ conducted a correlation study concerned with the personal influence of the instrumental directors on the success of the instrumental program in the public schools of Colorado. The procedure was one of investigating and compiling biographies of ten selected living music educators, particularly with reference to the philosophical and functional contributions which each had made toward the establishment and development of historically successful instrumental programs of the state. Flanders found that the success of instrumental music in the public schools was closely related to the enthusiasm with which the director conducted his program. Other major influences included the aid of the school administration, the music contest movement, and the needs and desires of the students and their parents. Flanders concluded that the formulation and application of concepts in instrumental music education by pioneer directors had defined the role of the program in the schools of Colorado.

In a status study of music instruction in the high schools of Nebraska, Ganz found the following:

1. Music teachers in Nebraska as a class are paid more than the other high school teachers; both the instrumental and the combination instrumental-vocal teachers received higher salaries than the other high school teachers.
2. Seventy-two percent of the music teachers supplement their incomes, mainly by directing church choirs and playing in dance bands.
3. The majority of high school music teachers had baccalaureate degrees from the University of Nebraska or a Nebraska college, and 24 percent of the reporting teachers had master's degrees.

¹Robert Orris Flanders, "The Contributions of Selected Music Educators to Instrumental Music Programs in the Public Schools of Colorado" (unpublished doctoral dissertation, Colorado State College, 1965).

4. Most of the music teachers had an undergraduate major in music, and 80 percent reported a minor in another field.
5. Approximately one-third of the reporting teachers were presently working toward an advanced degree.
6. All of the reporting teachers belonged to at least one professional organization.
7. About 25 percent of the teachers reported teaching non-music classes. The majority of these teachers were employed in the smaller high schools.¹

In a status study of Minnesota secondary school music programs, Casey found the following:

1. Ninety-four percent of the music teachers had a major in music at the undergraduate level, and four percent had a minor in music.
2. Twenty-six percent of all music teachers responding to the study had master's degrees.
3. Forty-two percent of the teachers had accumulated graduate credit since their last degree had been received.²

The major conclusions reached by Lyons concerning the characteristics of the music teachers in the secondary schools in South Dakota included the following:

1. The majority of the teachers were male.
2. The majority of the teachers held full-time teaching contracts.
3. About 90 percent of the teachers held baccalaureate degrees.
4. About 90 percent of the teachers had undergraduate majors or minors in music.

¹Dale Boyles Ganz, "The Status of Music Instruction in the High Schools of Nebraska" (unpublished doctoral dissertation, University of Iowa, 1963), pp. 143-148.

²Joseph Lawrence Casey, "The Status of Music Programs in Minnesota Secondary Schools" (unpublished doctoral dissertation, University of Iowa, 1965), p. 196.

5. Approximately 20 percent held graduate degrees, with the greatest percentage holding graduate majors in music.
6. On the average, the teachers had 9.0 years of teaching experience, and had been at their present locations for 4.6 years.
7. Approximately 20 percent of the teachers were assigned subjects in addition to and outside the field of music.
8. The majority of the teachers participated in community music organizations.¹

In a study of the status of music education in the public schools of Missouri, Hills found the following:

1. Teachers of instrumental music tend to receive larger salaries than vocal teachers.
2. Most music teachers supplement their annual incomes.
3. Few music teachers had non-music teaching assignments.²

Lawson, in a status study in Iowa secondary schools, found the following data regarding the music teachers:

1. The great majority were trained in the area of music.
2. A need exists for retention of music teachers in the Iowa schools for a longer period of time.³

The studies here reviewed provide information relating to the status of the music teacher in five neighboring central states in order to establish a context for the presentation and analysis of data from the survey of secondary school instrumental music in Arkansas.

¹John A. Lyons, "Music Education in Public Four-Year High Schools in South Dakota, 1971-1972" (unpublished doctoral dissertation, University of South Dakota, 1972), Dissertation Abstracts, XXXIII (December, 1972), 2970-A.

²Richard Lewis Hills, "The Status of Music Instruction in the Public Schools of Missouri" (unpublished doctoral dissertation, University of Iowa, 1962), pp. 152-153.

³Gerald Lee Lawson, "The Status of Music in Iowa High Schools" (unpublished doctoral dissertation, University of Iowa, 1960), pp. 85-86.

The Instrumental Program

A well-rounded program of instrumental music in the high school generally consists of instruction and experience in orchestra, band, ensembles, class lessons, and private study.¹ House says, "The function of the school band and orchestra is to expand the musicianship of its members to the highest degree consonant with the general purpose of schooling."² House continues by saying:

The inherent mission of the school band must be to provide for the general musical education of its members, and it must help to secure the kind of musical understanding, wide knowledge of literature, and good taste which will be of use to the player when he puts away his instrument. . . . The inherent function of the school orchestra is to rehearse and to perform the kind of music suited to the available instrumentation and the capabilities of the players, thus securing the utmost improvement in the musicianship of its members.³

In a questionnaire study directed to administrators and instrumental music teachers in the laboratory schools in the United States, Hackler⁴ gave considerable attention to the instrumental music curriculum with specific examination of the number and nature of the course offerings, the length and frequency of class meetings, and the number of students enrolled in those classes. Scheduling practices were presented to show the number of music classes which met outside the school day, and reasons were expressed for conflicts in scheduling.

¹Joseph A. Leeder and William S. Haynie, Music Education in the High School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958), p. 101.

²House, Instrumental Music For Today's Schools, p. 119.

³House, pp. 103, 111.

⁴Colbert Franklin Hackler, "The Status of Instrumental Music at the Laboratory Schools in the United States" (unpublished doctoral dissertation, University of Oklahoma, 1968).

Also included in Hackler's findings, and of interest to the present study, were the following:

1. Bands are more numerous than orchestras.
2. The music budget is considered inadequate in approximately one-half of the schools surveyed.
3. Comparatively few secondary schools enter instrumental music groups at district contests.
4. Physical facilities are generally considered inadequate.¹

Odegard,² in an effort to clarify the status of the concert band as a medium of musical expression and to direct attention to the study of a greater variety of band music, concluded that a good band library should contain representative selections by each of the composers whose works are significant or important for the instrumentation and the talent of a particular band. Odegard suggested that directors should purchase and use only the best of the old and give adequate emphasis to the serious music of our time. According to Odegard, the "better" composers will not continue to write for band unless directors program their works. The objectives of Odegard's study were threefold: (1) to analyze the band as a medium of musical expression; (2) to determine what music is significant or important for practical reasons; and (3) to present ideas which should be helpful in building the band library.

Regarding contemporary band literature, Glenn³ contends that

¹Hackler, "The Status of Instrumental Music at the Laboratory Schools in the United States," pp. 32, 64, 94-95.

²Edfield Arthur Odegard, "The Current Status of the Symphony Band: The Medium and Its Music" (unpublished doctoral dissertation, University of Iowa, 1955), Dissertation Abstracts, XV (November, 1955), 2235.

³Glenn and others, Secondary School Music: Philosophy, Theory, and Practice, p. 201.

"There is an increasing amount of good literature being written for the concert band. . . . No longer must one depend on transcriptions of orchestral works to build a concert program."

Also concerned with repertory, Goldman issues both a challenge and a warning when he says:

Today, more than at any other time in its history, the central problem of the band is its repertoire. . . . The band today is at a cross-road with respect to repertoire; there is a wide-spread realization that the band, in a musical sense, must develop along new lines suited to its new function as an arm of education. It can no longer function as a poor man's orchestra, or purely as a medium for very light entertainment. . . . The future importance of bands as concert or educational organizations depends on the cultivation of a special repertoire, embracing the few traditional forms that belong to the band, such as the march, and the new original literature.¹

Harper² investigated the early development of instrumental music in selected public high schools of the North Central Region of the United States. Three factors were the relevant criteria for schools included in the Harper study: (1) early development; (2) continuous development; and (3) "good" quality of development. Seven states were selected: Illinois, Indiana, Iowa, Michigan, Minnesota, Ohio, and Wisconsin.

Harper's dissertation included chapters pertaining to the development of instrumental music in the individual high schools, the cultural background, the role of the instrument manufacturers, and the general growth of school instrumental music in the selected states. Concomitants

¹Richard Franko Goldman, The Wind Band (Boston: Allyn and Bacon, Inc., 1962), p. 193.

²Cyrus Paul Harper, "The Early Development of Instrumental Music in Selected Public High Schools of Seven North Central States" (unpublished doctoral dissertation, Northwestern University, 1953), Dissertation Abstracts, XIV (February, 1954), 370.

of the development of the school instrumental movement were the contest-festival history, the National Band Clinic, the National High School Orchestra, and the summer music camp movement.

Concerning string programs, and of interest to the present study, Harper found that the development of orchestra was less than that of bands in each of the seven North Central states selected for the study. Harper reported that in 1948-1949, the national ratio of band-to-orchestra students was about four-to-one. In each of the seven states, with the exception of Ohio, the band-to-orchestra ratio was more out of balance than the national ratio.¹

Three other studies conducted in the fifties reported the relationship of band and orchestra offerings and memberships. Price² surveyed secondary school curricular offerings in music of member schools of the North Central Association. The data concerning instrumental music compiled by Price disclosed that:

1. Band was offered in 96.8 percent of the schools and in all of the schools with 200 or more enrollment.
2. Orchestras were reported in 32.6 percent of the schools, and 83.4 percent of all of the schools having over 1,000 enrollment had an orchestra.
3. Instrumental ensembles were offered in 47.9 percent of the schools.

¹Harper, "The Early Development of Instrumental Music in Selected Public High Schools of Seven North Central States," Dissertation Abstracts, XIV (February, 1954), 370.

²David E. Price, "An Analysis of Some of the Music Experiences Provided for Students in the Tenth, Eleventh, and Twelfth Grades in the Public Schools Approved by the North Central Association" (unpublished doctoral dissertation, University of Colorado, 1950); cited by Joseph Lawrence Casey, "The Status of Music Programs in Minnesota Secondary Schools," p. 21.

Mazur¹ compared the music programs of the eastern section of the United States with those in the remainder of the country in secondary schools in cities of ten to fifteen thousand population. Mazur found that about 40 percent of the schools offered band, and 34 percent offered orchestra.

Concerned with the status and extent of music education activities in communities with populations exceeding one hundred and fifty thousand, Ernst² surveyed music teachers in fifty-seven cities and found that 10 percent of the enrolled high school students participated in instrumental music, with 75 percent of those students enrolled in band programs.

In a survey study, Freeman³ gathered data from a stratified sample of some three hundred schools, thirty of which were selected for in-depth study through follow-up visitations. Among Freeman's findings were:

1. A pattern of frequency of the various activities reveals that vocal music is the most prevalent and important activity. In descending order of frequency, the others are: instrumental music, listening, rhythmic activity, and creative activity.

¹Matthew G. Mazur, "A Study of Secondary Music Programs in the Public Schools of Communities between 10,000 and 15,000 Population in the United States" (unpublished master's thesis, Boston University, 1953), cited by Joseph Lawrence Casey, "The Status of Music Programs in Minnesota Secondary Schools," p. 22.

²Karl D. Ernst, "A Study of Certain Practices in Music Education in Schools of Cities over 150,000 Population" (unpublished doctoral dissertation, University of Oregon, 1955), cited by Joseph Lawrence Casey, "The Status of Music Programs in Minnesota Secondary Schools," pp. 22-23.

³Warren S. Freeman, "A Survey and Evaluation of the Current Status of Music Education Activities in the Public Schools of the United States" (unpublished doctoral dissertation, Boston University, 1955), Dissertation Abstracts, XVI (February, 1966), 349.

2. The band is the most popular instrumental activity at the secondary level, with the orchestra definitely playing a less important role.
3. A comparison of thirty communities which spend most for their education with thirty which spend least has revealed that there is a richer music program in the communities which spend most for their education. This same situation prevails in a comparison of the extent of community music activities and the richness of the school program.¹

During the sixties, status studies were conducted in four Mid-western States concerning musical activities and curricular offerings.

In a study in Iowa, Lawson found the following:

1. Music in Iowa high schools can be described as curricular rather than extra-curricular.
2. Most of the music instruction is selective.
3. There is little evidence that Iowa high schools are adequately providing for the interests of students in the area of general music.
4. Very little instruction in the area of strings is being offered.
5. Fifty-seven percent of all Iowa high school students are not participating in any kind of music.
6. A need exists for more adequate financial support of the music program.²

In a study of the status of music instruction in the public schools of Missouri, Hills³ found:

1. Concert or marching band is the most common music activity.
2. There is a specific provision in most school budgets for the music program.

¹Freeman, "A Survey and Evaluation of the Current Status of Music Education Activities in the Public Schools of the United States," Dissertation Abstracts, XVI (February, 1966), 349.

²Lawson, "The Status of Music in Iowa High Schools," pp. 85-86.

³Hills, "The Status of Music Instruction in the Public Schools of Missouri," pp. 152-153.

3. Most schools had the basic equipment needed for instrumental and vocal music, but the equipment was in poor condition.¹

In a similar study in Nebraska, Ganz found:

1. Concert or marching band was the most commonly reported musical organization, followed by mixed chorus, girls' glee club, boys' glee club, and orchestra.
2. Concert band and instrumental solos were the most common instrumental participants in the district music contests of Nebraska.
3. There were 140 instrumental ensembles competing in district contests and only seven orchestras.
4. The average band spent approximately \$2,000 per year, excluding purchase of uniforms.
5. The amount spent for orchestra as compared with the band was very small.
6. Ninety-seven bands reported sources of funds outside of regular school funds, while only five orchestras were reported as having such income. By far the largest amounts of money were raised for the instrumental programs by the parent organizations.
7. Nearly twice as many vocal students were going on to major in music at some college or university as instrumental students.²

Casey,³ in a study of Minnesota secondary schools, found the following:

1. Of the concerts given by instrumental groups, concerts presented solely by the concert band were the most numerous, and averaged from two to four each year. Concerts with other musical groups were infrequent except for those in combination with chorus.

¹Hills, "The Status of Music Instruction in the Public Schools of Missouri," pp. 152-153.

²Ganz, "The Status of Music Instruction in the High Schools of Nebraska," pp. 143-148.

³Casey, "The Status of Music Programs in Minnesota Secondary Schools," p. 196.

2. Marching bands appeared from four to six times annually in parades, at three to five home football games, and, in some cases, at one or two football games away from home.
3. Band and orchestra commonly met in a special instrumental room; the other room mentioned frequently was the gymnasium.
4. Instrumental music departments often had other sources of income besides school budgets. These sources included program receipts, instrumental rentals, student fees, and sales of candy and magazines. However, the largest amount was obtained from parent organizations.
5. Most instrumental music teachers felt that the equipment and facilities were adequate with the exception of four items. A new or better music room, instruments, practice rooms, and risers were mentioned in that order as the primary needs of equipment.¹

In a more recent study, Lyons found the following:

1. About nine out of ten schools provided opportunities for participation in high school bands.
2. Only one school in the sample group had an orchestra.²

The study of instrumental music in the schools of the nation is no longer limited to the academic year. As Reynolds says, "The vacation period is being filled each summer with students interested in continuing the study of instrumental music, and the summer band-orchestra program is ideally suited for this purpose."³ The summer program was organized by a few ambitious band directors with the goal of promoting their programs,

¹Casey, "The Status of Music Programs in Minnesota Secondary Schools," p. 196.

²Lyons, "Music Education in Public Four-Year High Schools in South Dakota, 1971-1972," Dissertation Abstracts, XXXIII (December, 1972), 2970-A.

³Clyde W. Reynolds, "Summer Band Programs," Music Education in Action, Archie N. Jones, ed. (Boston: Allyn and Bacon, Inc., 1960), p. 300.

especially where competition was highly emphasized.¹ The idea has spread and been adopted, not only as a valued educational experience, but also as an excellent form of summer recreation. In places where the program functions efficiently, attendance is usually very good, and interested students utilize many otherwise-idle hours for personal musical growth.²

Surveys in five Midwestern States have indicated the following trends in summer music programs:

In Missouri,³ approximately 160 teachers carry on programs which are primarily concerned with the band and its related areas of study. Most of the programs last eight weeks, with some reported as brief as two weeks, and others as long as thirteen weeks. The average number of high school students participating is greatest in the middle sized schools. A considerable number of schools permit non-high school students to participate in their summer programs.

In Nebraska,⁴ about one-third of the high schools have a summer instrumental program averaging 7.4 weeks in length. There were 124 bands reported. . . . The majority of the summer programs allows non-high school students to participate. . . . The bands rehearse an average of 3.4 hours per week. . . . Band programs are carried on in all school-size categories. . . . The majority of summer instrumental programs are managed by full-time teachers regularly employed during the school year, and the majority of the summer instrumental programs are paid for from school board funds.

In Iowa,⁵ two hundred and forty-one instrumental teachers indicated they directed a summer band program. The average length of the summer program was slightly under eight weeks. . . . Two hundred and six teachers indicated that community personnel and

¹Glenn and others, Secondary School Music: Philosophy, Theory, and Practice, p. 233.

²Glenn and others, p. 233.

³Hills, "The Status of Music Instruction in the Public Schools of Missouri," pp. 127-129.

⁴Ganz, "The Status of Music Instruction in the High Schools of Nebraska," pp. 115-119.

⁵Lawson, "The Status of Music in Iowa High Schools," pp. 69-70.

non-high school students were permitted to participate in the summer program.

In Minnesota,¹ summer music programs were reported by 50 percent of the schools. The state closest to Minnesota in this respect was Iowa, with 44 percent of the schools having a summer program. In Missouri and Nebraska, 36 percent and 33 percent of the schools, respectively, had summer programs in music. Two hundred and eighty-six respondents reported teaching bands, and twenty-six teachers reported teaching orchestras in summer programs. . . . Instruction was given from seven to eight weeks each summer. Most schools allowed elementary and junior high school students to be enrolled; thus, the number of students is higher than the average size high school band in most school size categories. Though community members and alumni were not given instruction, they usually were allowed to take part in the summer concerts. There were 5.5 to 8.2 concerts each summer among the various school size groups.

Concerning summer instrumental activities, Lyons reported that approximately two-fifths of the schools in the South Dakota study had summer band programs.²

According to Glenn,³ a summer music program should be considered as something more than a preparation period for the next school year if it is to be justified in the secondary school. This view contends that the summer music program should become an enrichment program, offered to both students regularly enrolled, as well as to those who do not have the opportunity to elect music during the regular school year.

Although public appearances are not the goal of instruction but rather another form of educative activity, it still remains that the

¹Casey, "The Status of Music Programs in Minnesota Secondary Schools," pp. 157-162.

²Lyons, "Music Education in Public Four-Year High Schools in South Dakota, 1971-1972," Dissertation Abstracts, XXXIII (December, 1972), 2970-A.

³Glenn and others, Secondary School Music: Philosophy, Theory, and Practice, p. 234.

primary motivation for many students and directors comes from preparing music for concert presentation. In 1951, the Music Educators National Conference stated that public performance should:

1. Present a vital goal toward which students may strive.
2. Lead to outstanding programming and achievement.
3. Promote continued interest in and enthusiasm for music in the community.
4. Bring to parents and others in the community an understanding of the significance of music in education.
5. Improve the standards of musical taste in the school and in the community.
6. Be a means of stimulating creative, artistic, and social growth of pupils.¹

Much has been said of the educational value, or lack of it, of the marching band. While admitting the marching band does have commendable features, such as good public relations for the community, school, and music department, Hoffer² presents a reminder that the ". . . real purpose of music in the schools. . . is to teach music." Hindsley³ states that today's band directors are in "three. . . camps" regarding marching, and continues by constructing a solid defense of a middle-of-the-road position on the marching and concert aspects of the band. Hindsley observes that we do what we like to do, and the organizations we

¹Hazel Nohavec Morgan, ed. Music in American Education (Washington, D. C.: Music Educators National Conference, 1955), p. 355.

²Charles R. Hoffer, Teaching Music in the Secondary Schools (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963), p. 106.

³Mark H. Hindsley, "The Concert Band Conductor and The Marching Band," Perspectives in Music Education, ed. Thurber H. Madison (Washington, D. C.: Music Educators National Conference, 1966), p. 417.

produce reveal us as purists, entertainers, or eclectics.¹ Concerning external factors, Marcouiller says:

In brief, the controversy might be summarized as time spent versus value received. As is the case with most controversies, the individual solution is often colored by local conditions. Where conditions have been conducive to large stadia and football crowds, the marching band has usually thrived.²

Presenting a somewhat more reasoned view, House concludes that:

. . . marching in itself is not harmful. It is a mildly useful activity and a natural associate of an art form (the military march), just as dancing is identified with the waltz, the polka, and all the other dance forms. . . . Objectively, therefore, this is a legitimate, but not very critical, part of the school band's role.³

The general practice in schools that offer regularly scheduled music classes is to require periodic reporting of grades. The validity of music grades has been questioned for years, and many music teachers find the grading task distasteful. While there are admitted weaknesses in the entire school grading system, neither educators or the public seem ready to abolish grades altogether.⁴ Viewed in totality, evaluation is the process of determining the extent to which a student or an entire instrumental music program is accomplishing established goals, with the understanding that revisions will be instituted in order to better achieve projected outcomes.⁵

¹Hindsley, "The Concert Band Conductor and The Marching Band," p. 417.

²Don R. Marcouiller, Marching For Marching Bands (Dubuque, Iowa: Wm. C. Brown Co., 1958), p. 2.

³House, Instrumental Music For Today's Schools, p. 154.

⁴Robert W. Winslow, "Grades and Grading," Music Education in Action, ed. Archie N. Jones (Boston: Allyn and Bacon, Inc., 1960), p. 351.

⁵House, Instrumental Music For Today's Schools, p. 242.

Regarding grading procedure in the instrumental music program, Hoffer¹ feels that the instrumental music teacher faces a two-fold dilemma: (1) to base grades on arbitrary program standards, or individual pupil growth and accomplishment; and (2) to assign grades on the basis of cooperativeness, punctuality, attendance, and the like, rather than purely musical accomplishment.

Lehman² lists the following purposes of evaluation in education: (1) appraisal of student progress; (2) identification and guidance of talented students; (3) appraisal of the effectiveness of the teacher; (4) appraisal of the educational process; (5) motivation of student learning; (6) establishment and maintenance of standards; and (7) evaluation of the results of research. The instrumental teacher is placed in a difficult situation, in that the performing groups are elective, and any loss of trained and selected personnel has a damaging effect on the group.

Concerning the evolution of evaluation in music, Normann³ says:

From 1900 on, there was a growing agitation on the part of music educators to establish a recognized basis for credit in music on the secondary level. This culminated in 1929 in a set of standards recommended by the National Research Council of Music Supervisors National Conference for grades nine through twelve. These standards adopted by the Conference were obtained only after considerable discussion and debate. The Conference recognized that, if credit for music study is to be valid, standards must be maintained which are comparable to those of other high school classes, that the instructor must be a well-trained musician, and that an

¹Hoffer, Teaching Music in the Secondary Schools, p. 45.

