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Administration and Evaluation of the 1961 Southeastern Alaska Music Festival

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ADMINISTRATION AND EVALUATION OF THE 1961
SOUTHEASTERN ALASKA MUSIC FESTIVAL

A Research Paper
Presented to
the Graduate Faculty
Central Washington State College

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

by
Harley A. Brumbaugh
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THIS PAPER IS APPROVED AS MEETING
THE PLAN 2 REQUIREMENT FOR THE
COMPLETION OF A RESEARCH PAPER

G. Russell Ross
FOR THE GRADUATE FACULTY

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS

The Southeastern Alaska Music Educators Association for many years has striven for higher standards of music education. High school music festivals were introduced to the area to promote a better working relationship between member schools and a higher standard of musical performance. However, as enrollment of member schools became larger, festival participating groups became larger and more numerous, leading to an increasingly complex organization of the Festival. Each year a different chairman had to determine organizational procedure with little or no guidance from past chairmen.

I. THE PROBLEM

Statement of the Problem

In the past there had never been formulated a written organizational guide for administering the music festival. It was the purpose of this study to describe and evaluate the techniques used to administer the 1961 Southeastern Alaska Music Contest-festival. An organizational guide

might logically evolve from this, or better, from several such descriptions.

Importance of the Study

The populace of Southeastern Alaska reside in small waterfront cities, most located on islands interspersed within an area of 400 miles in length and varying from 10 to 150 miles in width.

Due to the geographical situation, there are no roads linking the cities, thus all transportation is restricted to either airplane or boat travel. This prevents economical transport of large groups. The Southeastern Alaska High School Music Festival is, therefore, held bi-annually rather than annually.

Because of the inability to organize each festival through inter-school committees, the authority to organize each festival has been delegated to the host music director. Since there has been no established procedure for organizing each music contest-festival, the chairman has been forced to proceed without benefit of even a checklist of items to be considered. Five of the ten participating music directors in the 1961 Southeastern Alaska Music Festival were new to their respective positions as of the beginning of the 1960-61 school year. If this trend continues, 50 per cent of the future organizing chairmen will not have had the

opportunity to observe the previous music festival.

The writer fully realizes that each future organizing chairman will have to deal with problems and influences unique to his own school, administration, and community. But it will be the purpose of this paper to record and evaluate the 1961 contest-festival in the hope that such record may embody common problems and solutions typical of Southeastern Alaska.

II. DEFINITION OF TERMS USED

Contest

The contest, as its name implies, is a match between competitors who are grouped into various classes so that each contestant is competing against someone who has about an equal chance of winning The marking is done by one or more adjudicators who are recognized authorities and who usually are drawn from territory outside of the region from which the contestants come (2:310).

Festival

The music festival is an occasion when various musical groups and individuals meet to perform. They perform singly as representatives of their respective schools and collectively as a massed musical organization on a grander scale.

Contest-festival

There is at present a strong trend toward a merging

of the contest and festival ideas as they have been differentiated A portion of the meet will be devoted to competition by individuals and groups, and another portion to rehearsing and performing by larger groups made up of most, if not all of the participants in the competitive events (2:314).

Although most inter-school music activities are of a contest-festival nature, they are usually interchangeably termed contest or festival. For sake of brevity the writer will frequently refer to the Southeastern Alaska High School Music Contest-Festival simply as the "music contest" or "festival."

Administrator

The American College Encyclopedic Dictionary defines an administrator as "one who directs or manages affairs of any kind; a person with a talent for managing or organizing." Thus the individual responsible for managing and organizing the music festival in Southeastern Alaska may be referred to as the "administrator" or "organizing chairman" (1:24).

CHAPTER II

REVIEW OF RELATED LITERATURE

A universal or nation-wide procedure for organizing music contest-festivals would not be practical because of wide differences in communities and schools through-out the country. Further, the ultimate success or failure of any undertaking as large and detailed as the present day music contest-festival is largely dependent upon the degree of cooperation, dedication, and efficiency possessed by those responsible for planning the event.