²Paul R. Lehman, Tests and Measurements in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968), pp. 2-3.

³Theodore F. Normann, Instrumental Music in the Public Schools (Philadelphia: Oliver Ditson Co., 1939), p. 85.

instrumentation be maintained which would permit an adequate representation of the effects stipulated by the composer. The Conference further stated: (1) With such an instrumentation, music of a symphonic character is possible. True intonation, accuracy, and skill in reading, and expressive performance are the ends to be obtained. (2) It should be a fundamental conception that the band is organized essentially as a musical organization rather than for utility purposes.¹

The Carnegie Unit, so named because it was first defined by the Carnegie Foundation for the Advancement of Teaching, is the credit given for the successful completion of a year's study of one subject in a secondary school.² Usually, one credit is offered for each course which meets for five periods weekly for at least fifty minutes each period, for 36 weeks in a year. It is expected that regularly scheduled outside assignments be made. In the case of laboratory work in which no outside assignments are made, one-half a Carnegie Unit is awarded for the school year. Such rehearsal-oriented groups as bands and orchestras usually come under the latter category. Some schools have organized these performing group courses to include specific study of music theory and history and then offer full academic credit for the work of the group.³

In the past two decades, studies by Baggett,⁴ Peck,⁵ and

¹Normann, Instrumental Music in the Public Schools, p. 85.

²Webster's Seventh New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Merriam Co., 1963), p. 127.

³Morgan, Music in American Education, p. 303.

⁴George Edward Baggett, "A History of Music Education and a Survey of Musical Offerings in the Secondary Schools of Arkansas, 1952-1953" (unpublished master's thesis, University of Kansas City, 1957).

⁵Betty Williams Peck, "The Historical Development and Current Status of Band Activities in Arkansas High Schools" (unpublished master's thesis, Northwestern University, 1959).

Highland¹ were concerned with music instruction in Arkansas secondary schools. In addition to these studies, Broach² made an appraisal study of curricular offerings in the secondary schools of Arkansas. While the Broach study was not concerned primarily with music offerings, it did present some pertinent findings about music activities. Broach reported that of the schools in Arkansas which offered ten through sixteen units of instruction, none offered band. Of the schools listing seventeen through twenty-one available credits, three offered band. Of the schools listing twenty-two through twenty-six credits available, thirty offered band. Of the schools listing twenty-seven to thirty-one credits available, thirty offered band. Of the schools offering thirty-two to thirty-six credits, twenty-five offered band. Of the schools offering thirty-seven or more credits, sixteen offered band.

In 1957, Baggett³ sent an inquiry form to the 180 Arkansas high schools which included music in the curriculum. The survey revealed that of the eighty-six (47.8 percent) schools which responded, there were 237 vocal and instrumental music organizations. Forty-four schools had bands, and three schools had orchestras. The total membership in the 44 bands was 1,868, or an average of 42.5 members per unit. The total membership in the three orchestras was 32, an average of 10.7 per unit.

¹Robert Owen Highland, "An Appraisal of Music Offerings and Practices in Arkansas Public Secondary Schools as They Relate to Recommended Principles of Music Education" (unpublished doctoral dissertation, University of Arkansas, 1963).

²Billy W. Broach, "An Appraisal of the Curricular Offerings in the Secondary Schools of Arkansas" (unpublished doctoral dissertation, University of Arkansas, 1953).

³Baggett, "A History of Music Education and A Survey of Musical Offerings in the Secondary Schools of Arkansas, 1952-1953."

Peck¹ conducted a study of band activities in Arkansas in 1959 by sending questionnaires to the 114 white secondary schools and the 44 secondary schools serving black children. Respectively, Peck received 84 (70.7 percent) returns and 13 (31.0 percent) returns, for a total of 97 (62.1 percent) returns. Accordingly, Peck reported that:

1. The typical Arkansas high school band was organized between 1936 and 1940.
2. The oldest band in Arkansas was organized about 1900 at Siloam Springs. There were only 5 school bands in the state before 1926.
3. During the 1957-1958 school year, the typical high school band had a concert membership of 56.2 and a marching band membership of 58.2, made twenty public appearances, gave two complete band concerts, made eight appearances at football games, participated in four parades, attended both their region and state music festivals, and had 16.6 students participating in music clinics.
4. The typical school system had both a junior high school and an elementary school band program, did not employ an assistant band director, but did have a summer band program of six weeks.
5. The typical high school band in 1958 had equipment valued at \$9,670. This average band charged a tuition fee of approximately \$10.00 per year.
6. During the 1958-1959 school term, the average high school band in Arkansas, regardless of school enrollment, had the instrumentation found in Table 1.²

Highland³ used a checklist inventory which was sent to a stratified sample of schools in Arkansas. The strata criterion was the

¹Peck, "The Historical Development and Current Status of Band Activities in Arkansas High Schools."

²Peck, pp. 81-83.

³Highland, "An Appraisal of Music Offerings and Practices in Arkansas Public Secondary Schools as They Relate to Recommended Principles of Music Education."

accreditation rating of the school. The first question posed by Highland was: "What subjects and activities in music are being offered in the secondary schools of Arkansas?" From the total of 509 junior and senior high schools in Arkansas, Highland selected 67, or 13.1 percent. Only 13 of the 19 North Central Association accredited schools had concert and marching bands, and only two of the 28 Class A schools had marching bands. No Class B or Class C school had either concert or marching bands. Also, none of the 67 schools sampled had an orchestra.

The second question Highland sought to answer was: "What are the trends in musical offerings in the secondary schools of Arkansas?" Highland compared the music offerings for the school year 1951-1952 with the music offerings for the school year 1961-1962. The total offerings during the decade rose from 167 to 204, a net gain of 37 units. However, band increased from 36 in 1951-1952 to 77 ten years later, a net gain of 41 units. A net loss was shown in offerings in piano (19), voice (2), and appreciation (2). Orchestra was found to exist only once during

Table 1. Instrumentation in the Average Arkansas High School Band, 1958-1959, According to Peck

Instrument	Number	Instrument	Number
Flute	3.9	Bass Saxophone	0.1
Oboe	0.9	Cornet	7.4
Bassoon	0.6	Trumpet	2.6
Bb Clarinet	12.8	French Horn	3.0
Alto Clarinet	0.6	Baritone	2.4
Bass Clarinet	1.4	Trombone	4.8
Contrabass Clarinet	0.1	Bass	2.6
Alto Saxophone	3.6	String Bass	0.4
Tenor Saxophone	1.7	Percussion	6.1
Baritone Saxophone	1.0	Accordion	0.1

each of the two surveys.

Areas for General Improvement

Continued evaluation of practices, plus receptivity to new and better methods and techniques, are necessary ingredients for improvement in instrumental instruction in the secondary schools. In this context, Goldman comments thus:

The high school band is basically an agency of music education, and its aims are, or should be, governed by the general educational aims of its school and environment. It exists for the instruction of students in disciplines that, in generalized form, are accepted as beneficial and as properly belonging in a balanced curriculum. The nature and quality of this instruction naturally vary a great deal, and improvement is constantly sought.¹

It is Glenn's view that "There is much excellent teaching of music in our schools. The area most in need of improvement is the ability of teachers to advance musical taste and values in addition to musical skills and information."²

Smith³ conducted a study which was concerned with the administrative procedures of the North Central States' departments of education in relation to their public school music program. Smith endeavored to determine the administrative practices of the state departments of education in reference to three basic areas of study: (1) efforts of the state departments of education to influence and promote music

¹Goldman, The Wind Band, pp. 122-123.

²Glenn and others, Secondary School Music: Philosophy, Theory, and Practice, p. 9.

³William O. Smith, "An Analysis of the Music Education Programs Administered by the North Central States' Departments of Education" (unpublished doctoral dissertation, University of Iowa, 1957), Dissertation Abstracts, XVII (December, 1957), 3043.

activities in the elementary and secondary music programs; (2) provisions made by the state for the education and in-service training of teachers in music; and (3) the nature of the structural organization and the duties and services of state department personnel on the supervision of music instruction.

As a result of the investigation, Smith made the following recommendations:

1. The departments of education should assume more responsibility for the organization, administration, and supervision of the music education program on the state level.
2. Each state should employ a full-time music supervisor.
3. The state department should assist in the development of state, county, and local guides for music.
4. The state departments should participate in simplification and improvement of certification requirements for teachers of music.
5. The state departments should assist in the promotion of music activities and the upgrading of music education within their states.

Flanders listed two areas, those of values and of performance, which needed to be constantly encouraged and improved, as follows:

1. The values which the instrumental program held for the individual, the school, and the community were also influential in the success of the program and accounted for the existence of the band and orchestra as public school activities. Included among these values was the need for instrumental participation as a part of the total music and educational program, the inherent social values, and the universality of opportunity that the program could offer.
2. Performance at the highest possible level of excellence was essential and provided a means of motivation, evaluation, and public relations. Media of performance were the concert band, orchestra, soloists, and small ensembles, with class and private instructional programs conducted from the elementary through the

high schools.¹

Flanders also listed the following conclusions as a result of his study:

1. The success of the school band movement was fundamental in the development of general music education, and aided in the maintenance or establishment of school orchestras.
2. Instrumental music in the school represented the basic live musical culture of the smaller communities.
3. The school instrumental program provided a measure of aesthetic gratification in proportion to the excellence of the program.
4. The size of the community determined the type of values which were realized from the program.
5. The instrumental music director must seek the support of the community to provide a program which can be musically valuable to the children.²

In the study of laboratory schools, Hackler listed two principal obstacles faced in providing an instrumental program: scheduling and providing desirable physical facilities.³

Ganz enumerated several problem areas which needed improvement:

The majority of instrumental teachers reporting felt that their major teaching problem is either scheduling or too heavy a teaching schedule. Other problems in order of frequency were inadequate facilities, actual instrumental teaching problems, apathy in students, lack of interest in good music, lack of private instruction, and poor instrumentation The majority of the reporting teachers felt that their major needs were instruments and better music rooms.⁴

¹Flanders, "The Contributions of Selected Music Educators to Instrumental Music Programs in the Public Schools of Colorado," p. 144.

²Flanders, pp. 148-152.

³Hackler, "The Status of Instrumental Music at the Laboratory Schools in the United States," pp. 92, 95.

⁴Ganz, "The Status of Music Instruction in the High Schools of Nebraska," p. 117.

Baggett¹ found the three major musical needs of the high schools in Arkansas were additional funds for teacher salaries and equipment, an outline of sequential musical activities from grade one through grade twelve, and the need to provide a program designed for all students, not just a select few who because of ability or economic advantage might be attracted to the performance portion of the curriculum.

Summary

The preceding sections of the current chapter presented a summary of the data and recommendations of 14 studies of secondary music education made during the past few decades on a national and regional level, and four studies of a similar nature made in Arkansas. The findings of the investigations concerned with the status of instrumental music on a regional and national basis will be utilized for comparative purposes in the analysis of the data presented in Chapter V. The information from the previous studies made in the State of Arkansas will serve to provide perspective for the analysis of the data compiled during the present survey and, thus, facilitate the formulation of constructs for future development.

¹Baggett, "A History of Music Education and A Survey of Musical Offerings in the Secondary Schools of Arkansas, 1952-1953," p. 57.

CHAPTER III
THE QUESTIONNAIRE

The present study is descriptive in nature as it represents an effort to obtain and report certain data relating to the current status of instrumental music in the public and private secondary schools in Arkansas. This chapter describes the inquiry form utilized and the procedures employed in the procurement of these data.

Development of the Questionnaire

The design of the study necessitated the use of an inquiry form for the purpose of securing primary data. The questionnaire developed for this purpose was modeled after those used in similar surveys of the status of music programs in the states of Iowa,¹ Missouri,² Nebraska,³ and Minnesota.⁴ It should be noted that the studies here cited were reviewed in the previous chapter. The rationale employed in the decision to construct the questionnaire on this basis was influenced by the

¹Gerald Lee Lawson, "The Status of Music in Iowa High Schools" (unpublished doctoral dissertation, University of Iowa, 1960).

²Richard Lewis Hills, "The Status of Music Instruction in the Public Schools of Missouri" (unpublished doctoral dissertation, University of Iowa, 1962).

³Dale Boyles Ganz, "The Status of Music Instruction in the High Schools of Nebraska" (unpublished doctoral dissertation, University of Iowa, 1963).

⁴Joseph Lawrence Casey, "The Status of Music Programs in Minnesota Secondary Schools" (unpublished doctoral dissertation, University of Iowa, 1965).

following factors:

1. The questionnaire had already been successfully used in those states to gather similar information.

2. A comparison of similarities and differences among the music programs in these Midwestern States would be expedited as the format of the previously employed inquiry form was basically retained.

Lawson's questionnaire was comprised of four sections: Section I, Administration; Section II, General Information; Section III, The Choral Program; and Section IV, The Instrumental Program. Section I was developed for completion by the high school principal or superintendent, and was printed separately from the other three sections. Sections II, III, and IV were to be completed by the music teachers. Lawson requested that the music teachers complete only those questions in Section III or Section IV which were pertinent to their teaching assignments. In establishing reliability for the questionnaire, Lawson stated:

Upon its initial completion, the questionnaire was submitted to a doctoral seminar in music education at the State University of Iowa for critical examination and discussion. . . . While some revision was necessary following this discussion, the seminar was generally complimentary in regard to the design and content of the form.¹

Lawson then presented the questionnaire to three professors at the State University of Iowa, with minor revisions being requested.

Two years later, in 1962, Hills used basically the same questionnaire, retaining the four main sections. Hills stated:

There were several advantages in using the Lawson questionnaire as a model. . . . Basically, the questionnaire was well conceived, well organized, and clearly stated. Furthermore, it had been tried in Iowa, and experiences relating to its

¹Lawson, "The Status of Music In Iowa High Schools," p. 19.

use were available. . . . Only minor changes and revisions which clarified questions and added to the ease in answering the form were made.¹

In 1963, Ganz employed the Lawson questionnaire, adding a series of questions specifically related to teacher-preparation practices in the colleges and universities of Nebraska. Casey made no significant changes in the questionnaire for the Minnesota status study in 1965.

For the current study, Section I, Administration, and Section III, The Choral Program, of Lawson's questionnaire were deleted. Section II, General Information, was altered by the deletion of areas concerned with annual incomes of the directors and an evaluation of undergraduate preparation in the professional education course sequence. Additions to the Lawson questionnaire, Section IV, The Instrumental Program, were threefold: (1) the style of marching; (2) grading and evaluation of students; and (3) expansion in the area of library and literature used, including the addition of requests for information relative to the works of twenty-four composers.

The majority of the questions posed in the current study were closed, in that they required objective, short-answer responses. Open-ended questions, calling for free or unrestricted, subjective responses, were used in the final portion of the inquiry form when the respondents were requested to give personal evaluations of needs, problems, and ideas for improvement in the teaching of instrumental music in Arkansas.

The questionnaire was examined during its development by several music instructors at both the college and secondary school level, as well

¹Hills, "The Status of Music Instruction in the Public Schools of Missouri," p. 18.

as by Dr. Robert Glidden, then the Director of Graduate Studies in Music at the University of Oklahoma, who served for a time as the Chairman of the writer's advisory committee. Arkansas colleagues of the writer who assisted in its formation were Dr. Erle T. Moore (Ed. D., Columbia University), Dr. Kenneth Davis, Jr. (D. M., Indiana University), and Dr. William W. Hollaway (Ph. D., North Texas State University), all of whom teach in the Music Department of Harding College, Searcy. Others who offered suggestions which were assimilated into the final form of the inquiry form included Leon Adams, Jr., State Supervisor of Music, and Floyd Bradberry, Jr., director of the Searcy High School Band.

Organization of the Questionnaire

In its final form, the questionnaire was comprised of three main sections: Section I, The Teacher; Section II, The Instrumental Program; and Section III, Areas for General Improvement.

Section I was designed to secure personal information about each band and orchestra director, with the following subdivisions:

- A. Educational Background
- B. Past Teaching Experience
- C. Current Teaching Assignment
- D. Supervisory Responsibilities
- E. Professional Organizations
- F. Community Relationships

Section II sought to obtain information relating to instrumental music program activities according to the following subdivisions:

- A. Nature and Extent of Curricular Offerings
- B. Scheduling and Student Participation
- C. Music Rooms and Equipment

- D. Grading and Evaluation
- E. Utilization of Music Personnel
- F. Finance and Budget
- G. Summer Program
- H. Library and Literature Used

Section III was designed to secure information relating to those concerns which would have potential for improving the instrumental program in the respondents' respective schools as well as the state at large. Inquiries posed in Section III are listed as follows:

- A. List specific ways your administration could help you to do a more efficient job of teaching.
- B. What are your greatest needs in equipment?
- C. What are your greatest needs regarding facilities?
- D. What was your greatest teaching-directing problem during the past school year?
- E. List any suggestions you may have which would upgrade the teaching of instrumental music in Arkansas.

The inquiry form was included as an enclosure in a cover letter explaining the nature and intent of the study. The letter stressed the confidential nature in which the responses would be held so as to encourage each respondent to be as objective and straight-forward as possible. The letter also provided assurances of anonymity in an effort to eliminate the possibility of repercussions resulting from critical or negative responses recorded in Section III of the inquiry form. The cover letter employed in the investigation is reproduced in Appendix A. A facsimile of the inquiry form is provided in Appendix B.

Outline of Procedure

The data for the present study were obtained from inquiry forms which were sent to every instrumental music director in the public and private secondary schools in Arkansas. There were three sources used to secure the names of these directors. The Arkansas School Band and Orchestra Association membership list is available to all members, and was the primary source. The Arkansas Activities Association annually publishes the names of all directors of secondary school activities in the state.¹ The third source was a publication from the State Department of Education.²

The inquiry form initially was mailed on December 20, 1970, to the 149 instrumental music directors in the state. A follow-up letter was sent February 22, 1971, to the directors who had not responded to the writer's request. Another form letter was sent June 9, 1971, which was followed by personal letters in January and February, 1972. During May, 1972, the writer made more than a score of telephone calls, seeking the cooperation of directors who had not responded. Also, six visits were made to directors in central Arkansas for the same purpose.

Of the 391 secondary schools in Arkansas, there were 149 which had instrumental music offerings. Returning the inquiry form were 104 directors, for a response of 69.8 percent. Table 2 shows the schools in each classification, the number with band-orchestra, the number of directors responding, and the percentage of returns.

¹John M. Burnett, "Directory of the Arkansas Activities Association," 1500 West Fourth Street, Little Rock, Arkansas 72201, 1971.

²Leon Adams, Jr., "Personnel Directory for Arkansas Music Education, 1969-1970," State Department of Education, Little Rock, Arkansas, 1969.

There are currently two systems used for classifying schools in Arkansas. One system is academically oriented in that classification is determined by the State Department of Education on the basis of credits offered, the number of fulltime teachers, the library facilities, and the like. A second and perhaps more familiar system for classification of schools is related to student enrollment data. The classifications employed in Table 2 and through the study refer to the latter system. Accordingly, Class AAAA schools have 1,500 or more students in grades ten through twelve; Class AAA schools have 700 to 1,499 students in those grades; Class AA schools have fewer than 700, but more than 399 enrolled in those grades; Class A schools have between 200 and 399 students in those grades; and Class B schools have fewer than 200 students in grades ten through twelve.

Table 2. Classification of Schools and Responses

Classification	Schools	Schools With Band-Orchestra	Responses	Percentage
AAAA	8	8	9*	112.5%
AAA	15	15	11	73.3%
AA	59	54	37	68.5%
A	91	54	32	59.0%
B	218	18	15	83.0%
Totals	391	149	104	69.8%

*Only six of the eight Class AAAA schools responded. Two of the schools had two directors each, who responded; the other Class AAAA response was from a former band director who is now the supervisor of instrumental music.

Subsequently, an article concerning the study was published in the March-April, 1971, edition of The Director, official journal of the Arkansas School Band and Orchestra Association, the Arkansas Choral Directors Association, and the Arkansas Elementary Music Educators Association. The writer requested all secondary level instrumental music instructors to participate in the study. A copy of the article is provided in Appendix C.

CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

This chapter presents data yielded through the procedure described in Chapter III. The data are organized on an item basis representing the three main subdivisions of the inquiry form. The information for each question and the number of respondents are given for each item. One hundred and four responses were obtained from the instrumental music directors in the 149 secondary schools in Arkansas which offer instrumental music in the curriculum, a percentage return of 69.8.

The Instrumental Teacher

The data here presented, items 1-14, are concerned with the following characteristics and activities of the 104 respondents: demographic information, employment, undergraduate and graduate preparation, teaching experience, current teaching assignment, professional memberships, and community relationships.

Item 1--Sex of Respondents

Item one was concerned with the sex of the respondents. Ninety-nine men and five women directors participated in the study.

Item 2--Age Groupings of Respondents

Item two was concerned with the age groupings of the 104 directors. The ages of the directors ranged from twenty-two to sixty-four years. The arithmetic mean was 32.6 years, the median age was 30, and the mode was 27 years of age, with nine directors indicating this

age. Table 3 presents the age groupings.

Item 3--Type of Employment

Item three was concerned with the type of employment. Ninety-six of the 104 directors indicated they were employed as full-time teachers. Six of the directors indicated they were employed part-time, and two did not respond. It was learned that one director had recently retired from active teaching but was employed as a Supervisor of Instrumental Music in the large city where he served for 20 years as the director of the high school band.

Item 4--Undergraduate Preparation

Item four was concerned with the undergraduate preparation of the respondents. Each of the 104 directors had earned the baccalaureate degree. Of the total number, 83 degrees were from Arkansas institutions of higher learning. Table 4 lists the Arkansas colleges and universities from which these respondents received their undergraduate degrees, and the type of degrees awarded. It should be noted that all of the fourteen senior colleges and universities in Arkansas granting instrumental music degrees are represented in this list.

Table 3. Age Groupings of Respondents

Age Groupings	Number of Respondents
22-26 years	34
27-33 years	36
34-40 years	17
41-47 years	8
48-54 years	3
55 and over	6

Table 4. Baccalaureate Degrees from Arkansas Colleges and Universities

School	B.A.	B.M.E.	B.S.E.	B.M.	B.S.	Totals
Arkansas Tech	25	-	-	-	1	26
Arkansas State University	-	11	-	-	-	11
Henderson State College	-	11	-	-	-	11
State College of Arkansas	-	7	2	-	-	9
Ouachita Baptist University	2	1	-	3	-	6
Univ. of Ark., Fayetteville	1	-	4	-	-	5
Southern State College	-	2	-	1	1	4
Harding College	3	-	-	-	-	3
Univ. of Ark., Monticello	1	1	1	-	-	3
Univ. of Ark., Pine Bluff	-	-	-	-	1	1
Hendrix College	1	-	-	-	-	1
John Brown University	-	1	-	-	-	1
College of the Ozarks	1	-	-	-	-	1
Philander Smith College	1	-	-	-	-	1
Totals	35	34	7	4	3	83

Table 5 lists the out-of-state colleges and universities granting baccalaureate degrees to the other 21 respondents in the study.