The purpose of this chapter then, will not be to inject what the writer deems important only to the South-eastern Alaska Music Festival but to review organizational practices for music contest-festivals in other parts of the United States. These organizational practices include procurement of adjudicators, finances, facilities, organization, eligibility, band contest, choral contest, solo and ensemble contest, festival groups, suggested massed band seating, events, entry blanks for competition, application for festival participation, solo and ensemble summary sheet, schedule of events, general information, adjudication,

announcement of results, student check list, check list for contest chairman, choice of selections, assembling places, transportation and housing.

I. PROCUREMENT OF ADJUDICATORS

Since most festivals import a guest conductor, it is wise to establish the date of the festival as many months in advance as possible. This will permit adequate time to contact the desired conductor as early as is feasible. The conductors most in demand find their guest appearance schedule filling up very early in the fall season and frequently have no more winter and spring dates left vacant after the Christmas Holidays.

One should avoid asking a conductor to state his fee, if at all possible. This will leave the guest conductor free to accept or reject the invitation at his own discretion. Asking him to name a fee smacks too much at calling for bids (4:52).

Almost all conductors understand the financial problems of most small school districts and will give this consideration in rendering time and effort. This is assuming that the offered rates are not so low as to be unreasonable.

It should be remembered that the guest conductor must leave his own work, travel to the site of the festival, and perhaps use extra time on his return to make up missed lessons, etc. All details of time and place of festival, time available for rehearsal and fee to be offered should be stated in the first letter of invitation. This will enable the guest

conductor to make a prompt decision as to whether he will be able to accept the invitation (4:52).

II. FINANCES

Money is needed for many purposes, such as for the printing and mailing of announcements and registration blanks, correspondence, publicity, payment of adjudicators, purchasing music, providing transportation, food, and lodging for participants, etc.

Revenues may be obtained from some or all of the following sources, registration fees paid by individual participants, organizations, or schools, fees paid by the audience for student events . . . contributions from interested individuals and business organizations, grants both in money, housing etc . . . These matters of finance are usually divided between the central board and local committees, the former being responsible for expenses involved in the town in which the meet takes place and the latter for expenses incurred in the community (2:315).

III. FACILITIES

In most instances facilities can be improved. The idea is held too often by those in charge that the facilities "will do"; however, this outlook has caused many emotional and apparently impossible situations.

Music educators associations regardless of echelon, county, state, district, regional or national, should insist that contests be held where facilities are the most adequate (8:30).

IV. MUSIC EDUCATION CONSTITUTIONS

Most educational associations are governed by constitutions which regulate interscholastic music activities. These constitutions provide the basic principles which define the means and limitations of inter-school music functions. A typical music education association constitution will include regulations covering the following: organization, finance, band contest, choral contest, solo and small ensemble contest, and massed festival groups. An example of a complete constitution for a music education association is located in Appendix A.¹

V. MASSED BAND SEATING

Proper seating of a large festival band is important to the effectiveness of the program. It is suggested the festival chairman request the anticipated conductor to submit a seating chart prior to the festival date. Among the many items to be considered in placing the festival band are acoustics, available room, tonal balance, and musician-conductor eye contact. A widely used seating arrangement for festival bands ranging from 500 to 2000 pieces may be found in Appendix B.

¹A Table of Contents for the various Appendices will be found on page 49.

VI. EVENTS

The development and variety of events in any locality depends upon what has been done before, what those in control consider to be desirable, and school physical facilities. Events should be included that will interest and attract teachers and students as well as perform a definite educational function (2:316).

To save time, avoid mispronunciation of names and to insure impartiality it is better to identify participants in an event by displaying on the platform the number which represents the performer rather than making an oral announcement. Numbers may be assigned in each class in the order of registration and these, printed on the programs will quickly identify any performer in whatever order he may appear in his event. As soon as the performance, or rather, their representative reports on the day of the performance, he may draw for position on the program. From the record of the drawings the assistant on the stage will know which identifying number of the participants as listed in registration order should be displayed and the audience by checking against their numerical list of participants will be able to identify the performer and learn what institute or town he is representing. At the beginning of each event a placard naming the class or group to be heard is also posted on the stage and allowed to remain there until all in that class have been heard. Doorkeepers should be instructed to allow no one in the audience to enter or leave while a number is being performed (2:320).