Table 5. Baccalaureate Degrees from Out of State

School	B.M.E.	B.A.	B.M.	B.S.	Totals
Concord, West Virginia	-	1	-	-	1
David Lipscomb, Tennessee	-	1	-	-	1
Delta State, Mississippi	1	-	1	-	2
East Texas State University	1	-	-	-	1
Louisiana State University	1	-	-	-	1
Louisiana Tech	-	1	-	-	1
Iowa State College	-	-	1	-	1
Memphis State University	-	-	-	2	2
Northeast Louisiana State	1	-	-	-	1
Northeastern State, Oklahoma	-	1	-	-	1
North Texas State University	1	-	-	-	1
Sacramento State, California	-	1	-	-	1
Southeast Missouri State	-	-	-	1	1
University of Oklahoma	1	-	-	-	1
University of Tennessee	-	-	1	-	1
University of Wichita	1	-	-	-	1
Vandercook School of Music	1	-	1	-	2
Western Kentucky State University	-	-	1	-	1
Totals	8	5	5	3	21

Item 5--Graduate Preparation

Item five was concerned with the graduate preparation of the respondents. Thirty-three of the 104 directors hold master's degree, fourteen from Arkansas schools and nineteen from out-of-state schools. These data are shown in Tables 6 and 7, respectively.

Sixty-three respondents did not attend an institution of higher learning other than the one from which degrees were received. The remaining 41 respondents attended at least one additional college or university. Table 8 lists Arkansas institutions of higher learning which were attended by the respondents, without the granting of degrees. Table 9 lists out-of-state schools which were attended, without the granting of degrees. Some of the respondents indicated that they had attended only a summer session and were not pursuing a curriculum leading to the awarding of an advanced degree. Some secondary school administrators encourage teachers to continue academic pursuits in higher education with the promise of a salary increment when an advanced degree is attained.

Table 6. Master's Degrees from Arkansas Schools

School	M.E.	M.S.Ed.	M.M.Ed.	M.S.	Totals
Univ. of Ark., Fayetteville	7	1	2	-	10
Arkansas State University	-	2	-	-	2
State College of Arkansas	-	-	-	1	1
Henderson State College	-	1	-	-	1
Totals	7	4	2	1	14

Table 7. Master's Degrees from Out-of-State Schools

School	M.M.Ed.	M.A.	M.M.	M.S.	M.Ed.	Totals
East Texas State Univ.	-	-	-	1	-	1
Geo. Peabody, Tenn.	-	1	-	-	-	1
Ithaca College, N. Y.	-	-	-	1	-	1
Louisiana St. Univ.	1	-	-	-	-	1
Marshall, W. Va.	-	1	-	-	-	1
N. E. La. St. Univ.	1	-	1	-	-	2
N. Texas St. Univ.	3	-	2	-	-	5
Univ. of Colorado	1	-	-	-	-	1
Univ. of Houston	-	-	-	-	1	1
Univ. of Iowa	-	1	-	-	-	1
Univ. of Kansas City	-	1	-	-	-	1
Univ. of Texas	-	-	1	-	-	1
Vandercook Sch. Music	1	-	-	-	-	1
Western St., Colorado	-	1	-	-	-	1
Totals	7	5	4	2	1	19

Table 8. Arkansas Schools Attended--No Degrees Received

School	Respondents Attending
State College of Arkansas	8
University of Arkansas, Fayetteville	5
Arkansas State University	4
Henderson State College	2
Hendrix College	2
Arkansas College	1
Southern State College	1
Texarkana College	1
University of Arkansas, Little Rock	1
University of Arkansas, Monticello	1

Table 9. Out-of-State Schools Attended--No Degrees Received

School	Respondents Attending
Abilene Christian College, Texas	1
Coe College, Iowa	1
East Texas State University	1
Fort Hays State College, Kansas	1
George Peabody College, Tennessee	1
Harding Graduate School, Tennessee	1
Indiana University	1
Lewis and Clark College, Oregon	1
Memphis State University	2
Northeast Louisiana College	1
North Texas State University	2
Northwestern State College, Louisiana	1
Roosevelt College, Chicago	1
Sam Houston State, Texas	1
Southern Illinois University	1
Southern Methodist University, Texas	1
Southern University, Texas	1
Southwest Baptist College, Texas	1
University of Oklahoma	1
University of Texas	2
Vandercook School of Music, Chicago	1

It should be noted that several of the teachers enrolled as students in more than one of the schools listed in Tables 8 and 9. Consequently, these enrollments do not accurately indicate the total number of different respondents attending those institutions.

Item 6--Undergraduate Major and Minor Areas

Item six was concerned with the undergraduate major and minor areas of the 104 respondents. Table 10 lists all of the areas, including the non-music field. Table 11 lists the specific non-music fields as indicated by the respondents. It should be noted that only five of the

Table 10. Undergraduate Major and Minor Areas

Area	Major	Minor
Music Education	37	2
Music	32	6
Applied Brass	12	-
Instrumental Music	6	-
Instrumental Performance	4	-
Applied Woodwind	3	5
Theory-Composition	2	3
Piano	1	5
Voice	1	5
Percussion	1	-
Basic Music	-	6
Non-Music	5	37
Not Given	-	35

Table 11. Non-Music Undergraduate Major and Minor Areas

Area	Major	Minor
Education	-	17
Social Science	2	3
Psychology	-	3
Science	-	3
History	-	2
English	-	2
Physical Education	1	-
Social Welfare	1	-
Speech	1	1
Bible	-	1
French	-	1
Language	-	1
Mathematics	-	1
Sociology	-	1
Zoology	-	1
Totals	5	37

respondents did not major in music in their undergraduate work.

Item 7--Major and Minor Areas of Applied Music

Item seven was concerned with the major and minor areas of applied music. Table 12 lists these areas.

Item 8--Graduate Preparation Still in Progress

Item eight was concerned with the graduate preparation currently in progress. Thirty-eight of the 104 respondents have earned additional graduate hours since their last degree was awarded. Table 13 shows the number of hours earned by the respondents.

Table 12. Major and Minor Areas of Applied Music

Area	Major	Minor
Brass	58	15
Woodwind	21	14
Instrumental Music	6	-
Percussion	4	4
Strings	4	-
Piano	2	16
Voice-Choral	2	11
Band	2	-
Band Directing	1	-
Organ	1	1
Music Education	1	-
Theory	-	3
Not Given	2	40

Of the 104 respondents, thirty-five (33.7 percent) are currently working toward an advanced degree. Table 14 delineates the type of degree and the number of students.

Table 13. Graduate Hours Since Last Degree Received

Number of Hours	Respondents
1 to 6 hours	10
7 to 12 hours	11
13 to 18 hours	7
19 to 24 hours	4
25 hours or more	6
No hours taken	66

Table 14. Respondents Currently Working Toward Advanced Degrees

Type of Degree	Respondents
Doctorate	6
Master of Music Education	13
Master of Music	7
Master of Arts	4
Master of Science in Education	1
Master of Education	1
Degree Not Given	2
Undecided	1
Not Working Toward a Degree	69

Item 9--Year of Most Recent College-University Attendance

One-fourth of the respondents indicated attendance in a college or university within the year preceding their participation in the study. Table 15 gives the year of most recent college-university attendance.

Item 10--Teaching Experience

Item ten was concerned with four subdivisions of the respondents' teaching experiences. Nearly three-fourths of the respondents (70.2 percent) have taught exclusively in the State of Arkansas. Three-fourths of the respondents have taught music exclusively. Tables 16 and 17, respectively, provide the pertinent data.

The 104 respondents were asked to indicate the grade levels of teaching experience, as well as number of years each has taught. Tables 18 and 19, respectively, list these data.

Item 11--Rehearsal-Supervisory Responsibilities

Item eleven was concerned with the respondents' responsibilities

Table 15. Year of Most Recent College-University Attendance

Year	Respondents
1969 or 1970	26
1967 or 1968	11
1965 or 1966	8
1963 or 1964	5
Prior to 1963	9
No Attendance Since Last Degree Earned	45

Table 16. Location of Past Teaching Experience

Location	Respondents
All in Arkansas	73
Part in Arkansas	28
No Answer Given	3

Table 17. Nature of Current Teaching Experience

Nature	Respondents
All Music	78
Mostly Music	23
No Answer Given	3

Table 18. Grade Levels of Teaching Experience

Grade Level	Respondents
Elementary, Junior High, and Senior High	61
Junior High and Senior High	23
Elementary, Junior High, Senior High, and College	5
Junior High, Senior High, and College	3
Senior High Only	4
Elementary and High School	3
High School and College	2
No Answer Given	3

in conducting rehearsals and in supervising other teachers. More than three-fourths of the bands-orchestras (78.8 percent) met five times each week for rehearsals. Many of the directors indicated that extra rehearsals were held, usually after school hours, when preparing for football half-time appearances and for festival competition. Of the 48 schools with stage bands, only five met within the regular school class periods. Table 20 lists the number of weekly rehearsals of band-orchestra.

Four areas of supervisory responsibilities were delineated for the respondents to indicate specific participation as assigned by school administrators. These four areas were: (1) supervising the elementary and-or junior high school vocal-instrumental activities; (2) supervising student teachers from nearby colleges or universities; (3) supervising non-musical activities, such as dramatics, clubs, classes, student newspaper, and the school annual; and (4) supervising non-teaching activities, such as noon duty, hall duty, and detention hall.

In the first of the four areas of supervision, no answer was given

Table 19. Length of Teaching Experience

Length of Teaching Experience	Respondents
One to Three Years	29
Four to Six Years	20
Seven to Nine Years	14
Ten to Fifteen Years	22
More than Fifteen Years	18
No Answer Given	1

by 43 respondents. For those responding to the item, 28 indicated they had not spent any time in supervising elementary or junior high school music activities. The activities of the remaining 33 respondents are listed in Table 21.

Nearly three-fourths of the respondents were not assigned any student teachers. Table 22 tabulates the results.

The third question in the area of supervisory responsibilities

Table 20. Number of Weekly Band-Orchestra Rehearsals

Number of Weekly Rehearsals	Respondents
More Than Five	6
Five	82
Four	1
Three	2
Two	2
No Answer Given	11

Table 21. Supervision of Elementary-Junior High Music

Level and Activity	Number	Hours Spent (Range)	Hours Spent (Mean)	Hours Spent (Median)
Elementary Vocal	5	1-5 hours	2	2
Elementary Instrumental	13	1-6 hours	3½	3
Junior High Vocal	5	1-4 hours	2	2
Junior High Instrumental	27	1-40 hours	7	4

concerned itself with the number of hours spent weekly in the supervision of such non-music activities as dramatics, clubs, classes, the school paper, and the school annual. Sixty-nine respondents (66.3 percent) indicated no responsibilities in this area. Twelve (11.5 percent) did not answer the question. Twenty-three (22.1 percent) replied that from 30 minutes to 20 hours weekly were spent in this activity, with the median time of 2 hours and the mean 3.5 hours.

The final question regarding supervisory activities involved the number of hours spent weekly in such non-teaching activities as noon duty, hall duty, and keeping detention hall. Five respondents did not answer the question, and 48 (46.1 percent) indicated no time was spent with such duties. Sixty-one (58.7 percent) spent from 30 minutes to 10 hours each week, with a median time of 1 hour, and the mean 2.33 hours.

Item 12--Music Responsibilities in Addition to Rehearsal-Supervisory

Item twelve was concerned with the music responsibilities

Table 22. Supervision of Student Teachers

Classification of School	Schools with No Student Teachers	Schools With Student Teachers	Number of Student Teachers
AAAA	4	5	8
AAA	7	4	7
AA	26	11	14
A	26	6	9
B	11	4	5
Totals	74	30	43

assigned to the respondents in addition to their rehearsal and supervisory activities. The composite listing is provided in Table 23.

Item 13--Professional Organizational Memberships-Attendances

Item thirteen was concerned with the respondents' memberships in professional musical organizations, both of a state and national level,

Table 23. Music Assignments in Addition to Rehearsal-Supervisory

Music Assignment	Respondents
Private Instrument Instruction	53
Stage Band	48
Small Instrument Ensemble	43
Junior High School Band	37
Class Instrument Instruction	29
Chorus	21
Beginners-Elementary Band	17
Theory Class	16
General Music	14
Music Appreciation	11
Music History	5
Combined Theory-Appreciation-History	3
Public School Music	3
Junior High School Chorus	3
Private Voice Lessons	3
High School Music Composition	2
Junior High School General Music	1

as well as with the respondents' attendance at regular meetings of these organizations. Table 24 pictures the memberships in the various professional musical organizations. It is noted that only eight of the respondents (7.7 percent) did not hold memberships in professional organizations.

Upon closer perusal of the list of memberships of the 67 respondents in Table 24, it is found that a total of 193 memberships were held in 20 different professional organizations by these same directors. Table 25 lists the additional organizations, with the number of directors in each organization. By comparing Table 24 and Table 25, a more accurate picture is evident regarding involvement in state and national organizations.

The respondents in the study were asked whether or not they attended state and national meetings of professional organizations during the past five years. Table 26 presents the data.

Item 14--Community and Guest Conductor-Clinician Participation

Item fourteen was concerned with the respondents' musical

Table 24. Memberships in Professional Organizations, Part I

Organization	Memberships
Arkansas School Band and Orchestra Association- Arkansas Music Educators Association	27
Music Educators National Conference (only)	1
National Education Association (only)	1
At Least Two of the Above	67
No Memberships	8

Table 25. Memberships in Professional Organizations, Part II

Organization	Respondents
Arkansas School Band and Orchestra Association- Arkansas Music Educators Association	67
National Education Association	31
Music Educators National Conference	30
Arkansas Education Association	19
American School Band Directors Association	15
Phi Beta Mu	12
Phi Mu Alpha Sinfonia	3
Four States Bandmasters Association	3
National Band Association	3
American Choral Directors Association	1
American String Teachers Association	1
College Band Directors National Association	1
Louisiana Music Educators Association	1
Music Teachers National Association	1
National Catholic Bandmasters Association	1
National Choral Directors Association	1
National School Orchestra Association	1
National Women's Band Directors Association	1
Texas Music Educators Association	1

activities not connected with specific school assignments, but which grew naturally from educational and vocational backgrounds. Table 27 lists the respondents' participation in community music organizations. Forty-six (44.2 percent) did not reply.

Approximately one-third of the respondents were active in solo appearances as well as guest conductor-clinician activities. Tables 28 and 29, respectively, record these data.

Table 26. Professional Organizational Attendance: State-National

Times Attended	State Meetings	National Meetings
One Time Only	9	20
Two Times Only	3	6
Three Times Only	8	3
Four Times Only	13	0
Five or More Times	53	2
No Answer Given	18	73

Table 27. Participation in Community Music Organizations

Organization	Member	Direct
Church Choir	34	24
Community Band	9	4
Community Orchestra	3	1
Community Chorus	5	3
Civic Music Concert Series	8	3

Table 28. Solo Performances

	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
No Solo Performances	6	6	25	19	9	65
One to Three Performances	0	2	7	8	4	21
Four or More Performances	1	0	4	3	2	10
No Answer Given	2	3	1	2	0	8
Totals	9	11	37	32	15	104

Table 29. Guest Conductor-Clinician Appearances

	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
No Appearances	3	2	21	22	13	61
One to Three Appearances	2	5	11	7	2	27
Four or More Appearances	3	3	1	1	0	8
No Answer Given	1	1	4	2	0	8
Totals	9	11	37	32	15	104

To this point, the data reported in this chapter were concerned with the instrumental director in the secondary schools in the State of Arkansas. Included were the following characteristics and activities of the 104 respondents: demographic information, employment, undergraduate and graduate preparation, past teaching experience, current teaching assignment, professional memberships, and community relationships. The next section of the chapter presents data pertaining to instrumental music program activities.

The Instrumental Program

The data here presented, items 1-12, are concerned with the secondary instrumental programs in the schools of the State of Arkansas, and include information derived from the returned inquiry forms relative to the following areas: the nature and extent of curricular offerings, scheduling and student participation, music rooms and equipment, grading and evaluation, utilization of music personnel, finance and budget, the summer program, and the library and literature used.

The 104 respondents in the study represented 101 different schools. Two of the schools were represented by two directors each; the other respondent recently became the instrumental supervisor of the large city where he formerly served for 20 years as senior high school band director.

Item 1--Membership in Organizations

Item one was concerned with the number of members in the instrumental organizations. Three schools responding in the study had orchestras. Two of these orchestras had 12 members each, and the other orchestra had 30 members. The directors of these three groups, when

asked whether the wind and percussion band members were allowed to participate in the orchestra, all answered affirmatively. When asked how often these wind and percussion band members attended the orchestra rehearsals, one respondent replied full time, one replied part time, and the other replied rarely. When asked if the best wind and percussion players participated in both the band and orchestra, the unanimous reply was in the affirmative.

There was a great disparity among the instrumental groups with reference to the number of members. The smallest band had 10 members, and the largest band had 150 members. The median was 57, the mode was 60, and the arithmetic mean was 62. Table 30 lists the number of instrumental organizations, according to the school classification, and the mean and median within each classification, as well as the overall mean and median.

Item 2--Concerts

Item two was concerned with the number of concerts presented during the year solely by the concert band, the symphonic band, if separate from the concert band, and the school orchestra. Table 31 presents the data from the respondents. It should be noted that the largest schools in the study had two performing bands each, with the selective symphonic band presenting concerts separate from the non-selective concert band.

Table 32 delineates the number of concerts presented by the number of bands during the 1970 year. Three hundred and forty-eight concerts were presented by the 100 bands presenting concerts. One respondent indicated his band presented 11 concerts during the year, and

Table 30. Memberships in Band-Orchestra

Classification	Number of Schools Participating	No Answer To Question	Total Members	Smallest	Largest	Mean	Median
AAAA	9	1	739	12*	150	42.4	110
AAA	11	2	666	12*	110	74.0	85
AA	37	1	2,211	18	107	59.8	60
A	32	2	1,740	20	120	58.0	55
B	15	1	619	10	90	44.2	39
Totals	104	7	5,975	10	150	61.6	57

*The 2 twelve-member instrumental groups were orchestras. The smallest band in Class AAAA had 80 members, and the smallest band in Class AAA had 43 members.

Table 31. Concerts by Instrumental Groups

Group	Schools Responding	Number of Concerts (Range)	Number of Concerts (Mean)	Number of Concerts (Median)
Concert Band	100	0-11*	3.4	3
Symphonic Band	9	1-8	4.3	4
Orchestra	3	1-2	1.5	
No Answer	2			

*Four schools gave no concerts with their concert bands during the school year. One school had only 10 band members, and did not present a concert. Another school had a stage band which gave concerts, but did not indicate how many. The other two schools gave combined band-choral concerts (one gave 3 and the other gave 4) but neither school band gave a concert solely by itself.

Table 32. Number of Concerts Presented by Different Bands

Number of Concerts	Number of Bands	Number of Concerts	Number of Bands
0	4	6	5
1	4	7	2
2	20	8	2
3	34	10	1
4	14	11	1
5	13		
		Totals 348	100

another respondent indicated his band presented 10 concerts during the year. No indication was given concerning the length of these concerts, nor the occasion for the programs.

Forty-three schools (42.3 percent) presented at least one concert during the year combining the band and school chorus, one school had its orchestra combine with the chorus for a concert, and another school had its band and orchestra combine for two concerts.

Table 33 presents the data concerning locations of concerts. Thirty-seven of the respondents reported that concerts by the instrumental groups were presented in the auditorium. Another nine respondents said concerts were presented either in the senior high school auditorium

Table 33. Locations of Concerts

Locations	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Auditorium	4	2	13	10	8	37
Gymnasium	2	4	8	9	3	26
Gymnasium and Auditorium	0	0	3	5	1	9
Auditorium and Jr. High Auditorium	0	0	5	3	1	9
Cafetorium	0	1	2	2	1	6
Gymnasium and Cafetorium	0	0	1	2	0	3
Community Building	1	0	1	0	0	2
Other Location	2	4	4	1	1	12
Totals	9	11	37	32	15	104

or the junior high school auditorium. The other 58 directors listed five other locations for their concerts, with the exception of 12 directors, who did not indicate where concerts were presented.

Item 3--Marching Activities

In addition to concerts, other appearances of the instrumental groups include parades, football games, basketball games, and school pep assemblies. Table 34 lists the number of marching bands and pep bands participating in events of this type, along with the range, mean, and median of each grouping. It should be noted that several of the marching bands participated in up to 10 home football games. Several respondents reported that their senior high school bands performed not only for the home senior high school football games, but also for the home junior high school football games.

The style of marching varied greatly. Table 35 shows the different styles of football halftime shows exhibited by the bands, according to the classification of schools. Of the four schools indicating they did not march, not one had a football team. Four of the five schools indicating they play only at football games, but do not march, have small bands.

Item 4--Festivals and Clinics

Item four was concerned with student participation in festivals and clinics. The Arkansas School Band and Orchestra Association sponsors festivals rather than contests, as some states do. It was felt that in a festival, the performing individual or group was in competition with himself, rather than competing against others. Table 36 lists the participation of individual students as well as ensemble groups in the

Table 34. Appearances of Marching Band and Pep Band

Events	Marching Band					Pep Band				
	No. of Bands	No. of Times	Range	Mean	Median	No. of Bands	No. of Times	Range	Mean	Median
Parades	86	237	1-7	2.8	3	3	5	1-3	1.7	1
Home Football Games	90	475	1-10	5.3	5	11	45	2-7	4.1	3.5
Away Football Games	80	308	1-8	3.9	4	10	25	1-6	2.5	2
Home Basketball Games	11	56	1-7	5.1	5	35	277	1-15	7.9	8.5
Away Basketball Games	2	4	1-2	2.0	1	2	3	1-2	1.5	1.5
School Pep Assemblies	49	452	1-25	9.2	10	38	420	1-30	11.1	10

Table 35. Halftime Marching Activities

Style of Show	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
March 6 to 5 Only	-	2	19	5	-	26
March 8 to 5 Only	1	2	6	7	3	19
March 6 to 5 and 8 to 5	-	3	2	1	2	8
Pageantry Marching Only	-	-	-	2	-	2
March 6 to 5 and Pageantry	4	-	4	5	2	15
March 8 to 5 and Pageantry	1	3	2	7	1	15
March 6 to 5 and 8 to 5 and Pageantry	1	1	1	4	-	7
Play Only for Football Games	1	-	-	1	3	5
Do Not March	-	-	1	-	3	4
No Answer Given	1	-	1	-	1	3
Totals	9	11	37	32	15	104

Table 36. Individual-Group Participation in Region-State Festivals

	Class AAAA		Class AAA		Class AA		Class A		Class B		Totals	
	I	II	I	II	I	II	I	II	I	II	I	II
Region Band	6	659	8	582	34	2,228	27	1,395	8	416	83	5,280
State Band	6	659	6	434	27	1,787	16	880	4	175	59	3,935
Region Orchestra	1	16	-	-	1	30	-	-	-	-	2	46
State Orchestra	-	-	-	-	1	30	-	-	-	-	1	30
Region Small Ensemble	6	280	9	522	30	1,029	17	483	7	158	69	2,472
Region Solo	6	138	11	312	28	831	24	524	6	102	75	1,907

Column I indicates the number of groups in each classification.

Column II indicates the total number of students participating.

region and state festivals, according to school classification. No festival activities on the state level are held for solos and ensembles, but students are encouraged by their directors to enter solos and ensembles at the region level. The respondents were asked to list the number of their students who entered both the region and the state festivals, and also to count each student only once in solo and ensemble entries, regardless of whether the student entered as a soloist as well as participating in one or more ensembles.

The 104 respondents in the study were asked to list the instrumental festivals and clinics, other than the region and state festivals already included in the study, which their students had entered during the year. In addition, the request was made that they give the total number of students participating in each of those activities. Fifty-four directors (51.9 percent) did not answer this question. Twelve directors (11.5 percent) stated they did not participate in any additional events. Two of the directors stated: "We do not participate in any other event due to the unification of the schools," and "I have been shamefully inactive in these areas."

Table 37 delineates 13 events in which secondary instrumental students participated, the number of schools involved, and the total number of students in each event. An overlapping in nomenclature existed regarding some of the activities; therefore, the writer combined several of the activities where there seemed to be a cause.

The number of students selected for All-Region Band, All-State Band, and All-State Orchestra is found in Table 38. Sixteen of the 104 schools indicated they had no students participating in any of these three activities. Twenty schools did not answer the question.

Table 37. Participation in Festivals and Clinics

Event	Number of Schools Replying	Number of Students	Total Number of Students
Region Band Clinic	13	310	2,746
Reading Clinic	8	92	716
Marching Contest	7	530	5,700
Summer Band Camp	5	149	2,875
Jazz-Stage Band Clinic	2	41	550
County Ensemble Clinic-Festival	2	28	250
All-State Clinic	1	23	540
Solo-Ensemble Workshop	1	10	70
Six Flags Over Georgia	1	51	600
Invitational Honors Band	1	40	64
All County Band	1	1	60
Regional Arts and Crafts	1	13	N. A.
Miami Festival	1	95	N. A.

Table 38. Participation in All-Region Band, All-State Band, and All-State Orchestra

	Class AAAA		Class AAA		Class AA		Class A		Class B		Totals	
	I	II	I	II	I	II	I	II	I	II	I	II
	All-Region Band	4	108	9	240	31	504	20	142	3	19	67
All-State Band	4	30	9	67	21	98	5	15	2	2	41	212
All-State Orchestra	3	12	6	26	11	18	1	1	0	0	21	57

Column I indicates the number of bands-orchestras in each classification.

Column II indicates the total number of students participating.

Item 5--Grading and Credit Given

Item five was concerned with giving of grades for band-orchestra participation, and the credit given. One hundred and one (97.1 percent) of the respondents reported that grades were given. Ninety-three of those giving grades used the alphabet letter system, 5 used satisfactory-unsatisfactory grading, and 3 used number grades. Three directors gave no answer.

The schools were more evenly divided regarding whether these grades count in the computation of the students' grade-point averages. Fifty-six (53.8 percent) answered affirmatively, and 44 (42.3 percent) answered negatively. Four directors gave no answer.

One director, in a marginal note, stated, "I give automatic A's, which I may change." Most directors indicated they gave A's to students who were punctual and consistent in attending all rehearsals, as well as being present for all performances. Several directors stated that a lowering of the grade resulted from such disciplinary problems as talking, making unnecessary noise with the condensation keys on the brasses, and creating any kind of disturbance. To a lesser extent, grades were determined by such musical development as skill in playing major-minor scales, arpeggios, sightreading, and tone improvement. The general feeling among the directors was that grading procedures were of little educational or motivational value to the students.

The respondents in the study were asked to reveal practices of the school systems concerning the granting of credit for instrumental participation. Specifically, three questions were asked: (1) Does the credit in instrumental activities apply toward graduation? (2) If "yes," is there a limit to amount of credit given? (3) If "yes," what is the

maximum amount of credit allowed? Table 39 lists the data.

Item 6--Pre-Secondary Students in Secondary Bands-Orchestras

Item six was concerned with the participation of pre-secondary students in the secondary instrumental organizations. Table 40 lists the number of pre-secondary students who participated in the secondary school bands and orchestras. Forty-seven respondents (45.2 percent) revealed that pre-secondary students participated as members of the high school bands, and all three orchestra directors (2.9 percent) revealed that pre-secondary students participated in the high school orchestras.

Table 39. Three Questions Concerning Instrumental Credit

		Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Question One	Yes	8	9	27	25	12	81
	No	1	2	10	7	3	23
Question Two	Yes	8	8	25	22	10	73
	No	1	3	12	10	5	31
Question Three	One Unit	1	0	7	4	4	16
	Two Units	3	4	14	17	6	44
	Three Units	1	2	1	0	0	4
	Four Units	3	3	1	1	1	9
	No Answer	1	2	14	10	4	31

Question One: Does the credit in instrumental activities apply toward graduation?

Question Two: If "yes," is there a limit to amount of credit given?

Question Three: If "yes," what is the maximum amount of credit allowed?

Table 40. Pre-Secondary Students in Secondary Bands-Orchestras

	Class AAAA		Class AAA		Class AA		Class A		Class B		Totals	
	I	II	I	II	I	II	I	II	I	II	I	II
Band	0	0	1	60	18	398	20	572	8	130	47	1,160
Orchestra	1	200	1	2	1	15	0	0	0	0	3	217
No Pre-Secondary Level Students	3	-	6	-	10	-	3	-	2	-	24	-
No Answer Given	5	-	3	-	8	-	9	-	5	-	30	-

Column I indicates the number of bands-orchestras in each classification.

Column II indicates the total number of pre-secondary level students involved.

Twenty-four respondents (23.0 percent) revealed that only secondary students were members of the senior high school bands, and 30 directors (28.9 percent) did not answer the question.

Item 7--Music Rooms and Equipment

Item seven was concerned with the location of rehearsals, the practice rooms available for student use, and specific items of equipment available for student use. Forty-one respondents (39.4 percent) reported a separate music building for rehearsal purposes. Thirty-two respondents (30.8 percent) reported a special instrumental room where rehearsals were held. An additional 17 directors (16.3 percent) reported both a special instrumental room and a separate music building. Table 41 lists the rehearsal sites as reported by the directors.

Seventy-one respondents (68.3 percent) reported practice rooms for students, for a total of 381 rooms. Table 42 presents these data.

In addition to providing musical instruments and a place to rehearse the instrumental ensembles, the school is usually expected to provide special equipment such as a blackboard, strobotuner, piano, and the like. Table 43 tabulates the results from the respondents' answers when asked to provide information concerning availability of specific equipment in sufficient quantity and in usable condition. One director did not give any specific answer, but added this marginal note: "Are these items ever in 'sufficient' quantity?"

Item 8--Preparation Time

Item eight was concerned with the directors' time spent weekly in preparation for their music classes and rehearsals. These data were not to include time spent supervising or teaching junior high school or

Table 41. Rehearsal Locations

Locations	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Separate Music Building	1	6	16	12	6	41
Special Instrumental Room	3	4	12	9	4	32
Both of the Above	4	1	4	6	2	17
Separate Music Building and Auditorium	0	0	2	0	0	2
Special Instrumental Room and Gymnasium	0	0	0	1	0	1
Gymnasium and Auditorium	0	0	0	1	0	1
Other Answers*	1	0	2	1	2	6
Totals	9	11	37	32	15	104

*Other answers were: "We rehearse in a shack." "We use a converted boiler room for instrumental and vocal rehearsals." "We have one room for choir, band, solo and ensemble." "We meet in the coach's office." "Small class room." "Basement."

Table 42. Practice Rooms Available for Student Use

	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Number of Schools With Practice Rooms	4	11	26	20	7	71
Total Number of Practice Rooms	43	64	140	81	53	381
Number of Schools- No Practice Rooms	2	0	11	11	8	32
No Answer Given	0	0	0	1	0	1

Table 43. Specific Equipment Available

Items		Class	Class	Class	Class	Class	Totals
		AAAA	AAA	AA	A	B	
Piano	Yes	5	9	33	23	13	83
	No	4	2	4	9	2	21
Uniforms	Yes	7	10	35	31	12	95
	No	2	1	2	1	3	9
Blackboard	Yes	8	9	36	29	11	93
	No	1	2	1	3	4	11
Strobotuner	Yes	7	10	34	27	9	87
	No	2	1	3	5	6	17
Music Stands	Yes	8	11	35	30	15	99
	No	1	0	2	2	0	5
Tape Recorder	Yes	7	6	31	26	10	80
	No	2	5	6	6	5	24
Record Player	Yes	7	8	32	25	15	87
	No	2	3	5	7	0	17
Record Library	Yes	8	8	18	18	7	57
	No	1	3	19	14	8	47
Film Projector	Yes	3	3	17	16	10	49
	No	6	8	20	16	5	55
Opaque Projector	Yes	2	2	14	10	6	34
	No	7	9	23	22	9	70
Instrument Repair Kit	Yes	5	9	30	25	9	78
	No	4	2	7	7	6	26
Portable Seating Risers	Yes	2	2	1	7	1	13
	No	7	9	36	25	14	91
Permanent Seating Risers	Yes	2	1	3	1	2	9
	No	7	10	34	31	13	95

elementary school music activities. Table 44 reports the data.

The 104 respondents were asked to reveal what percentage of the time spent preparing for music classes and rehearsals was spent outside the school day. Thirty-four directors (32.7 percent) reported that 50 percent to 75 percent of this preparation time was outside the school day, and another thirty-five directors (33.6 percent) reported that more than 75 percent of the preparation time was outside the regular school day. Table 45 reports the findings.

Item 9--Utilization of Student Help

Item nine was concerned with the utilization of student help in such tasks as checking out uniforms and assisting in the music library. Ninety-two directors (88.5 percent) reported using students for these duties. Seventy-three directors (70.2 percent) indicated that the students received no remuneration for the performance of such duties.

Table 44. Hours Spent Weekly Preparing for Activities

	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
One to Three Hours	0	0	5	4	3	12
Four to Six Hours	1	5	4	13	7	30
Seven to Ten Hours	0	3	13	3	3	22
More than Ten Hours	4	1	11	9	1	26
No Answer Given	4	2	4	3	1	14
Totals	9	11	37	32	15	104

Item 10--Budget and Finance

Item ten was concerned with source and expenditure of the budget for the secondary instrumental activities. Three questions were asked relative to the budget. The first question was, Is specific provision made in the school budget for the high school instrumental department? Fifty-six directors (53.8 percent) answered affirmatively. Table 46 presents the complete data.

The second question concerning the instrumental budget was concerned with the approximate percentage of the annual budget which was spent on each of seven specific items: (1) music--new and replacement; (2) new instruments; (3) repair of instruments; (4) purchase of uniforms; (5) repair of uniforms; (6) transportation to clinics, athletic events, and the like; and (7) equipment, other than instruments and uniforms. Table 47 details the results, as reported by seventy-nine directors (76.0 percent).

Several respondents made additional, clarifying statements regarding the use of their finances. One said, "We don't work on a specific budget; when something is needed, it is furnished." Another director said, "We have no set budget, but buy things as we need them." Three directors reported the purchase of uniforms as an expenditure from the funds of the band parents' clubs. The director of a special school reported, "Most of our quota comes from a Federal quota for our type of school; we are different from other public schools."

The third question concerning the budget requested the percentage of available funds which came from each of five sources of income: (1) school budget; (2) concert-program receipts; (3) instrument rental fees; (4) student fees; and (5) parent organizations. Table 48 reveals

Table 45. Percentage of Preparation Time Spent Outside the School Day

	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Less than 25 percent	0	0	0	6	0	6
Between 25 percent and 50 percent	0	0	4	3	0	7
Between 50 percent and 75 percent	2	4	14	9	5	34
More than 75 percent	3	4	12	9	7	35
Totals	9	11	37	32	15	104

Table 46. Specific Provision Made in the School Budget for the Instrumental Department

	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Provision Is Made	6	6	24	14	6	56
Provision Is Not Made	2	5	13	17	9	46
No Answer Given	1	0	0	1	0	2
Totals	9	11	37	32	15	104

Table 47. Percentages of Budget Expenditures on Specific Items

Specific Item	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Purchase of Music	12.5%	20.8%	21.6%	22.2%	26.3%	20.7%
Purchase of New Instruments	40.0%	19.4%	37.4%	31.6%	32.3%	32.1%
Repair of Instruments	33.8%	11.1%	11.1%	13.6%	20.0%	17.9%
Purchase of Uniforms	1.2%	20.6%	8.0%	11.0%	7.3%	9.6%
Repair of Uniforms	3.7%	1.5%	1.0%	0.7%	0.5%	1.5%
Transportation	8.8%	21.6%	6.9%	6.0%	4.1%	9.4%
Equipment	-	5.0%	11.6%	14.9%	9.5%	8.2%
Totals	100.0%	100.0%	97.6%*	100.0%	100.0%	99.5%*
Schools Responding	4	10	30	24	11	79
Schools Not Responding	5	1	7	8	4	25

*Six of the 30 Class AA schools reported less than 100% expenditure.

Note: These percentages are in arithmetic means in each category.

the data from this question.

Of the 96 respondents (92.3 percent) answering the third question, only 12 reported that 100 percent of their available funds came from the school budget. Of these 12, there was 1 each in Class AAAA and Class AAA schools, 2 from Class AA schools, and 1 each in Class A and Class B schools. Two schools, 1 each in Class AA and Class A, reported that 100 percent of their available funds came from parent organizations. Thirty-two directors (30.8 percent) reported that 50 percent or more of their funds came from parent organizations. These 32 directors were from the following classifications of schools: 3 from Class AAAA, 4 from Class AAA, 12 from Class AA, 10 from Class A, and 3 from Class B.

One director, from a Class B school, said the following:

I have more room, equipment, time, and money for the . . . band program than is needed for the number of students in the program now Several things have caused the interest of the students to wane, however, including the organization of a drill team, 'B' team cheerleaders, the new principal's failure to see schedule conflicts in time, and the lack of desire of parents to want musical training for their children.

Item 11--Summer Activities

Item eleven was concerned with the summer instrumental activities provided by the secondary schools. Sixty-five of the 104 respondents (62.5 percent) reported no summer instrumental activities provided by the schools. The thirty-nine directors (37.5 percent) reporting summer activities subdivided the data into seven areas: (1) length, in weeks; (2) number of secondary students involved; (3) number of concerts given; (4) number of teachers employed; (5) number of hours spent weekly in four activities: (a.) full rehearsals; (b.) section rehearsals; (c.) class instruction; and (d.) private instruction; (6) non-high school

Table 48. Percentage of Available Funds from Five Sources

Sources of Income	Class AAAA	Class AAA	Class AA	Class A	Class B	Composite Mean
School Budget	30.8%	38.2%	35.4%	40.7%	72.3%	43.5%
Concert-Program Receipts	-	3.3%	1.7%	3.1%	0.8%	1.8%
Instrument Rentals	11.7%	5.1%	1.5%	1.5%	0.9%	4.1%
Student Fees	19.2%	16.8%	23.6%	15.0%	2.0%	15.3%
Parent Organizations	38.3%	36.6%	36.5%	29.3%	29.1%	32.3%
Other Sources	-	-	1.3%	10.4%	3.9%	3.1%
Total Percentages	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Schools Responding	7	10	35	31	13	96
Schools Not Responding	2	1	2	1	2	8

Note: These percentages are in arithmetic means in each category.

students participating; and (7) method of financing the summer activity: (a.) school budget; (b.) student tuition; (c.) combination of the two; and (d.) other sources of finances. Table 49 tabulates the results.

The composite arithmetic mean for the length of the summer activities in all of the 39 schools was 5.7 weeks. The composite arithmetic mean of the number of high school students participating was 36.7 students. However, it was noted that some of the schools had junior high school students and even beginners from the elementary grades involved in summer instrumental activities, and these pre-secondary school students were not included in the number reported.

As will be seen in Table 49, the composite arithmetic mean for the number of concerts presented during the summer activities was 0.5 programs. The composite arithmetic mean for the number of teachers employed was 1.6 full-time teachers and 0.7 part-time teachers. The composite arithmetic mean for the number of hours spent weekly in four specific activities was as follows: full rehearsals, 5.3 hours; section rehearsals, 2.5 hours; class instruction, 3.0 hours; and private instruction, 6.1 hours.

Fifteen of the 39 schools with summer activities allowed non-secondary school students to participate. Most of these non-high school students were junior high school students and beginners from the elementary school. A few of the directors reported that band alumni and others from the community were allowed to participate in the concerts, but not in the daily rehearsals.

Eighteen of the 39 schools with summer activities financed these activities from the school budget. Thirteen of the schools financed these activities by charging the students tuition, and two of the

Table 49. Arithmetic Means of Summer Activities

		Class AAAA	Class AAA	Class AA	Class A	Class B	Composite Mean
Length, in Weeks		4.2	6.6	6.0	4.3	7.5	5.7
Secondary School Students Involved		72.0	25.0	27.4	35.4	23.5	36.7
Concerts Given		1.2	0.6	0.2	0.2	0.3	0.5
Teachers Employed:	Full-Time	1.8	1.2	1.4	0.7	3.0	1.6
	Part-Time	0.0	0.4	0.1	0.2	3.0	0.7
Hours Spent Weekly:	Full Rehearsals	7.0	2.4	7.0	6.1	3.8	5.3
	Section Rehearsals	1.8	1.4	1.5	3.8	3.8	2.5
	Class Instruction	2.4	6.0	2.1	3.1	1.5	3.0
	Private Instruction	5.4	2.4	7.8	2.3	12.5	6.1
Did non-High School Students Participate?	Yes	4	1	4	5	1	15
	No	1	4	9	7	3	24
Financed by:	School Budget	3	1	6	5	3	18
	Student Tuition	2	4	4	2	1	13
	Combination	0	0	1	1	0	2
	Other	0	0	2	4	0	6

schools used a combination of these two methods. The other six schools used some other method of financing. Three of the directors reported that they received no remuneration for their time and ability used for the summer activities.

Item 12--Library and Literature Used

Item twelve was concerned with the music library of the instrumental groups in Arkansas secondary schools, and the literature used during the 1970 year. Table 50 presents the arithmetic means of the number of march size, octavo size, and concert size literature in the band libraries, according to the classification of schools.

The respondents were asked to reveal additional literature in their instrumental libraries in the following categories: (1) orchestra selections; (2) stage band arrangements; (3) solo selections; and (4) ensemble selections. Table 51 reports the data.

Ninety-five respondents (91.3 percent) stated they had not

Table 50. Music in Band Libraries

Size Music	Class AAAA	Class AAA	Class AA	Class A	Class B	Composite Totals
March Size	906.1	427.5	306.2	154.3	114.5	381.7
No Answer Given	1	0	2	3	2	8
Octavo Size	255.3	120.8	74.8	59.9	33.2	108.8
No Answer Given	1	0	7	7	6	21
Concert Size	1,378.0	356.1	341.5	201.3	179.0	491.2
No Answer Given	1	0	2	2	2	7

programmed any electronic music during the year. Three respondents did not answer the question concerning electronic music. Six respondents indicated they used some form of electronic music in concert during the year. The six directors were from the following classifications of schools: two each from Class AAAA and Class AAA, and one each from Class AA and Class A. No director in a Class B school instrumental program programmed any electronic music during the year. These six directors indicated that their use of electronic music was limited to electric organs and bass guitars with jazz and popular music ensembles.

The next question relating to library and literature used was concerned with the amount of money which was spent on the instrumental library during the school year. Seventy directors (67.3 percent)

Table 51. Additional Literature in the Library

Type Music	Class AAAA	Class AAA	Class AA	Class A	Class B	Composite Totals
Orchestra Selections	25.4	15.0	61.3	8.5	3.0	22.6
No Answer Given	5	8	27	22	13	75
Stage Band Arrangements	82.0	72.8	63.0	27.0	24.0	53.8
No Answer Given	5	1	9	7	7	29
Solo Selections	200.0	111.4	149.3	96.4	60.0	123.4
No Answer Given	6	3	4	4	5	22
Ensemble Selections	366.7	116.7	113.7	69.1	56.1	144.4
No Answer Given	6	1	5	4	4	20

reported that more than \$250 was spent on music. Table 52 reveals the data.

The query was made concerning the percent of the total annual instrumental budget which was spent for new music, not the replacement of music previously purchased but for which individual parts had been either damaged or lost. As reported in Table 53, sixty-eight directors (65.4 percent) reported 30 percent or less of their annual budget was spent on new music.

The directors participating in the study were requested to reveal the approximate percent of the selections performed in concert during 1970 which were written since 1950. As reported in Table 54, more than 50 percent of the program selections of 54 respondents (51.9 percent) were selections written since 1950.

The 104 respondents in the study were requested to give three responses concerning each of 24 composers: (1) if the instrumental library at their school contained any music written by each composer;

Table 52. Money Spent on Instrumental Library

Amount Spent	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Less than \$100	2	1	4	3	3	13
\$100 to \$250	1	0	6	10	0	17
\$250 to \$400	2	3	8	11	7	31
\$400 to \$600	1	3	10	6	2	22
Over \$600	1	4	9	1	2	17
No Answer Given	2	0	0	1	1	4

Table 53. Purchase of New Music

Percent of Budget	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Less than 15%	4	6	12	13	3	38
15% to 30%	2	5	10	8	5	30
30% to 45%	1	0	5	6	2	14
More than 45%	1	0	5	2	2	10
No Answer Given	1	0	5	3	3	12

Table 54. Recency of Selections Performed in Concert

Percent Written Since 1950	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Less than 10%	1	0	1	2	1	5
10% to 30%	0	1	6	5	2	14
30% to 50%	3	7	4	7	3	24
More than 50%	5	3	23	17	6	54
No Answer Given	0	0	3	1	3	7

(2) if the participating directors had performed in concert any music by each of the composers; and (3) if the participating directors had just "read through" any composition written by each composer. Five respondents (4.8 percent) did not answer this question: two directors each from Class AAAA and Class B schools, and one from a Class A school. Table 55 tabulates the responses for each of the 24 composers.

The composer with the most works in the instrumental libraries was Frank Erickson, with 94 of the 99 directors affirming Erickson's music in their libraries. In order of frequency, Erickson was followed by John Cacavas (91), Clifton Williams (79), and W. Francis McBeth (77). The composer whose works were performed most frequently was also Frank Erickson, with 60 of the 99 respondents so indicating. In order of frequency, the next three composers were John Cacavas (55), W. Francis McBeth (46), and Clifton Williams (41).