VII. PARTICIPANT ENTRY BLANKS

Much information is needed from prospective participants prior to the festival to enable the chairman to adequately prepare for the event. The information can best be obtained through use of forms which provide blanks for specific data. Since festivals vary, no single form would suffice for all occasions; therefore, each chairman may compose entry forms which he deems effective. Most blanks include spaces submitting information such as school, titles and composers of selections to be performed, and type of instrument or voice.

Blanks often used in preparing contest-festivals include entry blanks for band competition, choral competition, solo contest, ensemble contest, festival band, and remittance forms specifying all entries submitted. Examples of all entry blanks mentioned above are found in Appendix C.

VIII. SCHEDULE OF EVENTS

Establishing an efficient schedule of events requires a great deal of thoughtful attention. The chairman must keep in mind, however, that it will be a rare schedule which will satisfy every participant. Usually the working schedule of events must meet the needs of the majority at the possible

expense of a few individual contestants. It oftentimes happens that a contestant is scheduled to appear in a solo performance and a group performance at the same time or so close together that he cannot make both events. Priority should always go to the group event. Solo events are much more flexible than the ensemble events.

It is surprising what forethought, careful organization, and insistence on following schedules can do, not only in making a musical meet move smoothly, but in maintaining interest and enthusiasm of participants and listeners. On the other hand, it is discouraging to note how demoralizing indeterminate waiting for an event is for all concerned It is better to maintain a schedule by allowing one or two minutes more than an organization needs than it is to keep all groups in a nervous state by scheduling so tightly that the least unexpected incident throws everything out of gear (2:320).

Ample time must be allowed for the adjudicators to record all criticisms and suggestions. It must be made clear that officials, adjudicators, as well as students, must meet the designated time schedule. A suggested schedule for a three-day band festival is in Appendix C, page 66.

IX. GENERAL INFORMATION

It is as important for all participants to be well informed as it is for those who manage the festival. Information pertinent to all attending the festival should be available through a general information sheet. A detailed general information bulletin is located in Appendix C, page 68.

X. ADJUDICATION

Adjudication should be the responsibility of highly trained individuals only. They should be well grounded in music education and know the capabilities of students. In some states the music educators association issues a list of approved adjudicators. From this the judges are chosen. Many states also make a policy of selecting only out-of-state judges.

All adjudicators should be well regimented if you please, in the best traditions and policy of that particular contest. The judges should know what is expected of them and the contest administrators should make it their business to know what can be expected from the judges. This will in no way interfere with the adjudicator's own standards of excellence with which he compares that which he hears. The committee responsible for choosing the judges should screen their list well The judge should be chosen for a particular field and should never sit in adjudication of events not within his field (6:55).

XI. ANNOUNCEMENT OF RESULTS

There is much variation in the manner of issuing announcements of adjudicator's comments and ratings. The results are sometimes given either by the adjudicator directly or by an assistant. This announcement may come immediately following an event, at the close of the session, at the end of the day, or at the conclusion of the entire

meet. Probably the best plan is for the adjudicator to make his complete announcement at the conclusion of an event when all participants are present and the performances are fresh in mind (2:325).

XII. CHOICE OF SELECTIONS

Material to be performed is sometimes designated by the central committee or sometimes the choice of material is limited to a list of suggested material compiled by the committee.

The most satisfactory plan seems to be the latter because it gives a common basis for judging all competitors and also allows them the opportunity to select something that is particularly adapted to their powers. Without some common basis of comparison the adjudicator frequently finds it extremely difficult to rank the competitors fairly (2:318).

XIII. ASSEMBLING PLACES

A specific locality or room should be made available for participants to assemble. Within the provided area should be provisions for wraps, dressing and toilet facilities as well as facilities for rehearsal, tuning, and storage of instruments. In all of these arrangements it is essential that there be a definite time schedule so that the same room may be assigned to several organizations for specified periods (2:320).