W. Francis McBeth's compositions headed the list in frequency of being "read through" during the year, with 46 of the 99 respondents so reporting. In order of frequency, the next three composers in this category were Frank Erickson and John Cacavas (41 each) and Clifton Williams (40).

Areas for General Improvement

The data here presented, items 1-5, are concerned with five specific areas of inquiry: (1) List specific ways your administration could help you to do a more efficient job of teaching. (2) What are your greatest needs in equipment? (3) What are your greatest needs regarding facilities? (4) What was your greatest teaching-directing problem during the year? (5) List any suggestions you may have which

Table 55. Tabulation of Use of Twenty-four Composers' Works

Composer	Class AAAA			Class AAA			Class AA			Class A			Class B			Totals		
	I	II	III	I	II	III	I	II	III	I	II	III	I	II	III	I	II	III
Robert R. Bennett	5	2	4	10	0	5	24	3	12	17	2	6	9	3	2	65	10	29
John Cacavas	7	6	3	10	6	5	35	20	18	28	20	11	11	3	4	91	55	41
Charles Carter	5	3	1	10	2	6	29	14	14	17	6	8	4	1	4	65	26	33
John Barnes Chance	5	3	0	8	3	4	16	7	8	5	0	2	3	1	1	37	14	15
Aaron Copland	6	0	0	6	0	0	13	0	5	7	0	3	3	0	1	35	0	9
Paul Creston	6	1	0	7	0	0	12	1	5	2	2	1	2	1	1	29	5	7
Norman Dello Joio	4	0	0	9	3	6	18	4	13	5	2	4	3	0	3	39	9	26
Frank Erickson	6	4	3	9	7	3	37	21	14	31	22	17	11	6	4	94	60	41

Column I indicates music by this composer was in the library.

Column II indicates music by this composer was performed during the year.

Column III indicates music by this composer was just "read through" during the year.

Table 55 (continued)

Composer	Class AAAA			Class AAA			Class AA			Class A			Class B			Totals		
	I	II	III	I	II	III	I	II	III	I	II	III	I	II	III	I	II	III
Vittorio Giannini	5	4	2	9	3	4	24	4	16	6	3	4	2	2	1	44	16	27
Don Gillis	6	0	1	8	1	6	23	4	11	11	2	5	4	1	2	52	8	25
Morton Gould	6	2	1	9	1	6	24	6	12	16	5	4	4	1	1	59	15	24
Percy A. Grainger	6	0	1	8	5	4	22	6	8	9	1	6	4	0	2	49	12	21
Clare Grundman	6	1	2	10	5	4	30	15	11	22	7	10	5	2	2	73	30	29
Howard Hanson	6	2	1	8	1	5	25	7	11	11	2	1	4	2	1	54	14	19
Paul Hindemith	5	0	0	2	2	1	9	0	1	11	1	2	3	0	1	30	3	5
Gustav Holst	6	2	4	10	6	6	28	6	15	18	4	9	4	2	1	66	20	35

Column I indicates music by this composer was in the library.

Column II indicates music by this composer was performed during the year.

Column III indicates music by this composer was just "read through" during the year.

Table 55 (concluded)

Composer	Class AAAA			Class AAA			Class AA			Class A			Class B			Totals		
	I	II	III	I	II	III	I	II	III	I	II	III	I	II	III	I	II	III
Robert Jager	5	3	2	8	4	6	17	5	9	6	2	1	1	0	0	37	14	18
W. Francis McBeth	6	6	5	10	6	8	31	23	15	22	10	12	8	1	6	77	46	46
Vaclav Nelhybel	6	4	4	10	6	7	28	18	14	17	5	8	5	2	2	66	35	35
Vincent Persichetti	6	1	3	10	3	6	24	4	17	13	2	7	5	1	2	58	11	35
Alfred Reed	6	4	4	11	8	7	30	18	11	19	6	9	6	1	4	72	37	35
William Schuman	5	1	3	10	4	5	19	3	11	9	0	4	4	1	2	47	9	25
Clifton Williams	6	6	3	9	5	4	33	17	17	23	9	13	8	4	3	79	41	40
Ralph V. Williams	5	1	1	8	2	5	25	11	13	14	5	4	2	0	1	54	19	24

Column I indicates music by this composer was in the library.

Column II indicates music by this composer was performed during the year.

Column III indicates music by this composer was just "read through" during the year.

would up-grade the teaching of instrumental music in the State of Arkansas.

Item 1--Administrative Assistance

Item one was concerned with ways the school administration could be of more assistance. Forty-three directors felt that assistance was needed in scheduling; 38 directors indicated more financial assistance was needed. In order of frequency, additional personnel and facilities, and not being assigned study hall were listed as desired changes. Five directors indicated a need for an assistant, six stated that a choral director separate from the instrumental position was needed, three stated that a junior high school band director was needed, one stated that a full-time band director for the senior high school was needed, and three stated that more personnel were needed. Table 56 tabulates these data. Additional suggestions the respondents made less frequently may be found in Appendix D.

Table 56. Administrative Assistance for More Efficient Teaching

Suggestions	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Scheduling	3	7	14	14	7	43
More Money	2	5	15	9	7	38
More Personnel	0	3	8	4	6	21
Facilities	0	1	7	4	0	12
Not Have Study Hall and the Like	0	0	1	7	0	8
No Answer Given	4	1	6	5	1	17

Item 2--Greatest Needs in Equipment

Item two was concerned with specific needs in equipment. Eight directors stated they had no needs; nine directors did not respond. Of the directors listing instrument needs, 32 indicated percussion and 30 indicated brass. Other needs, in order of frequency, included "instruments," recording equipment, music, instruments of the double reed family, uniforms, piano, and repair equipment. These data are reported in Table 57.

Other needs, listed less frequently, included filing cabinets (3), music stands (2), instrument storage room (2), strobo-tuner (2), audio-visual aids (1), and telephone (1). One director reported, "I could list many things . . . but the main thing is for me to get on the ball."

Table 57. Greatest Needs in Equipment

Equipment	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Percussion	0	4	17	10	1	32
Brasses	3	4	11	7	5	30
Instruments	1	1	6	9	4	21
Woodwinds	2	4	6	1	4	17
Recording Equipment	2	0	9	4	0	15
Music	1	0	3	4	3	11
Double Reeds	0	1	3	6	0	10
Uniforms	3	1	2	3	1	10
Piano	0	0	3	1	1	5
Repair Equipment	0	1	2	0	2	5

Item 3--Greatest Needs in Facilities

Item three was concerned with specific needs in physical facilities. Thirty respondents listed practice rooms as their greatest need, with 26 respondents listing the need for storage space. Table 58 reports these data.

Other physical facility needs listed less frequently included practice field for marching (5), new music building (5), junior high school band room (4), separate facility for choir (4), office space (3), better lighting (2), rest rooms (2), and wash basin (1).

Item 4--Greatest Teaching-Directing Problems

Item four was concerned with the listing of problems in the area of teaching-directing. Ten directors listed discipline as a major problem; seven directors indicated that scheduling and facilities detracted from teaching-directing effectiveness. Table 59 reports these data. Additional problems reported less frequently are found in Appendix E.

Item 5--Suggestions for Improvement

Item five was concerned with eliciting suggestions for up-grading the teaching of instrumental music in Arkansas. Forty-three respondents (41.3 percent) did not give any additional suggestions.

For convenience, the suggestions of those directors responding to this item were categorized as follows: (1) suggestions for the improvement of teacher-preparation programs at the colleges and universities; (2) suggestions concerning festival-contest activities; (3) suggestions relating to budget and financial matters; (4) suggestions regarding the teaching of strings; and (5) suggestions on miscellaneous matters.

Table 58. Greatest Needs in Facilities

Facility	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Practice Rooms	3	1	10	13	3	30
Storage Space	0	4	8	12	2	26
Larger Rehearsal Room	4	2	8	5	3	22
Better Acoustics	1	2	3	5	2	13
Completely New Facilities	0	1	6	3	0	10
Cooling-Heating	0	1	1	3	4	9
Library Room	2	1	1	2	1	7
No Needs	0	1	2	3	2	8
No Answer Given	4	2	5	2	1	13

Table 59. Greatest Teaching-Directing Problems

Problem Area	Class AAAA	Class AAA	Class AA	Class A	Class B	Totals
Discipline	0	0	5	3	2	10
Scheduling	2	0	1	3	1	7
Facilities	2	1	1	3	0	7
Integration	0	1	4	1	0	6
Finances	1	0	2	2	0	5
Lack of Time	2	1	1	1	0	5
Lack of Experience	1	0	2	2	0	5
No Answer Given	5	4	6	2	3	20

Suggestions concerning teacher-preparation programs at the college and university level:

Need for preparation at the college level.

Colleges, give us better beginning band directors or discharge those who should not be in the business.

Better screening of alleged teaching talent needs to be done before allowing persons to enter instrumental music as a profession.

Require a five-year program with more student internship for all graduates of colleges. A lot of people start teaching music instead of instruments, myself included.

The colleges and universities should make a more strenuous program to give better and stronger background.

Expansion by the colleges and universities needs to be done in the student-teaching program. More practical experience is needed for the beginning director, and fewer hours of antiquated, relatively useless "education" courses.

Colleges need to be more observant of the successful small band programs rather than emphasizing the larger programs. Most teachers are not prepared for work with small school programs.

More advanced degrees should be offered at the state colleges in music education.

Suggestions concerning festival-contest activities:

Do away with contests.

Stop contest ratings, and go back to teaching music, not machines.

Stop putting so much emphasis on performance and contests so a director would have time to teach music.

Do away with one of the festivals. What good is it for us to work our bands on three pieces for four or five months? What does it do to the students?

More competitive festivals.

Continue sight-reading at festivals.

Require participation in all contests.

Have a required music list for contests.

Compulsory attendance at region festivals.

Use a fixed list for solo-ensemble for band festival.

Sight-reading as a daily exercise and part of any contest.

Separate solo-ensemble contest from band and have only one contest. This would give more time to teach solo-ensemble music.

Separate solo-ensembles from region festivals. Require first division at region to attend state festival. Require sight-reading at region and state festivals. Do not allow ninth grade to participate in senior clinic. Use college level judges for festivals. Use judges from out of state, and alternate judges yearly. Use Texas or similar required list.

Is there a prescribed music list? If not, adopt one, and keep it revised so that it stays current. If there is one, it just shows how poor communication is . . . I've never heard of it.

Less emphasis on contests and competition; more emphasis on good music (harder literature).

I feel that the program is very good. The contests are run well and graded rather conservatively. The district and all-state bands are run well.

We should have the working of area bands together other than at clinics and festivals. Use only three or four players from each section in this project. This would allow students who would not make festivals and clinics to be exposed to other directors and ideas in which they may improve themselves.

Suggestions relating to budget and financial matters:

Money.

Raise salaries.

Better teaching salaries.

Better support from the school for band in time and money.

Support the program financially, through state and local funds.

Adoption of merit-pay plan, if a satisfactory system of evaluation could be developed.

More money needs to be available for libraries, both the music library and the record library.

Suggestions regarding the teaching of strings:

Offer orchestral programs.

More emphasis should be placed on strings.

Suggestions relative to other matters not included in the previous four areas of suggestions are reported in Appendix F.

One respondent pinpointed a basic need in up-grading instrumental music in Arkansas secondary schools by stating:

Better teaching is the only thing that will really help to upgrade the teaching of instrumental music in Arkansas. Money will purchase equipment, facilities, and appearance, but it will not buy better teaching without judging the quality of the individual teacher.

CHAPTER V
FINDINGS OF THE STUDY

This chapter presents findings related to the status of instrumental music programs in the secondary schools in the State of Arkansas, 1970, as determined by the analysis of the data presented in Chapter IV. The chapter also presents a comparison of these findings with related data reported in Chapter II. The three main areas of presentation are: (1) the findings of the study relating to the status of instrumental music education in the secondary schools in the State of Arkansas, 1970; (2) a comparison of the present status of instrumental music in Arkansas with similar studies of the past two decades of instrumental music education in Arkansas secondary schools; and (3) the comparison of these data with the status of secondary school instrumental music in the five Midwestern States of Iowa, Missouri, Nebraska, Minnesota, and South Dakota, during the past decade. The following subdivisions have been utilized for each of the above-listed areas of presentation: the instrumental teacher, the instrumental program, and areas for general improvement.

The reporting of the status of secondary school instrumental music in Arkansas is made possible from data collected on inquiry forms returned to the writer from 104 instrumental music teachers (69.8 percent) in the 149 Arkansas secondary schools with curricular offerings in instrumental music.

Status of Secondary School

Instrumental Music in Arkansas, 1970

The Instrumental Teacher. Generally, the instrumental teacher was well prepared in the field of music. Each of the 104 respondents in the study had earned a baccalaureate degree and approximately one-third (31.7 percent) had also earned a master's degree. Thirty-five respondents (33.7 percent) were currently working toward advanced degrees. On the undergraduate level, eighty-one respondents (77.9 percent) had majored in music education, music, or applied music. The majority of the instrumental teachers (92.3 percent) were employed full time, and nearly three-fourths (70.2 percent) had taught exclusively in Arkansas. Three-fourths of the respondents had music teaching experience on the elementary school, junior high school, and senior high school levels.

Concerning supervisory responsibilities, the secondary school instrumental directors reported that 43 college student teachers had been assigned to 30 different schools during the year. Thirty-three respondents had been assigned supervisory activities in the elementary-junior high school instrumental-vocal music areas. Sixty-one respondents (58.7 percent) had spent some time each week supervising various non-music activities.

Fifty-three respondents (51.0 percent) taught students in private lessons. Forty-eight respondents (46.1 percent) directed stage bands. Fifty-one respondents (49.0 percent) reported teaching such music classes as theory, composition, appreciation, and general music. Ninety-six respondents (92.3 percent) belonged to at least one professional music organization. Eighty-six respondents (82.7 percent) had attended at least one state meeting of a professional music organization during the

past five years, and 53 respondents (51.0 percent) had attended five or more state meetings of a professional music organization during the same period. Thirty-one respondents (29.8 percent) had attended at least one national meeting of a professional music organization during the past five years.

Approximately one-third of the respondents participated in a community instrumental or vocal music activity, and 31 respondents (29.8 percent) made solo appearances. Thirty-five respondents (33.7 percent) had made guest conductor-clinician appearances during the year.

The Instrumental Program. The majority of the instrumental groups in secondary schools in Arkansas met five times weekly. The groups presented an average of three concerts during the school year. Additional appearances included marching for parades and football games. The bands also were active in providing pep bands for school assemblies and basketball games. The majority of the bands (56.7 percent) participated in regional and state festivals, with representatives in both the solo and small ensemble divisions at the region level.

The majority of the bands' students (89.4 percent) received letter grades for their participation, and these grades counted in their grade-point averages as well as toward graduation credits. Students were employed in a majority of the schools (88.5 percent) as music librarians and for other administrative work, but were not financially compensated for their effort.

A majority of the instrumental groups (70.2 percent) rehearsed in special instrumental rooms, and had practice rooms available. Uniforms, music stands, pianos, chalkboards, strobotuners, record players, tape recorders, and the like were generally furnished by the school.

Specific provision was made in the school budget for the instrumental group, but the funds provided generally represented less than one-half of the total program budget. One-third of the available funds came from parent organizations with additional funds deriving from program receipts, instrumental rentals, and the sale of various items. Approximately one-third of the budget was used for the purchase of new instruments, and approximately one-fifth for the purchase of new music.

Approximately one-third of the secondary school instrumental groups in Arkansas (37.5 percent) participated in some form of local summer activities. The average length of summer activities was 5.7 weeks. The average number of secondary school students participating was 36.7 students. It was noted that some of the schools had junior high and elementary school students participating in summer activities. Eighteen of the 39 schools with summer instrumental programs reported these activities were financed by the board of education. In 13 of the schools reporting summer instrumental music programs, funding was obtained by means of a tuition fee. Eight schools reported a combination type of financial support for summer activities.

Compositely, the band library consisted of 382 march size compositions, 109 octavo size compositions, and 490 concert size compositions. Included in the library were 144 ensemble selections, 123 solo selections, and 54 stage band arrangements. Approximately four hundred dollars was spent annually, on the average, for the purchase of new music.

The majority of the selections (51.9 percent) performed in concert during the school year were compositions written in the last two decades. The composers whose works were played most frequently in

concert were, in order of frequency, Frank Erickson, John Cacavas, W. Francis McBeth, and Clifton Williams.

Areas for General Improvement. Forty-three respondents stated that administrative assistance was needed to solve scheduling problems, while 38 respondents indicated that administrative assistance was needed to increase the instrumental budget. Twenty-one respondents stated that the administration could help by providing more personnel, and twelve respondents stated that more and better facilities should be provided with the administration's assistance.

Specific instrument needs, as indicated by the respondents in order of frequency, were percussion, brasses, and woodwinds. Twenty-one respondents generalized by stating they had "instrument" needs, but did not itemize.

Specific needs in facilities, as indicated by the respondents in order of frequency, included practice rooms, storage space, larger rehearsal rooms, and better acoustics for the rehearsal room.

In the area of teaching-directing problems, ten respondents listed discipline, seven each listed scheduling and facilities, six listed integration, and five each listed finances, lack of time, and lack of experience.

The fifth and final area of general improvement was concerned with suggestions of a more general nature which would serve to up-grade the teaching of secondary school instrumental music in Arkansas. Forty-three respondents (41.3 percent) did not list additional suggestions. Several of the respondents made recommendations relative to the undergraduate preparation courses required for certification. The need was expressed for closer communication between undergraduate institutions

and teachers in the secondary instrumental music field in order that the specific musical and educational needs of inexperienced teachers might be met.

The respondents in the study were evenly divided concerning the value of participation in festival activities. The primary criticism of festivals was the practice of some in devoting excessive amounts of rehearsal time to the preparation of a limited number of compositions during the concert season. The primary value of festival participation came from the intensive work demanded in order to raise the technical level of musical production. Many of the respondents stated that sight-reading as both a daily exercise and a required part of festival participation was essential.

Two respondents made general statements relative to the need for teaching strings in the secondary schools in Arkansas.

Another respondent stated, "Better teaching is the only thing that will really help to up-grade the teaching of instrumental music in Arkansas. Money . . . will not buy better teaching without . . . the quality of the individual teacher."

Comparison with Past Status in Arkansas

Four previous studies of musical offerings in the secondary schools of Arkansas have been made: Baggett¹ (1952); Broach² (1953);

¹George Edward Baggett, "A History of Music Education and A Survey of Musical Offerings in the Secondary Schools of Arkansas, 1952-1953" (unpublished master's thesis, University of Kansas City, 1957).

²Billy W. Broach, "An Appraisal of the Curricular Offerings in the Secondary Schools of Arkansas" (unpublished doctoral dissertation, University of Arkansas, 1953).

Peck¹ (1959); and Highland² (1963). Because of the diversity of emphases among these studies, the inquiry forms and the resulting data revealed limited findings for comparative purposes. This section of the chapter presents comparisons in those areas where comparisons can be made. For the sake of convenience, references to these four studies will not be footnoted, but will be designated only by the name of the investigator.

The Instrumental Teacher. In three of the four previous studies of secondary school music activities in Arkansas, no information was presented concerning the teacher. In the writer's previous study of musical offerings (Baggett, 1952-1953), 63 of the 74 reporting teachers (85.1 percent) had earned baccalaureate degrees. Forty-two degrees (66.7 percent) were granted by Arkansas colleges. In the current study, 104 respondents (100 percent) reported having earned the baccalaureate degree. Eighty-three degrees (79.8 percent) were granted by Arkansas colleges.

In the 1952-1953 study, the writer found that 14 of the 74 teachers (18.9 percent) had earned master's degrees. In the current study, 33 respondents (31.7 percent) are reported to have earned master's degrees.

The Instrumental Program. Peck reported that there were five

¹Betty Williams Peck, "The Historical Development and Current Status of Band Activities in Arkansas High Schools" (unpublished master's thesis, Northwestern University, 1959).

²Robert Owen Highland, "An Appraisal of Music Offerings and Practices in Arkansas Public Secondary Schools as They Relate to Recommended Principles of Music Education" (unpublished doctoral dissertation, University of Arkansas, 1963).

bands established in the State of Arkansas prior to 1926. Peck also reported that 17 new bands were established between 1936-1940, three new bands were established between 1941-1945, and 14 new bands were established between 1946-1950. Baggett reported that in 1952 there were 44 bands, and Broach reported in 1953 there were 77 high school bands in the state. In the 1963 study, Highland reported that there were 77 bands. The current study disclosed 101 high school bands functioning in the state.

In the 1952 study, Baggett listed three orchestras. In the 1963 study, Highland listed one orchestra. In the current study, three orchestras are included among the 104 instrumental groups reporting.

In the 1952 study, 1,868 students were reported to be members of instrumental groups, for an average of 42 students per unit. In the 1959 study, Peck reported that 4,181 students participated in senior high school level instrumental music, for an average of 56 students per unit. In the current study, 5,975 students were reported as participating in the instrumental groups, for an average of 57 students per unit.

In the 1952 study, an average of two annual concerts was presented, and the majority of the bands reported participating in the district or state festivals. Peck reported in the 1959 study that the average instrumental group presented 20 public appearances each year, including two concerts, eight football games, and four parades. Also, Peck reported that most of the bands participated in both the region and state festivals. In the current study, the average instrumental group presented 22 annual public appearances, including three concerts, nine football games, three parades, and seven basketball games. Similarly,

the majority of the groups participated in both the region and state festivals.

In the 1959 study, Peck found that 78 of the 84 responding directors (92.9 percent) reported they had a separate rehearsal room available. In the current study, 73 directors (70.2 percent) reported they had separate rehearsal rooms available.

Concerning summer activities in 1959, Peck reported that 52 directors (53.6 percent) conducted summer instrumental activities. The average duration of the summer program was six weeks. In the current study, 39 directors (37.5 percent) indicated participation in summer activities, with an average of 5.7 weeks for the summer term.

Areas for General Improvement. A thread of consistency was found among the previous Arkansas studies and continued through the current study regarding the needs and suggestions for improving offerings in instrumental music. Basically, the needs are threefold: (1) additional funds for teacher salaries and equipment; (2) an outline of sequential music activities from grade one through grade twelve; and (3) a need to provide a program designed to involve more students.

In addition to the needs listed, the 1952 Baggett study also reported the following problematic areas: (1) the need to schedule music activities during the school day, rather than before or after school hours; (2) the need for better cooperation among teachers; (3) the need to expand the public school music program in the elementary grades; and (4) the need for more cooperation with the school administration.

Comparison with Status in Five Midwestern States

Five previous status studies of musical offerings and activities

have been made in the past decade in Midwestern States: Lawson¹ (Iowa, 1960); Hills² (Missouri, 1962); Ganz³ (Nebraska, 1963); Casey⁴ (Minnesota, 1965); and Lyons⁵ (South Dakota, 1972). This section of the chapter presents comparisons of these five studies with the current status of instrumental music in Arkansas in those areas where comparisons can be made. For the sake of convenience, references to these studies will not be footnoted, but will be designated by the name of the investigator.

The Instrumental Teacher. Concerning the teacher's academic preparation, Lawson made the general statement that the great majority of music teachers in Iowa were trained in the area of music. Ganz stated that the majority of the music teachers in Nebraska had earned a baccalaureate degree, that 24 percent of the teachers had earned a master's degree, and that one-third of the teachers were working on an advanced degree. Ganz also stated that all of the responding music teachers had undergraduate majors in music. Casey reported that 94 percent of the responding Minnesota music teachers had an undergraduate

¹Gerald Lee Lawson, "The Status of Music in Iowa High Schools" (unpublished doctoral dissertation, State University of Iowa, 1960).

²Richard Lewis Hills, "The Status of Music Instruction in the Public Schools of Missouri" (unpublished doctoral dissertation, State University of Iowa, 1962).

³Dale Boyles Ganz, "The Status of Music Instruction in the High Schools of Nebraska" (unpublished doctoral dissertation, State University of Iowa, 1963).

⁴Joseph Lawrence Casey, "The Status of Music Programs in Minnesota Secondary Schools" (unpublished doctoral dissertation, University of Iowa, 1965).

⁵John A. Lyons, "Music Education in Public Four-Year High Schools in South Dakota, 1971-1972" (unpublished doctoral dissertation, University of South Dakota, 1972).

major in music, that 26 percent of the music teachers had earned a master's degree, and that 42 percent of the music teachers had accumulated graduate credit. In the South Dakota study, Lyons reported that 90 percent of the responding music teachers had earned a baccalaureate degree, that 90 percent of that number had undergraduate majors or minors in music, and that 20 percent of the respondents had earned a master's degree. In the current Arkansas study, it was found that 104 respondents (100 percent) had earned a baccalaureate degree, 33 respondents (31.7 percent) had earned a master's degree, and 35 respondents (33.7 percent) were working toward an advanced degree. The current study also revealed that 99 respondents (95.2 percent) had undergraduate majors in music.

Hills and Ganz both stated that instrumental teachers in Missouri and Nebraska tended to receive larger salaries than other teachers, and that the music teachers supplemented their incomes in various ways, especially by directing church choirs and performing in dance bands.

Ganz reported that all of the responding music teachers in the Nebraska study belonged to at least one professional music organization. The current Arkansas study found that 96 respondents (92.3 percent) belonged to at least one professional music organization.

Lyons reported that the majority of the South Dakota music teachers held full-time teaching contracts, and that the majority of the music teachers participated in community music organizations. The current study disclosed that 96 Arkansas respondents (92.3 percent) held full-time teaching contracts in music, and that 58 respondents (55.8 percent) participated in some community music organization.

The Instrumental Program. An imbalance in the number of bands and the number of orchestras was evident in a comparison of the musical offerings in the secondary schools in the Midwestern States. Lawson reported that very little instruction in the area of strings was being offered in Iowa. Hills and Ganz reported that concert and marching band was the most commonly reported musical activity in Missouri and Nebraska. Ganz also reported that 140 instrumental ensembles competed in district contests, and only seven orchestras were among that number. Lyons reported in his South Dakota study that nine out of ten schools reporting had bands, but only one school had an orchestra. In the current study in Arkansas, 101 bands and three orchestras were reported.

Lawson reported that a need existed in Iowa for more adequate financial support of the music program. Hills reported that in Missouri there was specific provision in most school budgets for the music program, and that most schools had the basic equipment needed, but that it was in poor condition. Concerning finances, Ganz made three statements about the school music program in Nebraska:

1. The amount spent for orchestra as compared with the band was very small.
2. Ninety-seven bands reported sources of funds outside of regular school funds, while only five orchestras were reported as having such income.
3. By far the largest amounts of money were raised by parent organizations.¹

Casey reported that the largest amounts of money for school instrumental activities in Minnesota also came from parent organizations,

¹Ganz, "The Status of Music Instruction in the High Schools of Nebraska," p. 148.

with additional income being received from program receipts, instrumental rentals, student fees, and sale of candy and magazines. In the South Dakota study, Lyons listed four areas of needs in equipment and facilities: new or better music rooms, instruments, practice rooms, and risers. In the current Arkansas study, it was found that specific provision was made in the school budget for instrumental activities, but that the amount provided represented less than one-half of the needed budget. The study disclosed that one-third of the available funds came from parent organizations with additional funds deriving from program receipts, instrument rentals, and the sale of various items. The current study also revealed that one-third of the budget was used for the purchase of new instruments, and approximately one-fifth for the purchase of new music.

In the Iowa study, Lawson reported that 241 instrumental teachers directed a summer band program which averaged just under eight weeks. In Missouri, Hills reported that approximately 160 teachers conducted programs which were primarily concerned with the band and related areas of study, with most of those programs lasting eight weeks. In Nebraska, Ganz reported that about one-third of the high schools had a summer instrumental program averaging 7.4 weeks in length. In Minnesota, Casey reported that 50 percent of the schools had summer music programs, with 286 respondents involved with bands and 26 teachers conducting orchestras and string programs. In Minnesota, instruction was provided from seven to eight weeks each summer. In South Dakota, Lyons reported that approximately 40 percent of the schools had summer band programs. In the current Arkansas study, it was found that 37.5 percent of the secondary school instrumental groups participated in some form of local

summer activity. The average length of the Arkansas summer program was reported to be 5.7 weeks.

Areas for General Improvement. Ganz reported that the majority of the Nebraska instrumental teachers felt their major teaching problem was either scheduling, or too heavy a teaching load. Hills reported that the foremost problem facing the Missouri high school music teachers was the scheduling of music in the total school program. Casey reported that scheduling was the most frequent problem mentioned by the Minnesota music teachers. Two of the five problems most frequently identified by Lyons in the South Dakota study were scheduling, and too great a workload for instructors. In the current study, the writer reported that forty-three of the respondents (41.3 percent) asked for administrative assistance in solving scheduling problems.

Three of the studies in the Midwestern States listed the general music class as an area for improvement. Lawson reported that there was very little evidence that Iowa high schools were adequately providing for the interests of students in the area of general music. Hills reported that it was apparent that music education in the high schools of Missouri was not fulfilling its obligation to the students with non-performing interests in music and that more emphasis of elementary level general music was needed. Casey reported that the music curriculum of the Minnesota high schools was composed mainly of band and choruses, and was too limited to accommodate the needs, interests, and capabilities of all of the senior high school students. Casey concluded that the situation could be improved by expanding the music curriculum to include such opportunities as more academic and general music classes, a fine arts survey class, and an extensive small ensemble and music listening

program. Casey further reported that pilot projects could be organized which might lead to the development of a music literature course suitable for the secondary school student. In the current study, it was reported that 51 of the respondents (49.0 percent) taught such music classes as theory, composition, appreciation, and general music, but a specific listing of the number of respondents teaching in each of these four areas of music classes was not available.

Two additional comments concerning the secondary school curriculum were made in the Midwestern States' studies. Lawson reported that little opportunity was provided by the Iowa schools to those students who had developed special interests in music which extended beyond the pursuits of the performance ensembles. Lawson also reported that music theory and music appreciation courses were very limited in number, and that music history and music composition courses were virtually non-existent. Casey reported that the music teachers often failed to realize that music literature was the core of the music program and the essential instructional material through which music content and musicianship were taught.

Two of the investigators made recommendations to the undergraduate institutions of higher learning. In the Minnesota study, Casey recommended that the music teacher education program be re-studied to determine if the traditional curriculum was the most suitable curriculum for the education of music teachers. Hills reported that certain changes in teaching requirements in Missouri high schools suggested a different emphasis was needed in the training of music teachers at the undergraduate level.

Hills made these statements:

Inasmuch as very few music teachers are called upon to teach non-musical subjects, certain modifications of the requirements for a minor area are in order Instead of concentration in a minor area, increased emphasis should be placed in music and music education Because so many music teachers are obliged to work with youngsters in the elementary and junior high grades, more emphasis should be given in methods and techniques courses to the problems peculiar to these age groups.¹

Hills also reported that a considerable lack of communication was evident between some Missouri music teachers and their administrators. Hills suggested that colleges and universities might help the situation by stressing the need for such communication in their undergraduate and graduate courses both for music teachers and prospective administrators.

Casey reported that many Minnesota secondary schools with two or more music teachers commonly did not specify one music teacher whose responsibility it was to provide leadership in developing the music program. Casey recommended that a supervisor be appointed in each school with the responsibility and authority to assist the principal in implementing changes that would improve music instruction and curricular offerings.

Additional needs were listed by Ganz when he reported that inadequate facilities, actual instrumental teaching problems, apathy in students, lack of interest in good music, lack of private instruction, and poor instrumentation, in that order of frequency, were reported in the Nebraska study.

¹Hills, "The Status of Music Instruction in the Public Schools of Missouri," p. 152.

In the Missouri study, Hills reported these problems: inadequate rehearsal time, conflicts with students' required subjects, and the need for a new or improved physical plant.

This chapter has presented the findings related to the status of instrumental music programs in the secondary schools in the State of Arkansas, 1970, and then has compared these findings with: (1) similar studies of the past two decades of instrumental music in Arkansas secondary schools; and (2) the status of secondary school music in the five Midwestern States of Iowa, Missouri, Nebraska, Minnesota, and South Dakota. The following subdivisions were utilized for each of the above-listed areas of presentation: the instrumental teacher, the instrumental program, and areas for general improvement.

CHAPTER VI

SUMMARY AND CONCLUSIONS

The purpose of this study was to survey the status of instrumental music education in the secondary schools in the State of Arkansas in the school year 1970. Specifically, the study was concerned with the academic education and teaching experience of the instrumental music teachers, the number and size of bands and orchestras, the number of students involved in each class and organization, the size and suitability of the physical plant and equipment available, the sources of the budget, the literature performed, and the major problems and concerns relating to program management and development. In addition, comparisons were made between the current status of instrumental music in Arkansas secondary schools and the status of instrumental music in Arkansas secondary schools during the past two decades. Further, comparisons also were made between the current status of instrumental music in the secondary schools in Arkansas and the past decade status of instrumental music in the secondary schools in the five Midwestern States of Iowa, Minnesota, Missouri, Nebraska, and South Dakota.

Summary

The status of Arkansas secondary school instrumental music, 1970, was determined by collecting and analysing data supplied by 104 instrumental music teachers in the Arkansas secondary schools during this period. A normative survey method utilizing the inquiry form

technique constituted the basic procedure employed in the study.

The writer reviewed briefly the general establishment of public education in Arkansas. This review disclosed that the system of public schools developed slowly following initial establishment by law in 1843. Concurrent with the early development of the public schools was the emergence of a private system of education. A movement to develop secondary schools in the state was facilitated by two general laws enacted by the 1900 legislature. The first law provided financial aid to the school system; the second law created the State Board of Education.

Secondary school music instruction in Arkansas was first provided by private teachers who were not professionally employed by but were affiliated with the school system. The teachers were paid through fees assessed from students receiving instruction in music. Beginning in 1929, the Arkansas State Music Teachers Association required all music teachers in systems that granted high school credit to take a state examination for certification. The Arkansas State Department of Education recognized the certification and supported the practice. The teaching of music in the high school has been enhanced by the establishment, policies, and practices of several professional music organizations in the state, including the Arkansas School Band and Orchestra Association and the Arkansas Music Educators Association. Brochures published annually by the State Department of Education list the curricular offerings in music in the secondary schools in Arkansas. The earliest published list of accredited secondary schools and courses offered in Arkansas, as provided by the Arkansas State Department of Education, is dated 1926-1927.

The review of related literature disclosed that four studies

were conducted during the past two decades concerning music offerings in Arkansas secondary schools. The review also revealed that studies of the status of music education were conducted during the past decade in five Midwestern States including Iowa,¹ Minnesota,² Missouri,³ Nebraska,⁴ and South Dakota.⁵ These nine studies provided information concerning the instrumental teacher, the instrumental program, and areas for general improvement. While the writer is cognizant of the significant time differential, a comparison of these data provides perspective in determining the status of instrumental music education in the secondary schools of Arkansas as defined in this study's stated purpose.

The historical overview and the review of related literature were completed in order to establish a context for the presentation of data pertaining to the current status of instrumental music in Arkansas secondary schools. Data relating to the major purpose of the study were

¹Gerald Lee Lawson, "The Status of Music in Iowa High Schools" (unpublished doctoral dissertation, University of Iowa, 1960).

²Joseph Lawrence Casey, "The Status of Music Programs in Minnesota Secondary Schools" (unpublished doctoral dissertation, University of Iowa, 1965).

³Richard Lewis Hills, "The Status of Music Instruction in the Public Schools of Missouri" (unpublished doctoral dissertation, University of Iowa, 1962).

⁴Dale Boyles Ganz, "The Status of Music Instruction in the High Schools of Nebraska" (unpublished doctoral dissertation, University of Iowa, 1963).

⁵John A. Lyons, "Music Education in Public Four-Year High Schools in South Dakota, 1971-1972" (unpublished doctoral dissertation, University of Iowa, 1972).

secured by means of an inquiry form completed and returned by 104 secondary school instrumental music teachers in Arkansas. These 104 teachers represented 69.8 percent of the individuals serving in this capacity during the 1970 school year.

In summary, the instrumental teacher was found to be academically well prepared in the field of music, as evidenced by undergraduate and graduate courses completed and degrees received. The average instrumental teacher had earned the baccalaureate degree, and 31.7 percent of the teachers had earned the master's degree. All but five of the respondents majored in music in their undergraduate preparation. A majority of the teachers (92.3 percent) were employed on a full-time basis, taught music exclusively (75.0 percent), and had not held a teaching position outside the State of Arkansas (70.2 percent). A majority of the respondents (58.6 percent) reported previous teaching experience at the elementary and junior high school levels. Membership in professional music organizations was reported by 92.3 percent of the respondents.

One hundred concert bands, nine symphonic bands, and three orchestras were reported among the 101 schools included in the study. Membership in the bands ranged from ten to one hundred fifty students, while membership in the orchestras ranged from twelve to thirty students. The most common scheduling arrangement of instrumental groups included rehearsals five times weekly. More than one-half of the school bands participated in both the region and state festivals, with representatives in both the solo and ensemble divisions at the region level. Nine out of ten of the instrumental students received letter grades for their participation, and these grades were considered in computing grade-point

averages as well as being applicable toward graduation requirements. Approximately three-fourths of the instrumental groups rehearsed in special instrumental rooms with individual practice rooms available. Slightly more than one-third of the instrumental groups participated in some form of summer music program. The data disclosed that special provision was made in the school budget for the instrumental group, but supplemental income was needed to finance the breadth of the program. The data also disclosed that one-half of the selections programmed for the school year 1970 were compositions which were written during the past two decades.

The inquiry form data relating to problems and concerns in program management and development are summarized as follows:

1. Administrative assistance was needed in the areas of scheduling and finances. The respondents expressed a willingness to cooperate with administrators in the alleviation of conflicts in the scheduling of academic classes and rehearsals. Scheduling problems were found to be more pronounced in the smaller schools. The respondents also reported the need for assistance from superintendents to increase budgetary funds allotted for use by the instrumental music departments to purchase additional instruments and equipment.

2. Specific equipment needs were listed. Most common among the instruments needed were: oboes, bassoons, alto and bass clarinets, low brasses, and percussion equipment. In the non-instrument category, record players and tape recorders were the most frequently mentioned items.

3. Administrative assistance, including both recommendations from superintendents and appropriations from school boards, was needed

to provide additional personnel and better facilities. In order of frequency, practice rooms, storage space, and larger rehearsal rooms were the facilities more frequently mentioned. Appendix D lists direct statements from the respondents concerning additional suggestions for administrative assistance.

4. Specific needs in teaching-directing problems were listed. Included in the category were discipline problems and lack of knowledge of and experience with the various aspects of the instrumental program. Undergraduate teacher preparation programs were challenged to relate more directly to specific practical teaching requirements such as organizing an instrumental program for beginners, developing small ensembles, combining junior and senior high school students in one instrumental group, teaching secondary instruments, and the like. Appendix E lists additional statements concerning teaching-directing problems.

Comparisons were made between the current status of instrumental music in Arkansas secondary schools and the status of instrumental music in Arkansas secondary schools during the past two decades. The data revealed that there was a substantial increase in the number of instrumental teachers holding college degrees, from 85.1 percent of the respondents to 100 percent of the respondents. Interestingly, the number of orchestras remained the same during the two decades. Two decades ago 1,868 students, an average of forty-two per unit, participated in instrumental programs while the current study finds 5,975 students, an average of fifty-seven per unit, participating. A decrease from 53.6 percent to 37.5 percent was reported in the number of schools participating in local summer music programs. The basic areas

of need were similar to those disclosed in studies conducted during the past two decades. These areas included the need for additional funds for teacher salaries and equipment, the need for comprehensive curriculum guidelines, and the need for program expansion in order to involve more students in instrumental and general music.

Comparisons were also made between the current status of instrumental music in Arkansas secondary schools and the status of instrumental music in the five Midwestern States of Iowa, Minnesota, Missouri, Nebraska, and South Dakota, during the past decade. While the data in these five studies included both vocal and instrumental programs, the current Arkansas study was concerned solely with instrumental music programs. Concerning the academic preparation of music teachers, the data showed there was little difference among the states named. Arkansas, however, was the only state with all respondents having earned the baccalaureate degree.¹

A similarity was found to exist among all six of the states, including Arkansas, concerning the secondary school string program. All of the studies showed a disproportionate number of orchestras in relation to the number of bands. In all six studies reviewed, it was reported that additional funds, other than those allotted through the school budgets, were needed to finance instrumental music programs. These additional funds generally came from parent organizations. The studies disclosed that Minnesota had the highest number of summer music programs, followed respectively by Iowa, South Dakota, Arkansas, Missouri, and Nebraska.

¹The writer is cognizant of the time factor involved.

Among the problems listed in the six studies, scheduling was the most frequently mentioned. Another problem was an apparent need for the revision and expansion of the secondary school curriculum to include more students, especially in the area of general music. The need for better communication between music teachers and the administration of the schools was cited as a common problem in each of the six states studied.

Conclusions

An analysis of the data gathered from the study has resulted in the formulation of conclusions in the following areas: conclusions from the writer's inquiry form; conclusions from comparisons with previous Arkansas studies; and conclusions from comparisons with studies conducted in the five Midwestern States listed.

Conclusions from the Writer's Inquiry Form. Conclusions drawn from the analysis of data obtained from the inquiry form are presented as follows:

1. The instrumental music teacher in Arkansas secondary schools is academically prepared in his chosen field.
2. The secondary school instrumental teacher is frequently expected to serve as supervisor, not only for college student teachers, but also for teachers and programs on the junior high school and elementary school levels.
3. The secondary school instrumental teachers in Arkansas are active in professional music organizations. Membership in the Arkansas School Band and Orchestra Association and regular attendance at annual meetings of the organization are reported by a majority of the respondents.

4. Scheduling, both of instrumental music programs around other school events and of the personal time of the instrumental music teachers, is a major problem.

5. Open and viable communication between secondary school instrumental music teachers and administrators appears to be lacking and may be a contributing factor to the lack of unanimity concerning the worth of the instrumental music program in the total educational process.

6. The parents and community leaders may not be totally aware of the educational objectives of instrumental music programs in secondary education. Their evaluations may be based solely on public performances and festival ratings. Consequently, these evaluations may not include cognizance of such educational practices in rehearsal as the teaching of music history and literature, theory, conducting, musical style, aesthetics, and overall musicianship.

7. The need exists in Arkansas secondary schools for more adequate financial support of the instrumental program from the school budget. The instrumental groups appear to find it necessary to seek assistance from parent organizations and other sources of income to cover financial needs.

8. The size of the secondary school has a direct relationship to the inclusion of instrumental music offerings in the curriculum. The smaller schools more frequently do not have instrumental music programs; and when small schools do offer such a program, the teacher often must teach all levels, including general music for all grades. Frequently, the teacher also may be assigned teaching responsibilities in a non-music area.

9. The colleges and universities with teacher preparation

curricula should re-evaluate the effectiveness and validity of the courses required for teacher certification.

10. Little instruction in strings is evident in the secondary schools in Arkansas. Three of the 112 instrumental groups reported are orchestras, and the total membership is fifty-four students, compared with a total of 5,921 students in the 109 concert and symphonic bands.

11. There is a lack of uniformity in the way Arkansas secondary school instrumental music teachers view region and state festivals. Specific points of dissension include selection of judges, inclusion of sightreading requirements, and the like.

Conclusions from Comparisons with Previous Arkansas Studies.

Conclusions drawn from the analysis of data obtained from the inquiry form and findings reported in the previous Arkansas studies are presented as follows:

1. As reported in the current study, a higher percentage of the instrumental music teachers has earned baccalaureate degrees, compared with two decades ago. This trend is true also on the graduate level.

2. Public performance demands on secondary school instrumental groups in the State of Arkansas show a marked increase over that of the past two decades. This situation may, in part, be a contributing factor in the scheduling problems reported by many teachers.

3. A clear-cut, singular conclusion which would explain the disproportionate number of orchestras compared to bands in Arkansas secondary schools is not evidenced in the data presented. Possible conclusions include: lack of understanding or appreciation of the value of a string program on the part of band directors, school principals and

superintendents, school boards, and people in the community; a shortage of string teachers; the reluctance of band directors to get involved in the support of a program component which might conflict with established wind-percussion curricula; and, the popular appeal of a band, especially in connection with school athletic events.

4. Summer instrumental music activities continue to be an important program cognate in the State of Arkansas. While there is a decrease in the number of locally sponsored programs, more secondary school students are involved in learning and performing experiences in summer music camps sponsored by colleges and universities. It is noted that many secondary school instrumental teachers are employed in teaching-directing programs in these summer music camps, thereby ensuring greater enrollment of secondary school students. The curricula for most of these summer music camps include instruction in harmony, form, composition, appreciation, private lessons, section rehearsals, various ensembles, and full band rehearsals.

5. There appears to be a trend toward fewer instrumental departments which have separate rehearsal rooms. One possible explanation for this trend is that choral programs preceded instrumental programs in many schools. Consequently, instrumental groups share rehearsal facilities with choral counterparts.

6. The basic needs that were disclosed two decades ago and the needs of the 1970 school year remain the same. These are: more financial support; curriculum for instrumental music; and, more pupil involvement.