XIV. TRANSPORTATION AND HOUSING

In the musical meets which draw participants from a small area, transportation and housing items are so closely inter-related that they nearly merge. It is not uncommon for student musicians to drive in and out the same day for a musical gathering fifty or more miles away. In smaller towns the young musician can usually be taken care of in the homes of citizens -- one, two or sometimes more in each home. While this also saves expense and under favorable conditions may be valuable social experience for both host and guests, it is not always a happy one. When funds and facilities are available, the use of hotels or dormitories with adequate chaperonage is usually the most satisfactory arrangement. In a number of the best organized festivals, the various directors are held responsible for knowing the whereabouts of each performer at all times during the musical meet so that they may be easily summoned, on special call if necessary (2:318-19).

XV. CHECK LIST FOR CONTEST CHAIRMEN

Because of the many items to consider as chairman of a music festival, it would seem wise to prepare a list of all anticipated responsibilities so as to avoid oversight.

a sample of such a list is located in Appendix C, page 70.

XVI. STUDENT CHECK LIST

No amount of organizing is of value if those for whom the festival is held fail to participate to the best of their ability. It is, therefore, very essential that participating students are informed as to what is expected of them. A check list may be an aid to assuring that students will be fully prepared. A list might include condition of uniform, condition of instrument, and, quite possibly, conduct. Such a check list for students is available in Appendix C, page 72.

CHAPTER III

ADMINISTERING THE 1961 SOUTHEASTERN ALASKA MUSIC FESTIVAL

The chairman of a music contest-festival is responsible for planning and administering the event. Procedural practices must be carefully chosen for each particular geographical area to promote most effective results. The Southeastern Alaska High School Music Contest-Festival is unique in this respect. Many of the administrative procedures employed by the 1961 music festival chairman were chosen because of the unusual location of this contest.

I. SELECTION OF ADJUDICATORS AND DIRECTORS

At a meeting of the Southeastern Alaska High School Activities Association held in Sitka, March, 1960, it was decided that each participant high school music instructor would be polled no later than October, 1960, for recommended adjudicators and directors. All recommendations were to be returned to the contest-festival chairman no later than November 1, 1960

Forms were sent out September 19, 1960. A copy of this letter is found in Appendix D. By October 27, 1960,

only four schools had replied. The writer therefore sent a second letter requesting a definite answer by November 5.

Mr. Joseph Mussulman of Montana State University was the first choice of the directors for the festival vocal adjudicator-director. Since the first choice recommendations for instrumental adjudicators did not produce a majority of votes for any one individual, the recommended second choices had to be used. Mr. William Cole of the University of Washington, on the basis of three recommendations, was listed most frequently.

The festival chairman wrote to Mr. Cole and Mr. Mussulman on November 10 and 11 respectively, inviting them to be guest adjudicator-directors for the Southeastern Alaska Music Festival. A tentative schedule of festival events and the amount of the fee were included as part of the letter. An example of the letter of invitation is entered in Appendix D, page 74.

Mr. Mussulman accepted his invitation by November 17, and a letter of acknowledgment was sent him immediately. A reply received from Mr. Cole on November 29 expressed his disappointment in not being able to accept the invitation to adjudicate the festival because of a conflicting engagement. A letter expressing the chairman's disappointment was written to Mr. Cole.

Since no individual other than Mr. Cole received more than one recommendation, the writer was forced to use his own judgment. Mr. Randall Spicer of Washington State University was invited to adjudicate, but his December 6 response indicated that he could not accept the invitation because the dates of the festival conflicted with the Washington State University Spring Band Tour. Mr. Robert Wagner, band director at the University of Oregon, was then contacted by letter; he, too, had a conflicting commitment.

The writer then telephoned Mr. A. Bert Christiansen of Central Washington College of Education. He accepted the invitation to adjudicate the festival. A confirming letter dated December 19 was received from Mr. Christiansen.

On December 28 a bulletin (Appendix D) was mailed to participating music teachers apprising them of the names of the adjudicators.

II. SELECTION OF MUSIC

On December 19 the writer received a packet containing copies of choral selections which Mr. Mussulman recommended for the Festival Chorus. Mr. Christiansen had suggested selections to be performed by the Festival Band in his letter of acceptance. Both directors stipulated that the writer was to make the final selection from their lists.

This selection proved to be very difficult because (1) the festival chairman had not had the opportunity to hear any other than his own high school group since coming to Alaska and (2) most of the listed numbers were unfamiliar.

One of Mr. Mussulman's alternate suggestions for a combined band and chorus number was "Hymn to America" by Francis H. McKay. Considering the fact that Mr. McKay is the elementary instrumental instructor in the Ketchikan School District, it seemed appropriate to program "Hymn to America" as the finale to the festival.

In the December 28 bulletin was included the title, composer, publisher, and cost of each festival music selection with a request that the music be purchased by all participating schools. The reader will find a copy of this bulletin entered in Appendix D, page 77.

The music to be performed by the Festival Band arrived in Ketchikan February 5. Since "Hymn to America" was unfamiliar to Mr. Christiansen, the writer sent the score to him.

III. ENLISTING COOPERATION

Cooperation of many agencies in the Ketchikan community was thought to be essential to the success of hosting the Southeastern Alaska High School Music Festival. The

writer discussed with the Superintendent and the Principal of Ketchikan High School the problems most likely to be encountered. Student body, faculty, and the Parent-Teacher's Association were notified as to the ensuing music festival. All these groups promised support in responses to the festival chairman.

Communications from the chairman to festival participants. To keep all participants informed as to the progress of the festival planning and also to afford the chairman information necessary to the preliminary planning, much correspondence was necessary. All correspondence emanated from the festival chairman.

Alloting performance time. A bulletin dated January 19 was sent to all participating band and choral directors in which time limitations for various performance categories were made. This bulletin is located in Appendix D, page 78.

Preparation for instrumental clinics. Due to the limited rehearsal time available to the festival band, it seemed evident that two massed bands would be ill-prepared for concert. If all the band students were put into one huge band, however, the festival band would accomplish little as far as promoting a musical standard of performance. A brass and woodwind clinic for students who might find it

beyond their ability to adequately perform the music to be played by the festival band was suggested. It was felt clinics would furnish the weaker student the opportunity to receive specialized training on his instrument. Also, if handled correctly, it would lend impetus to the festival band and bring esteem to those students who earned the honor of membership in the festival band. Mr. Walter Birkeland, music director at Petersburg, agreed to handle the woodwind portion of the clinic. The writer consented to serve as clinician for the brass clinic.

Participant application and information forms. On February 24 certain forms were sent out to be completed and returned by the participating music directors. The forms included alphabetical listing of chorus members, list of chorus members by sections, list of vocal solos and ensembles, alphabetical listing of band members, list of persons from the respective school who would be playing in the massed festival band, list of students from the respective band who will benefit most in the brass clinic, list of students from the respective school who will benefit most in the woodwind clinic, list of instrumental solos and ensembles, and a list of selections to be performed by the respective school band and chorus. All forms mentioned above are included in Appendix D.

Registration material. Sample forms to facilitate student registration were mailed March 29 to all participating directors. Information was sent out with these forms about social activities, curfew, schedule of events, and other general information. Copies of these forms will be found in Appendix D.

Arranging seating order of festival band. When all forms for recommended seating order of their individual students had been returned by the participating directors, the chairman tabulated all the recommendations to determine the relative number of people recommended to play the various parts. It was found that many more students were recommended to play the first parts than either the second or third parts. It was obvious to the chairman that many of those recommended to play solo or first parts would have to play second or third parts to create a musical balance of parts.

Knowing that arbitrary placement of student musicians whom the chairman had never heard could easily lead to confusion and misunderstanding, the writer placed as many students on their recommended parts as was thought to be musically sound. After having explained the problem of seating a festival band to the Ketchikan High School Band members, it was decided to use the Ketchikan High School Band members

on those parts in the festival band which were weak in numbers. It was planned further that name placards would be placed on each chair to eliminate the usual confusion involved in setting up the band stage.

Auditorium and balcony seating. To create less disturbance upon entering and leaving the auditorium, each school was assigned a particular area of the auditorium in which to sit. The areas reserved were in the back of the lower floor of the auditorium and in the balcony. It was anticipated that leaving and entering these areas would be least disturbing. Signs were posted in each area to indicate which school was expected to occupy the respective areas. A detailed seating arrangement is included in the General Information bulletin, Appendix D, page 94.