Conclusions from Comparisons with the Studies in Five Midwestern States.¹ Conclusions drawn from the analysis of data obtained from the inquiry form and findings reported in related studies are presented as follows:

1. Proportionately, there appears to be less interest in locally sponsored summer music programs in Arkansas in comparison with the states of Iowa, Minnesota, Missouri, Nebraska, and South Dakota. It is noted, however, that there are seven colleges and universities in Arkansas which annually sponsor summer music camps. More than 1,500 junior and senior high school students attended these programs during the summer of 1970. Many of the secondary school instrumental teachers served as teachers and staff members for these summer music camps.

2. Concerning the academic preparation of the instrumental music teacher, Arkansas is the only state of the six Midwestern States in which 100 percent of the respondents earned the baccalaureate degree.²

3. Arkansas ranks second only to Nebraska with its percentage of music teachers who belong to professional music organizations.

4. The paucity of school string programs does not emerge as a phenomenon peculiar to the State of Arkansas. All five of the Midwestern States reported a disproportionate imbalance of string offerings in the secondary schools, compared to band offerings.

5. A unanimous response from the music teachers in all six

¹The writer is cognizant of the significance of the time differential in these data.

²Data for the 1970 school year on this factor are not available from the five Midwestern States studied.

Midwestern States, including Arkansas, clarifies the need for additional financial support from the school budget. Within itself, proper funding will not automatically ensure a raising of the teaching and learning effectiveness. However, there are many areas in which educational standards can be raised by an increase in the instrumental budget: the purchase of more and better instruments; the addition of specific aids such as tape recorders and record players; and the development of music resource centers, with film, cassette, and score holdings to supplement instruction.

6. The problem of scheduling is common to music teachers in secondary schools in all six Midwestern States. This problem involves scheduling instrumental music programs around other school events and scheduling the personal time of the instrumental music teachers.

7. There is a need for program development and expansion to allow for more secondary school students to become actively involved in some area of music, especially those students not interested in performance organizations. Development of general music classes, humanities courses, and classes devoted to the study of keyboard, fretted, and electronic instruments, could contribute to the involvement of more students in learning about music.

8. The Missouri, Minnesota, and Arkansas studies report the need for undergraduate institutions to restudy the music teacher education programs and to make necessary changes for more adequate preparation of music teachers. Changes are especially needed in the areas of educational methods and applied music requirements, including the study of secondary instruments.

Suggestions For Improvement

The following suggestions for improvement have resulted from two sources: (1) information from the respondents in this study, as reported in Chapter IV; and (2) the writer's personal knowledge and evaluation of current practices in secondary level instrumental music programs in the State of Arkansas.

1. Several respondents in the study suggested the possibility of developing a sequential music curriculum. The list of goals to be achieved, techniques to be utilized, and understandings to be expected could result in the development of a level of musicianship not typical to the secondary school instrumental music program. The State Department of Education published a Music Guide for Arkansas Elementary Schools in 1967, with a revised edition in 1971, which includes basic philosophy, objectives, experiences, and evaluation materials.¹ A similar guide for Arkansas secondary schools would be helpful to all secondary music teachers, especially those with little or no experience. This project should be the result of a cooperative effort of the Arkansas School Band and Orchestra Association and the Arkansas Music Educators Association, with administrative and editorial assistance from the office of the State Supervisor of Music.

Relatedly, Adams states:

Realistically speaking, among music educators, attitudes are more positive at this time for curriculum improvement than it has been in some few years. This condition may be attributed to outside pressures of a non-musical nature. Through leadership from the Department of Education and the Arkansas Music Educators Association, it is anticipated that during the next

¹Leon Adams, Jr., Music Guide for Arkansas Elementary Schools (Little Rock: Arkansas State Department of Education, 1967), p. 6.

eighteen months, Arkansas may witness its greatest growth in music curriculum development.¹

The Comprehensive Musicianship Program,² developed at the University of Hawaii, is an example of the type of materials now available to music educators concerned with improving instruction. The materials and instructional approach suggested are products of careful and intensive research, planning, writing, and testing by a staff of specialists in music and education. Conceptually and behaviorally oriented, the program provides a complete spiral curriculum for grades K-12. A major component of the secondary level Comprehensive Musicianship Program is the introduction of student texts and teachers' materials as supplements for existing instrumental and choral courses. While the primary thrust of school instrumental and choral programs is by nature performance oriented, the Hawaii materials demonstrate the efficacy and practicality of musical concept development and basic musicianship as correlary objectives.

The search for alternative curricula to meet changing objectives should be encouraged. Modifications in traditional curricular structures would naturally result from redefinition of goals and purposes and thus provide incentives for experimentation, exploration, and, ultimately, the improvement of instructional practices. The expansion of the secondary instrumental music curriculum to include studies in form, history,

¹Leon Adams, Jr., "Accountability in Arkansas," Council For Research in Music Education, Bulletin 36, Spring, 1974 (Urbana, Ill.: School of Music, University of Illinois), p. 17.

²The Comprehensive Musicianship Program is available from Addison-Wesley Publishing Company, Innovative Division, 2725 Sand Hill Road, Menlo Park, California 94025.

sightreading, improvisation, and the like, could be utilized to achieve the desired objective of developing musicianship and, in the process, elicit broader budgetary and scheduling support from school administrators and boards of education.

2. Budget deficiencies of instrumental music programs could be alleviated, at least in part, by the establishment of a central or regional repository of instruments, music, and supplementary reference material. The material would be available on a loan basis to secondary schools in the service area. Certain specific instruments, such as contraclarinets, chimes, celesta, extra timpani, and the like, are too expensive for many of the schools to purchase. In addition, their utilization by many of the schools might not be frequent enough to justify purchasing. Instruction to students playing these instruments would have to be provided by the instrumental directors. Certain selections of music could be secured from the repository which might not otherwise be available to the schools, either because of initial cost or infrequent use. Supplementary reference material to be made available would include music films,¹ records, recording equipment, and the like.

3. The development of secondary school general music classes, taught by instrumental teachers, would serve the purpose of involving more students in the study of music. General music should be considered a subject discipline which emphasizes the intellect as well as the development of sensitivity, creativity, and the ability to make aesthetic

¹An example of such film is the Music Series and the Folk Songs in American History Series of color sound filmstrips published by Warren Schloat Productions, Inc., Pleasantville, New York 10570. The latter series includes "Introduction to the Flute," "Musical Instruments of Africa," and "Famous Musicians at Work."

judgments.¹ The general music class on the secondary level should be utilized to achieve these desired objectives on a broader base than now is being accomplished by performance-oriented curricular offerings.

The secondary school general music class, as well as all instrumental experiences, should have as a rationale the objective of developing the generally educated person. With respect to music, the development of minimum skills, elemental understandings, and basic attitudes should be included. A unit of study in general music or performance classes might be concerned with the rich heritage of Arkansas folk music. Instrumental class offerings could be expanded to include instruction in such instruments as autoharp, "fiddle," "pickin' bow," guitar, dulcimer, banjo, ukelele, and mandolin. Piano classes utilizing electronic instruments also contribute to the realization of expanded program goals. Enrollment in classes of this nature should be open to all students on an elective basis.

4. A study of teacher education in music is needed in order to provide music educators who are competent, creative, and flexible. Many of today's graduates have found major areas of their preparation neither sufficient nor relevant to the problems encountered during their professional employment. As reported in this study, and supported by Housewright² and the Arkansas Education Association,³ the need exists to

¹Neal E. Glenn and others, Secondary School Music: Philosophy, Theory, and Practice (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 105.

²Wiley L. Housewright, "Charge to the Commission," Teacher Education in Music: Final Report (Washington, D. C.: Music Educators National Conference, 1972), p. 1.

³"Teacher Education and Certification," The Link, X (Little Rock: Arkansas Education Association, Nov., 1973), 3.

restructure teacher education. Housewright states:

Increasing numbers of first-year music educators are finding that there is an enormous disparity between the preparation for teaching and the practice of it Many teacher education programs in music have been overtaken by obsolescence. . . . Overcoming delays in approving realistic curriculums and in instituting innovative practices are problems so widespread that they command the major attention and efforts of the entire music education profession.¹

5. If string programs are to be established in more schools, band directors will need to provide initiative in encouraging students to participate as well as securing the cooperation and assistance of school administrators, school boards, and the community in establishing the importance of such programs and securing adequate financial support. One answer to the shortage of string teachers would be to have several school systems cooperate in the hiring of one string teacher, who would be responsible for working with the band directors and kindergarten and grade school music teachers in the string training of children in the early stages. Paralleling the Suzuki Talent Education system, the teachers would take the place of the parents. Another answer would be a consortium arrangement by several school systems to employ a string teacher to teach private lessons or small ensemble groups. With this arrangement, the secondary level orchestra would be the responsibility of the resident band director.

6. Instrumental ensembles should be integrated into the instrumental curriculum, not just assembled for contest or festival purposes. Ensemble programs should be treated on an equal basis with band and

¹Wiley L. Housewright, "Charge to the Commission," Teacher Education in Music: Final Report (Washington, D. C.: Music Educators National Conference, 1972), p. 1.

orchestra programs, and participation by all instrumental students should be encouraged on a year-round basis. The value of small ensemble participation is summarized by Colwell when he states:

The small chamber group presents the greatest musical challenge, the best training, the heaviest individual responsibility, and the highest musical pleasure of any activity. . . The greatest value lies in finding pleasure in the playing rather than in working towards a performance; ensemble playing has values not only for those students of high ability but also for those who can never reach the level of acceptable public performance.¹

In summary, the problematic areas found to exist in Arkansas secondary school instrumental music, as determined by and revealed in the current study, have elicited suggestions for improvement from the writer. Suggestions have been made in three areas of curriculum development: developing a sequential music curriculum, developing the secondary school general music class, and studying the teacher education curriculum. A suggestion was made concerning the establishment of a repository of music materials which would be available to secondary schools, thus alleviating budgetary problems. Suggestions were also made concerning the establishment of string programs and the use of instrumental ensembles.

Recommendations For Further Research

Several additional areas for research have resulted from the collection and presentation of data in the study.

1. By design, the present study is quantitative rather than qualitative in nature. It is recommended that a qualitative study be

¹Richard J. Colwell, The Teaching of Instrumental Music (New York: Meredith Corporation, 1969), pp. 42-43.

made in Arkansas secondary school instrumental music education concerning the teacher and the program, with a special study of the goals of the program, the quality of performance, and the extent to which instrumental music programs achieve desired outcomes.

2. A study should be initiated for the purpose of establishing a viable and meaningful set of desired outcomes for Arkansas secondary school instrumental music. According to Garofalo,¹ there are relatively few effective band curricula in use today; consequently, the music education profession is in need of curriculum designs applicable to secondary school band programs. Since general objectives become meaningful when translated into specific institutional objectives, it becomes imperative that instrumental music teachers develop guidelines to ensure the attainment of educationally sound musical outcomes.

3. Seven colleges and universities in Arkansas conduct annual summer music camps. A study to determine the impact of these camps on the quality and quantity of secondary school instrumental music would be of value.

4. A study of required curricular offerings and teacher certification requirements would be valuable to institutions certifying music teachers. The need for this research has been recognized by national and state educational organizations and specific recommendations published. Currently, the National Education Association has approved a proposal that prospective teachers serve a one-year internship before being certified to teach. The creation of a National Commission on

¹Robert Garofalo, "Blueprint for Band," Music Educators Journal, LX (November, 1973), 39-42.

Teacher Education was a direct action on the part of the Music Educators National Conference in response to certain problems found in teacher education. This Commission reported that current teacher preparation programs have not equipped graduates to educate young people in contemporary idioms and modern forms of musical expression.¹ The Arkansas Education Association has challenged teacher preparation institutions and public schools to discover effective ways to meet such demands through the study and re-evaluation of course requirements for initial certification and the upgrading of educational requirements for recertification of teachers.²

5. Since 1958, Arkansas schools have attempted to meet Federal guidelines for integration of all public schools. A study could be made concerning the effect, if any, of the integration of races on the size and quality of performance of secondary school instrumental groups.

6. Since Arkansas and the other five Midwestern States included in this study have a paucity of string programs, a study of this geographical section of the United States should be made concerning guidelines for the planning and implementation of programs designed to encourage the study of stringed instruments and the growth of orchestras in the schools.

7. A status study should be made of Arkansas junior high school instrumental music activities. One possible outcome might be a more unified curriculum which could result in further development of the potential musicianship latent in many of the secondary instrumentalists. Another possible outcome might be a higher rate of retention of students

¹Edward F. D'Arms and others, "CMP in Perspective," Music Educators Journal, LIX (May, 1973), 4.

²"Teacher Education and Certification," The Link, X (Little Rock: Arkansas Education Association, Nov., 1973), 3.

from the junior high school instrumental program into the senior high school curriculum.

8. A study could be initiated concerning the feasibility of the general consolidation of smaller secondary schools, with the view to provide instrumental music experiences for more students than currently have the opportunity to participate. As reported in Chapter IV, of the 218 Class B secondary schools in Arkansas, only eighteen have instrumental music offerings.

9. A study could be made of the post-high school musical activities of the secondary school instrumentalists to determine if their school experiences were of such depth and direction to guide them into meaningful adult participation, either as a performer or as a listener.

10. Although an obvious result of instrumental music education may be the development of skill in playing a specific instrument, few attempts have been made to develop specific devices to measure performance skill. A study should be made which would discover how much and in what ways students increase their performance skills through participation in instrumental music at the secondary level.

It should be noted that a dissertation is in progress similar in design and intent to the current study. Leon Adams, Jr., Specialist in Music Education, Arkansas Department of Education, Little Rock, is securing data by means of a combination closed-form and open-form questionnaire sent to principals of all Arkansas public schools, to all Arkansas public school music teachers, and to college and university music teachers in Arkansas.¹ The study by Adams is designed to assess

¹Leon Adams, Jr., "The Status of Music Programs in the Public Schools of Arkansas" (doctoral dissertation currently in progress, University of Indiana).

the current curricular music offerings, the school pupil population, and potential personnel needs in public school music from kindergarten through grade twelve. Adams plans to compare the status of music programs in the public schools of Arkansas with that of the public schools of Illinois (1967) and Indiana (1969).

Concluding Statement

In conclusion, several observations need to be summarized. First, the problems connected with Arkansas secondary school instrumental music are general problems, consistent with those found in other states. Second, these problems have existed for some time. Third, the writer believes that the Arkansas School Band and Orchestra Association should update the purpose of the organization and state in more specific terms not only the objectives to be achieved but also specific methods and techniques to be utilized in the attainment of these objectives.¹ Fourth, there is evidence that progress has been made in the State of Arkansas concerning the advancement of secondary school instrumental music education during the past two decades. Better prepared teachers, more students involved in performance experiences, and the accumulation of basic equipment and facilities provide the basis for this conclusion.

Since, in the majority of secondary schools, major attention in music education is given to performing groups, the fulfillment of objectives in addition to the development of performance skills should be implemented during rehearsal times. Unless there is a planned effort by

¹The Purpose of the Arkansas School Band and Orchestra Association (Article II) was written in 1935, but was not changed when the Constitution was revised in 1973. This five-fold Purpose is quoted on page 8.

the teacher to enrich the performing experience with additional kinds of musical understanding, performing group participation has little effect on musical behavior other than the acquisition of performance skills.¹

The instrumental performance group can be an effective means for a musical education, for it involves personal experience with the art. Werner suggests that this characteristic should be taken advantage of in providing for the development of all aspects of musical growth.² Werner continues by stating:

The school performance group should not be concerned solely with teaching the student the technical proficiency required of a professional musician who makes his living by performance. This may be a by-product. . . . The purely technical skills are related to making a living. What should concern the teacher of music is providing an education in music for enriching living.³

As instrumental teachers begin the task of re-evaluating performance-based music curricula at the secondary school level, the opportunity exists for extending instrumental music instruction into the broader field of music in general education. Primary consideration must be made to the individual student and his development of musical understandings and concepts. Through his participation in the performance group, the student should be given both the opportunity to develop musical skills, understandings, and attitudes, and the motivation to achieve these objectives, thereby leading to a lifetime of meaningful musical activity.

¹Charles H. Benner, "Teaching Performing Groups," Research to the Music Classroom, No. 2 (Washington, D. C.: Music Educators National Conference, 1972), p. 10.

²Robert J. Werner, "Opus Eleven," Contemporary Music Project Newsletter, IV (Winter, 1973), 1.

³Robert J. Werner, "Opus Eleven," p. 1.

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APPENDIX A
COPY OF LETTERS

Box 583, Harding College
Searcy, Arkansas 72143
December 29, 1970

Dear Colleague:

As part of my work at the University of Oklahoma (Norman) for the Doctor of Music Education degree, I am conducting a study of the status of instrumental music on the secondary level in our state last year (1969-1970).

To my knowledge, only two other studies have been made in the last two decades on this topic:

Peck, Betty William, "The Historical Development and Current Status of Band Activities in Arkansas High Schools," Unpublished master's thesis, Northwestern University, Evanston, Illinois, 1959.

Baggett, George Edward, "A History of Music Education and A Survey of Musical Offerings in the Secondary Schools of Arkansas, 1951-1952," Unpublished master's thesis, University of Missouri, Kansas City, 1957.

Mr. William Shaver, editor of THE DIRECTOR, has told me that he would be happy to print a condensation of the results of this study in that publication, for the benefit of the music teachers in Arkansas.

Mr. Leon Adams, Jr., Supervisor of Music Education, State of Arkansas, has stated that this study should prove to be one of the more worthwhile studies in instrumental music in this state of recent time.

I very much hope that you will fill out the enclosed questionnaire in order that a complete, valid picture of instrumental music in the high schools of Arkansas can be obtained. Your cooperation will not only be of great value, but will also be very much appreciated.

Sincerely yours,

G. E. Baggett
Assis. Prof. of Music

Enclosure

Box 583, Harding College
Searcy, Arkansas 72143
February 22, 1971

Dear Colleague:

About seven weeks ago, I sent you a questionnaire regarding the status of instrumental instruction in the high schools of Arkansas. The response so far has been fairly good, with just over twenty-five percent returns.

However, I haven't heard yet from you, and I was wondering if you would have time in the next two weeks to complete and return the questionnaire. It really would be appreciated.

In the event that you did not receive a questionnaire, or have misplaced the one which was sent, please let me know and I will be happy to send another copy.

There are two reasons I would like to have as near one hundred percent return as possible: (1) so the study will be as accurate as it can be in picturing the real situation of the band and orchestra instruction; and (2) so that I may have an ample sample with which to draw conclusions and make any recommendations which may be indicated.

I know this is a very busy time for each of you, what with All State activities just over, and the festivals just ahead. However, I hope that you will be able to find time to answer the questions which apply to you.

I thank you very much for your cooperation.

Sincerely,

G. E. Baggett
Assis. Prof. of Music

Box 583, Harding College
Searcy, Arkansas 72143
June 9, 1971

Dear Colleague:

I am still trying to get a valid number of returns of the questionnaire which was sent several months ago. So far, sixty-seven of the one hundred sixty-four secondary school Band Directors in Arkansas have responded. This is 40.9 percent, but I need at least 70 percent.

Yours is one of the questionnaires which hasn't yet been returned. This letter is a request that you complete the form and return it to me.

I will certainly appreciate your returning the enclosed postal card, which will be an indication to me of your intended participation in this study.

I hope that the compilation of this data will be of value to the Arkansas School Band and Orchestra Association in some way, as well as to other educational groups in the state.

May I hear from you soon? The validity of this study depends upon the return of the questionnaires.

Sincerely,

G. E. Baggett
Assis. Prof. of Music

Enclosure

State  *of Arkansas*
DEPARTMENT OF EDUCATION

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Rev. Emery Washington, Forrest City

A. W. FORD
Commissioner

TELEPHONE
371-1461

April 20, 1970

Mr. George E. Baggett
Assistant Professor of Music
Box 583
Harding College
Searcy, Arkansas 72143

Dear Mr. Baggett:

First, my apologies to you for the lengthy delay in answering your letter of March 9. I have been out of the office for an unusually long period of time involving myself with the National Music Educators Association and our convention in Chicago.

The topic that you are considering for your doctoral dissertation, "The Status of Band Activities in High Schools of Arkansas", should be a welcomed study. I am not aware of any such study being undertaken in our state. There is a similar study concerning the history of the AMTA which was done as a Master's thesis at Ouachita Baptist University or perhaps even Harding. I am not certain. Several years ago, I had an opportunity to review this document while visiting with Dr. William Trantham, Chairman of the Music Department at Ouachita.

Congratulations on your progress in the degree program at the University of Oklahoma. If I may be of assistance to you, please inform me.

Sincerely yours,

Leon Adams

Leon Adams, Supervisor
Music Education

LA/gw

State  *of Arkansas*
DEPARTMENT OF EDUCATION

167

STATE BOARD OF EDUCATION

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TELEPHONE
371-1461

A. W. FORD
Commissioner

August 17, 1970

Mr. George E. Baggett
Assistant Professor of Music
Box 583
Harding College
Searcy, Arkansas 73243

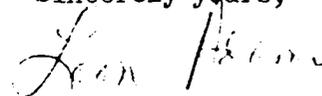
Dear Mr. Baggett:

Your dissertation topic "The Status of Instrumental Music (Band and Orchestra) in the Secondary Schools of Arkansas, 1969-70" should prove to be one of the more worthwhile studies in instrumental music in this state of recent time. This letter is not intended to be the information that you earlier requested for inclusion to your topic committee.

I apologize to you for not having been able to respond to your request for a cover letter. As you perhaps may realize, I have been out of the office for an unusually long period of time, therefore, I am behind in catching up with communications. If you still need the letter providing the authority for your status study, I will immediately respond to that request.

Presently, my plans are to be out of the office for another couple of weeks, therefore, an immediate reply to this letter will be appreciated.

Sincerely yours,



Leon Adams, Supervisor
Music Education

LA/gw

APPENDIX B
COPY OF INQUIRY FORM

QUESTIONNAIRE

THE STATUS OF INSTRUMENTAL MUSIC (BAND AND ORCHESTRA) IN THE
SECONDARY SCHOOLS IN ARKANSAS, 1969-1970

* * * * *

The Teachers - Course Loads - Facilities - Literature

* * * * *

GENERAL INSTRUCTIONS: This questionnaire is being sent to every band and/or orchestra director in the secondary schools in Arkansas. Each is asked to complete carefully each question by checking the most accurate answer. ALL INFORMATION PROVIDED IN THE QUESTIONNAIRE WILL BE CONSIDERED HIGHLY CONFIDENTIAL and when incorporated in the final study will in no way directly reflect the current practice of individual schools or directors.

Please feel free to append the questionnaire with any information which you consider necessary for greater clarification of your current high school instrumental music program or teaching assignment.

It is planned to make the results of this study available within a year. The exact date will be announced in THE DIRECTOR, the official publication of the Arkansas Music Educators Association (Arkansas School Band and Orchestra Association and Arkansas Choral Directors Association).

Since the tabulation of this data will entail considerable time, an early return of the completed questionnaire will be appreciated. A STAMPED, SELF-ADDRESSED ENVELOPE HAS BEEN PROVIDED FOR MORE CONVENIENT RETURN TO THE COMPILER.