Ordering and distributing adjudication forms. Due to the relatively slow mail service in the area, the chairman was forced to order the official Music Educator's National Conference Adjudication Forms prior to receiving the actual number of applicants for each event. Using the 1959 music festival events as a basis, several more adjudication forms were ordered for each category than there were participants in the 1959 festival. The official adjudication forms, as found in Appendix D, may be obtained through the National

Inter-scholastic Music Activities Commission, 1201 Sixteenth Street, Washington 6, D.C.

When the detailed schedule for the festival had been prepared, the adjudication blanks were in order of each contestant's performance. It was anticipated that results would not be posted but would be given to the directors following each nightly concert.

Festival programming. Scheduling for the festival involved two general categories: (1) altering the usual schedule of Ketchikan High School to accommodate the festival and (2) placing the events of the festival in logical sequence for maximum convenience of the participants.

Altering the usual school schedule. The festival chairman made a general outline of events to take place in the festival and the anticipated location for each event. Mr. Park, Ketchikan High School principal, then rescheduled all school periods and rooms necessary to accommodate the festival schedule. The high school schedule change appears in Appendix D, page 99.

Placing events in logical sequence. The first step in placing festival events in logical sequence was to schedule rehearsals for the massed festival band and massed festival chorus. This was done so that information might be

given the prospective adjudicators regarding the rehearsal schedule expected of them when they were initially contacted regarding the festival. The remaining portion of the day was then scheduled for solos and ensembles. As soon as entry blanks were returned, all solos and ensembles were put into the appropriate instrumental or vocal categories.

Because all soloists would also be participating in either the festival band, chorus, or instrumental clinics, it seemed wise to schedule vocal and brass solos and ensembles the first morning. The second morning, April 21, was scheduled for woodwind solos and ensembles and vocal ensembles.

The number of participants made it possible to allow 15 minutes for each brass solo and ensemble and 10 minutes for each vocal solo. The greater number of woodwind entries reduced the time allotted to each entry to 10 minutes. Each contestant was to tune, perform, and confer with the adjudicator within the stipulated time limit.

For greater listening variety and interest, the evening concerts were scheduled so that bands alternated with choruses. Also, if a particular band performed the first night, the chorus from the same school was scheduled to perform the following evening. This method of presentation permitted the adjudicators to make more extensive comment on

the performances. A detailed schedule of performance appears in Appendix D, page 98.

Saturday, April 22, was scheduled to allow a maximum of rehearsal time in preparation for the evening's performance.

The luncheon meeting of all music teachers, administrators, and adjudicators was held on Saturday. Constructive criticism concerning the state of music performance in Southeastern Alaska schools was solicited from the adjudicators at this meeting.

Travel arrangements for the adjudicators. Hotel reservations were made for each adjudicator. Each adjudicator was contacted by letter inquiring as to his preference in travel arrangements.

At Mr. Mussulman's request, the festival chairman contacted Pan American Airlines and arranged his transportation to and from Alaska.

Student discipline. A list of rules and regulations governing the conduct of all festival student participants was prepared. A self-addressed envelope and a questionnaire were made up to be mailed to each host after the festival. The questionnaire was intended to thank each host for accepting visitors and to request an evaluation of their guest's conduct.

Souvenir trophies. On March 9 Mr. Stan Oaksmith, proprietor of the Music Shop in Ketchikan, requested permission to award each student participant a small trophy. The trophy would contain engraved lettering with the dates and place of the 1961 Southeastern Alaska Music Festival. Permission was granted with the stipulation that students would receive their trophies at the Music Shop and not at the high school. The stipulation was made so as to eliminate another possible source of disturbance and congestion within the school building. During the same conversation the chairman suggested to Mr. Oaksmith that he have on hand extra reeds, valve oil, etc. to meet the needs of the visiting student musicians.

IV. RESPONSIBILITIES DELEGATED TO COMMITTEES

It was thought the ultimate success of the Festival depended upon the careful planning and effective functioning of the following factors: administrative meetings, official bulletins, publicity, printed matter, student and advisor housing, meals, stage construction, student entertainment, ushers, ticket sales, transportation, student registration, and clerical help.