Thank you for your cooperation.

C. CURRENT TEACHING ASSIGNMENT -- The following chart has been prepared for your use in quickly describing your current high school teaching assignment. In the first column, please check each class as follows:

- w - classes you are teaching within the school day
- o - classes you are teaching outside the school day
- wo - classes you are teaching within and outside the school day

In succeeding columns, please indicate the following:

- 2) The number of sections of each class offering
- 3) The total number of periods per week of each section
- 4) Total minutes per week for each class (including all sections)
- 5) Total class enrollment
- 6) Are grades given? (Answer "Yes" or "No")

	1.	2.	3.	4.	5.	6.
1) Band: <u>Concert or Marching*</u> Concert (if held during and in addition to marching season)						
2) Orchestra: <u>Full</u> <u>String</u>						
3) Chorus: <u>Selective</u> <u>Non-selective</u>						
4) Boys' Glee: <u>Selective</u> <u>Non-selective</u>						
5) Girls' Glee: <u>Selective</u> <u>Non-selective</u>						
6) Madrigal						
7) Stage (Dance) Band						
8) General Music: <u>Elective</u> <u>Required</u>						
9) Theory						
10) History						
11) Appreciation						
12) Composition						
13) Small Ensembles: <u>Vocal</u> <u>Instrumental</u>						
14) Private Instruction: <u>Vocal</u> <u>Instrumental</u>						
15) Class Instruction: <u>Vocal</u> <u>Instrumental</u>						
16) <u>Other Music classes (Identify)</u> _____ _____						
17) <u>Non-Music classes (Specify)</u> _____						
18) Junior High: <u>Vocal</u> <u>Instrumental</u>						

*If you do not have a marching band, cross out "marching."

D. SUPERVISORY RESPONSIBILITIES

1. At which of the following instructional levels are you currently supervising (as opposed to actual teaching) music instruction? Estimate the number of hours spent per week in such supervision.

	Hours Spent	
a. Elementary:		
Vocal (includes General Music)	_____	_____
Instrumental	_____	_____
b. Junior High		
Vocal (includes General Music)	_____	_____
Instrumental	_____	_____

2. How many student teachers from colleges and/or universities did you assist and/or supervise last year? _____
3. Approximately how many hours per week did you spend in the supervision of such activities as dramatics, school clubs, school paper, annual, etc.? _____
4. Approximately how many hours per week, on the average, did you spend in the execution of such non-teaching responsibilities as noon duty, hall duty, detention hall, etc.? _____

E. PROFESSIONAL ORGANIZATIONS

1. In which of the following professional organizations did you hold membership last year (1969-1970)?

a. National Education Association	_____
b. Arkansas Music Educators Association	_____
c. Ark. School Band & Orchestra Assoc.	_____
d. Music Educators National Conference	_____
e. Other (Specify)	_____
_____	_____
_____	_____

2. List below the District/State/National meetings of the above-listed organizations you have attended. How many times in the past five years?

a.	_____	_____
b.	_____	_____
c.	_____	_____
d.	_____	_____

- F. COMMUNITY RELATIONSHIPS - In which of the following community music organizations are you currently a member? Which do you direct?

	Member	Direct
1. Church choir	_____	_____
2. Community band	_____	_____
3. Community orchestra	_____	_____
4. Community chorus	_____	_____
5. Civic Music Concert Series	_____	_____

SECTION II: THE INSTRUMENTAL PROGRAM

A. NATURE AND EXTENT OF CURRICULA OFFERINGS

1. How many concerts were given during the past year solely by the:
- a. Concert Band? _____
 - b. Symphonic Band (if separate from Concert Band)? _____
 - c. Orchestra? _____

2. How many concerts were given this past year by the instrumental groups in combination with each other, or with the large choral groups? (Do NOT include programs in which the instrumental groups were used only to accompany choral groups.)
- a. Band-Orchestra _____
 - b. Band-Choral _____
 - c. Orchestra-Choral _____
 - d. Band-Orchestra-Choral _____

3. How many appearances did the Marching Band and the Pep Band make during the past year?

	Marching	Pep
a. Parades	_____	_____
b. Football games at home	_____	_____
c. Football games away	_____	_____
d. Basketball games at home	_____	_____
e. Basketball games away	_____	_____
f. School pep assemblies	_____	_____

4. If your band plays for football games, what is the nature of your performance? (Check as many as apply.)

- a. Precision drill (6 to 5) _____
- b. Precision drill (8 to 5) _____
- c. Pageantry _____
- d. Play only _____

5. Please indicate which of the activities below your high school students participated in last year, and approximately how many students took part in each activity.

- a. Competitive music festivals sponsored by ASBOA

	District Festival	Number of Students	State Festival	Number of Students
(1) Band	_____	_____	_____	_____
(2) Orchestra	_____	_____	_____	_____
(3) *Small Ensembles	_____	_____	_____	_____
(4) *Solos	_____	_____	_____	_____

* Please count each student only once in ensemble entries and only once in solos, regardless of how many ensembles and solos he entered.

- b. Other Instrumental Festivals and Workshops. Please identify briefly and include the total number of high school students participating as well as the number of your students taking part.

	Approximate Total Number	Number of Your Students
(1) _____	_____	_____
(2) _____	_____	_____
(3) _____	_____	_____

- c. How many of your students were selected for:
- (1) All-District Band? _____
- (2) All-State Band? _____
- (3) All-State Orchestra? _____

B. SCHEDULING AND STUDENT PARTICIPATION

1. During which of the following times do the Concert Band, Marching Band, Orchestra and Stage Band rehearse?

	Before School	Morning	Lunch Hour	Afternoon	After School
a. Concert Band	_____	_____	_____	_____	_____
b. Marching Band	_____	_____	_____	_____	_____
c. Orchestra	_____	_____	_____	_____	_____
d. Stage Band	_____	_____	_____	_____	_____

2. (Respond only if school has an orchestra.) Are wind and percussion players allowed to participate in both the band and orchestra? Yes _____ No _____

- a. If "Yes," how often do these wind and percussion players attend the orchestra rehearsals?
- Full-time _____ Part-time _____ Rarely _____

- b. Are the best wind and percussion players in the band, the orchestra, or in both?

	Band	Orchestra	Both
(1) Brass	_____	_____	_____
(2) Woodwind	_____	_____	_____
(3) Percussion	_____	_____	_____

3. How many Elementary and/or Junior High School students currently participate in the high school Concert Band and the Orchestra?

- a. In the Concert Band? _____
- b. In the Orchestra? _____

C. MUSIC ROOMS AND EQUIPMENT

1. Rehearsal locations: In which of the following locations are the large instrumental groups currently rehearsing?

	Band	Orchestra
a. Special instrumental room	_____	_____
b. Separate music building	_____	_____
c. Auditorium	_____	_____
d. Gymnasium	_____	_____

2. Do you have practice rooms for student use? Yes _____ No _____

3. If "Yes," how many are available? _____

4. Equipment: Check all of the following items which are available in sufficient quantity and usable condition for your use in the rehearsal room.

	Band	Orchestra
a. Piano	_____	_____
b. Uniforms	_____	_____
c. Blackboard	_____	_____
d. Strobotuner	_____	_____
e. Music stands	_____	_____
f. Tape recorder	_____	_____
g. Record player	_____	_____
h. Record library	_____	_____
i. Film projector	_____	_____
j. Opaque projector	_____	_____
k. Instrument repair kit	_____	_____
l. Portable seating risers	_____	_____
m. Permanent seating risers	_____	_____

5. Concert locations: Where do the Concert Band and the Orchestra hold their public concerts?

	Band	Orchestra
a. Gymnasium	_____	_____
b. Auditorium	_____	_____
c. Community building	_____	_____
d. Junior High/Elementary Auditorium	_____	_____
e. Other (Specify) _____	_____	_____

D. GRADING AND EVALUATION

1. Are grades given for the following activities?

	Yes	No
a. Marching Band	_____	_____
b. Concert Band	_____	_____
c. Stage Band	_____	_____
d. Orchestra	_____	_____
e. Private lessons	_____	_____

2. If "Yes," check the type of grading used.
 - a. Alphabet letters (A, B, C, etc.) _____
 - b. Numbers (100, 95, etc.) _____
 - c. Satisfactory/Unsatisfactory _____
 - d. Pass/Fail _____
 - e. Other (Specify) _____
3. Are grades received in instrumental activities included in the students' Grade-Point Averages? Yes _____ No _____
4. Does credit in instrumental activities apply toward graduation? Yes _____ No _____
5. If "Yes," is there a limit on amount of credit given? Yes _____ No _____
6. If "Yes," what is the maximum amount of credit allowed? _____

E. UTILIZATION OF MUSIC PERSONNEL

1. Approximately how many hours per week do you spend in preparation for your current high school music classes (rehearsals)? _____
2. What percentage of this preparation time do you do outside the school day? _____
3. Do you use student help in the Music Library, uniform checkout, etc.? Yes _____ No _____
4. If "Yes," do the students receive compensation for their services? Yes _____ No _____
5. Approximately how many appearances did you make last year as a solo performer? _____
6. Approximately how many appearances did you make last year as a guest conductor/clinician? _____

F. FINANCE AND BUDGET

1. Is specific provision made in the school budget for the high school instrumental department? Yes _____ No _____
2. What percentage of available funds comes from each of the following sources of income?

	Band	Orchestra
a. School budget	_____	_____
b. Concert (Program) receipts	_____	_____
c. Instrument rentals	_____	_____
d. Student fees	_____	_____
e. Parent organizations	_____	_____
f. Other (Specify) _____	_____	_____

3. Give the approximate percentage of your annual budget which was spent on each of the following items.

	Band	Orchestra
a. Music (New and replacement)	_____	_____
b. New instruments	_____	_____
c. Repair of instruments	_____	_____
d. Purchase of uniforms	_____	_____
e. Repair of uniforms	_____	_____
f. Transportation (Clinics, etc.)	_____	_____
g. Equipment (Stands, etc.)	_____	_____
h. Other (Specify)	_____	_____
_____	_____	_____
_____	_____	_____

- G. SUMMER PROGRAM -- If your school offers a summer program, please answer the following questions.

	Band	Orchestra
1. How long, in weeks, does the activity function?	_____	_____
2. How many high school students participated in the activities?	_____	_____
3. How many public performances were made during the summer?	_____	_____
4. How many teachers were employed for the summer?	_____	_____
a. Full-time personnel	_____	_____
b. Part-time personnel	_____	_____
5. Approximately how many hours per week of your time were given to the following aspects of instruction?		
a. Full rehearsals	_____	_____
b. Sectional rehearsals	_____	_____
c. Class instruction	_____	_____
d. Private instruction	_____	_____
6. Were community personnel and non-high school students allowed to participate? (Yes or No)	_____	_____
7. How was the summer program financed?		
a. School board funds	_____	_____
b. Student tuition	_____	_____
c. Combination of both	_____	_____
d. Other (Specify)	_____	_____
_____	_____	_____

H. LIBRARY AND LITERATURE USED

1. List how many compositions you currently have in your BAND library. (Sheet music, not march books, collections, etc.)
- a. March size _____
- b. Octavo size _____
- c. Concert size _____

2. List the number of compositions in the following categories you currently have in your library:
- a. Orchestra selections _____
 - b. Stage Band arrangements _____
 - c. Solo selections _____
 - d. Ensemble selections _____
 - e. Other (Specify) _____
3. Did you perform in public concert any selections for electronic instruments? Yes _____ No _____
4. If "Yes," what was the reaction of:
- a. your students?
 - b. your audience?
5. Listed below are twenty-four composers of original music for band. In COLUMN ONE, check if you have any music by that composer in your library. In COLUMN TWO, check if you performed any of that composer's selections during the year. In COLUMN THREE, check if you just "read through" any of that composer's selections.

Composer	Music in Library	Performed Last Year	Read Last Year
a. Robert Russell Bennett			
b. John Cacavas			
c. Charles Carter			
d. John Barnes Chance			
e. Aaron Copland			
f. Paul Creston			
g. Norman Dello Joio			
h. Frank Erickson			
i. Vittorio Giannini			
j. Don Gillis			
k. Morton Gould			
l. Percy A. Grainger			
m. Clare Grundman			
n. Howard Hanson			
o. Paul Hindemith			
p. Gustav Holst			
q. Robert Jager			
r. W. Francis McBeth			
s. Vaclav Nelhybel			
t. Vincent Persichetti			
u. Alfred Reed			
v. William Schuman			
w. Clifton Williams			
x. Ralph Vaughn Williams			

6. Approximately how much money was spent on the Instrumental Library during the 1969-1970 school year? (Check one.)
- a. Less than \$100 _____
 - b. \$100 to \$250 _____
 - c. \$250 to \$400 _____
 - d. \$400 to \$600 _____
 - e. Over \$600 _____
7. Approximately what percent of your total annual budget did you spend last year for new music (not replacement of music you had purchased previously)?
- a. Less than 15% _____
 - b. 15% to 30% _____
 - c. 30% to 45% _____
 - d. Over 45% _____
8. Approximately what percent of the selections performed in public concert last year was music written since 1950?
- a. Less than 10% _____
 - b. 10% to 30% _____
 - c. 30% to 50% _____
 - d. Over 50% _____

I. SUGGESTIONS FOR IMPROVEMENT

1. List specific ways your Administration could help you to do a more efficient job of teaching.
 - a.
 - b.
 - c.
 - d.
2. What are your greatest needs in equipment?
 - a.
 - b.
 - c.
3. What are your greatest needs regarding facilities?
 - a.
 - b.
 - c.

APPENDIX C
COPY OF ARTICLE

EXPEDITE

George E. Baggett, Assistant Professor of Music and Band Director at Harding College, Searcy, sent a questionnaire December 29 to all of the high school Band Directors in Arkansas, requesting information relative to the 1969-1970 school year. There are two main parts to the questionnaire; Part I is concerned with the Band Director himself, his teaching experience and academic training. Part II is concerned with the Instrumental Program, the nature of the curricula offerings, rooms and equipment, library and literature, etc.

Within a month after sending the questionnaire out, 25% of the directors had completed and returned the forms. Baggett expressed sincere appreciation for the fine cooperation from his colleagues, and hopes that within another month or six weeks, most of the other questionnaires will be returned.

Baggett, who holds the M. A. from the University of Missouri, Kansas City, has completed all course requirements for the Doctor of Music Education degree from the University of Oklahoma, Norman. He has also passed the Comprehensive exam. His dissertation topic is "The Status of Instrumental Music (Band and Orchestra) in the Secondary Schools of Arkansas, 1969-1970." During his year of residence, he was one of two graduate assistants to Dr. Gene A. Braught and the University of Oklahoma Bands.

In event any Band Directors or Orchestra Directors did not receive a questionnaire, they are requested to write Baggett (Box 583, Harding College, Searcy, Arkansas 72143) for the form.

APPENDIX D

SUGGESTIONS FOR ADMINISTRATIVE ASSISTANCE

In the third area of the inquiry form, the respondents were asked to list specific ways the administration could help them to do a more efficient job of teaching. Table 56 listed the suggestions given most frequently. Additional suggestions include the following:

More support of the program.

Give academic credit for band.

More emphasis on the band program.

Pay bus driver for trips.

Leave the supervision of the band program to the director.

Provide allotted days for professional improvement.

A better understanding of the goals of the music program.

Accepting plans in the near future for adding strings to the program.

Use the band as an educational tool instead of a support group for football games.

Require less paper work, triplicate forms, etc.

Not so much demand for a pep band during the concert season.

More time during the day for administrative duties.

Stop class interruptions for meetings.

By showing a little more trust and helpfulness.

Become alert to the educational value of instrumental music and not accept it as an instrument of decor and public relations.

Eight of the instrumental directors made very complimentary statements regarding their administrations. Among their remarks are the following:

The administration here is very cooperative. (Two made this statement.)

I have excellent cooperation.

The administration has followed all of my suggestions as much as possible, and is anxious to rebuild the band program.

The overwhelming majority of dependable suggestions made to my administration has been complied with by them.

Our administration has done everything possible to help us.

This administration has been just GREAT.

APPENDIX E

ADDITIONAL TEACHING-DIRECTING PROBLEMS

In response to the question, "What was your greatest teaching-directing problem during the past school year?", the respondents made the following general statements:

Keeping interest high.

Basketball pep bands.

My first region contest.

Interference with majorette parents.

Pressure for performances from such an inexperienced band.

Developing a positive approach in the minds of the band.

Motivating students to really apply themselves to the work we had to do in order to have truly musical performance.

Extra rehearsals were hard to schedule because of great distance most students have to travel.

Convincing the administration of the value of the program and being allowed to take trips.

Keeping uninterested students from putting a damper on the spirit and interest of the entire group.

Administration apathy.

Lack of student body support and community support.

Recruitment and building interest.

Selection of music for performance.

A morale problem because the program had dropped in recent years.

Scheduling concerts, extra rehearsals, and performances without running into a million conflicts of dates.

Clarinet and sax sections.

Wasting time and getting ready for contest.

Student attitude was poor.

Getting students to have pride in themselves and the school.

The attitude that the band's main function is to support the football team.

Budgeting work--time so as to prevent administrative "busy-work" from seriously hampering serious teaching activities.

Confrontation with athletic department regarding use of football field for marching band.

Having time to work on music due to community pressure for football games and parades.

Lack of parental interest and administration apathy.

Seeing students on an individual basis.

Total re-organization of program.

Working with my percussion.

Getting elementary students in beginners' band.

Band students absent (excused by principal) for other activities.

Most pupils were beginners and equipment needed replacing.

Retaining personnel in beginner programs, plus appropriate grading.

The problem of students' being excused from class all too frequently.

Competition with other activities for students' time.

Moving out of the way and letting Jesus work through me. (I'm serious.)

Getting the program started. The superintendent knew they had to have the instruction for the kids who had already purchased instruments, but didn't seem to know how to plan and arrange for it.

Trying to schedule my activities around basketball games and other events. Also, keeping my good students who are so involved with other activities. They don't have time for all of the things they do.

My "running out of steam," the vitality that inspires youngsters to do their best. Responsibility of thirteen classes ran down a lot of the spark I try to keep and all teachers need.

The former director left students and school because of unethical behavior, and the band program was a center of conflict in the community. The biggest problem was getting students and school system and community back to working for each other, and trying to forget the past and work for the future.

APPENDIX F
ADDITIONAL SUGGESTIONS

In response to the request to list any suggestions which the respondents had which would up-grade the teaching of instrumental music in Arkansas, the following statements were volunteered:

Arkansas Education Department and local districts need to place the entire music program on the required studies list of courses.

Revise the State Department of Education qualification for music teachers.

A standard music curriculum is needed, to be followed at least relatively closely throughout the state.

Set up a minimum standard for plant and equipment for schools to have for the music program.

We need a good public school music program, one that begins in grade one, creates interest, and teaches. We have none, good or bad!

We need a good strong elementary public school music program, including pre-band program, in all schools; it would strengthen the secondary program.

We need more emphasis on theory-general music appreciation for music and non-music students.

Less emphasis on performance and more emphasis on fundamental teaching.

Make private lessons available to every child.

Better publicity by news media.

More recognition of musical events of the students participating.

Offer music for credit to count toward accumulative grade point and graduation.

Promotion of interscholastic concerts within regions, plus more widespread help from institutions of higher learning.

Full acceptance by administrators.

Increase academic importance and recognition by administrators.

Better understanding on the part of our athletic-oriented society and administration into the problems and complexities of teaching fine arts, and not just a sideshow to entertain the masses.

I would like to see study or survey of the worth, to band students, of marching at football games.

The administration should offer fewer different and sophisticated courses and honor courses, etc., and concentrate on the courses they have. The counsellors could be more knowledgeable and sympathetic to music problems, and more credit could be given for the music courses we now have. Also, the "old guard" band directors need to see the possibilities involved in orchestra and strings, and not fight progress by putting blocks in the path of the same music programs they should be trying to build.

Provide a cultural base for rural areas through concerts.

Better teachers . . . concepts . . . philosophies.

Better teachers in the sense that those teachers are better qualified and that those teachers are truly dedicated to the fact that it takes hard work to give the students a thrill to be a part of the music program.

Get some directors with the "I don't care" attitude (which does hurt those who do care and try) to change their attitudes or get out of the profession.

Teachers' (not just music teachers) and parents' participation, interest, and encouragement of instrumental music, including more publicity to the public of what's going on in these areas.

Get some good professional musicians who can teach.

Get all of the extra duties, such as study hall, noon duty, and the like, off of the band directors to free them to have more instructional time.

Most people need help in the form of more teachers.

Music education for parents.

More parent attentiveness.

I would like to see a list made each year of when each school band had performances planned.

Less performance stress and more time to teach fundamentals. Contest pressure does not allow enough time to broaden musical horizons.

Just keep working on it. Possibly we need more of the small, more popular groups to augment the standard concert band.

Break the ASBOA away from the state teachers meeting and combine it with the All-State bands.

We need more professionalism; i.e., sincere interest in teaching a student music, not how many friends, how much money and how many . . . (are) . . . in the program. Quality, not quantity.

We need more individual creativity, and performance from directors. This is not an ordinary, eight-to-five job . . . why directors think this is not understandable We should portray our interests to students.

A state music materials library might work; schools could check out various works for band and orchestra for reading without buying.

I believe that a greater emphasis on small ensembles and chamber groups would serve to up-grade the quality of instrumental music education. However, with the demands placed on the marching and concert bands, there is precious little time for smaller groups, especially when one instructor must teach in the elementary, junior high, and senior high schools.

Band directors everywhere need to be more aware of happenings in other parts of the country. The existing framework of meetings, etc., offers little to this awareness and results in a negative reaction to attending any meetings or functions. In short, when you have a get-together of band directors, make sure everyone will come and offer something in the way of advancement when they get there.

We shouldn't try to make every first chair All-State a music major. I feel teaching is a profession one must choose for himself, and musical ability is only one facet. Also, many teachers-directors work solely for the "almighty rating," as evidenced by voting down required sightreading at festival, and students are being cheated out of a music education in favor of learning to play mechanically three numbers.

The administration is eager to build the program, the parents are willing to do whatever is necessary, and the students are interested and generally capable.

We are cramming the whole idea of school band down their shirts. (Talking about letting the community know what they are doing!) But I know the local people are proud of it because it's the only thing they have had in twenty years. . . . I like to see young men (I assume you are) who get serious about this business. The status quo will not keep unless attempts at progress are tried. I'm sure that there are new frontiers. I hope you continue to explore new ideas.

The benefits of a successful music program cannot be described by answering questions. The status of our program in this school and community could hardly be better. This is not indicated on this . . . (inquiry) . . . form. Our instrumental music program is successful in the education of our young people even though we do not place a large number in All-State Band or Orchestra. Our last concert was performed to a standing-room-only crowd, and was an important event in our community.