Administrative meeting. A meeting with Mr. Park, Principal of Ketchikan High School, was held January 4 to

select faculty members who could best assume the responsibilities for the various undertakings necessary to the festival. For a complete listing of persons appointed and their areas of responsibility, see Appendix D, page 98. It was agreed to hold meetings in room 206 in the high school at 4:10 P.M. on every other Monday for the purpose of making committee progress reports and to avoid duplication of efforts. This schedule of meetings was to continue through the dates of the festival.

Official bulletins. In order to communicate most effectively with all participants of the festival, it was thought wise to have the festival chairman and the principal of the high school collaborate on each released bulletin. This was done with the express purpose of avoiding undue duplication and contradictory or inaccurate dispersal of information. Copies of all bulletins and forms may be found in Appendix D.

Publicity. Because of her past experience in the field of advertising, Betty Myser was asked to take responsibility for publicity. All means of local communication were utilized including radio, television, advertising posters, loud speakers, hand bills, and student bulletins.

Mrs. Myser initiated the publicity campaign by placing printed posters in the display windows of 32 different business establishments throughout the community of Ketchikan.

Advertising space was purchased in the local newspaper. The daily newspaper cooperated by printing numerous articles concerning the festival. Mrs. Myser contacted all participating schools by letter in which she said, in part:

May I ask your cooperation in advance publicity for the events open to the public. Any information about your chorus and band that may be used for newspaper items would be greatly appreciated. If you have pictures of your group that may be published, I will see that such pictures are returned to you.

Radio announcements were purchased for advertising. In addition to the paid advertisement, the announcers were very gracious to give the festival additional mention. Radio and television interviews were arranged so that the chairman could inform the public as to the nature of the music festival and also to make public requests for housing and transportation from the Ketchikan citizens. Much free radio and television advertising was gained through the community service portion of programming.

One week prior to the festival, permission was granted by the local police department for students to place handbills advertising the festival upon the wind shields of parked cars within the city limits.

Printed matter. Professional printed matter included advertising posters, admission tickets, and programs.

Early in February Mr. Park, chairman for all printed matter, took bids from the various printers in the community for all anticipated printed material relative to the festival. After the lowest bidder was found, the first material to be printed were advertising posters for display purposes. The posters contained the following information:

Southeastern Alaska High School Activities Association presents High School Music Festival April 20, 21, 22, 1961, Ketchikan High School Auditorium. Adult-\$1.50, student-75¢ April 20 and 21, 7:30 P.M.; Adult \$2.00, student-\$1.00 April 22.

Admission tickets included all tickets to be sold for permission to attend the nightly concerts. A different color was used for each concert so as to easily distinguish the ticket appropriate for the performance. Similarly, different colors were used for student tickets in contrast to the adult tickets.

The program was the last item to be printed prior to the festival. This was done to allow last minute alterations and create an accurate program. Included on the program were the names of the sponsors of the music festival, participating schools and directors, adjudicators, personnel of the various school bands and choruses, general calendar of events, detailed schedule for the three day

festival, acknowledgements, and concert program for the nightly concerts. A copy of the program may be found in Appendix D.

Housing students. Realizing that locating sufficient housing for the participating students would demand much time and effort, the chairman decided to solicit aid from an agency outside the school. On December 1 a letter from the writer to the Ketchikan Junior-Senior High School Parent Teacher's Association was read before the December meeting of that organization. The letter, in part, stated:

Much of the success or failure of the festival will depend upon our ability to adequately house the many festival guests. Since this undertaking requires a real concerted effort, at this time I would like to ask the assistance of the P.T.A. in helping to make our festival a most educational and inspirational event by handling the very important project of locating available housing throughout our community for the visiting students.

After discussing the matter, the P.T.A. voted to postpone further action until the January meeting.

The festival chairman and Mr. Park spoke before the January meeting of the Ketchikan Junior-Senior High School Parent Teacher's Association, expressing the need for a concerted effort if adequate housing was to be secured. As a result, the responsibility of locating housing for the music festival participants was accepted by the P.T.A. Mrs. Roger Elliott accepted the responsibility of acting

as housing chairman.

Generally Mrs. Elliott's procedure included seeking advice from former housing committee chairmen, finding committee members, sending forms through all schools requesting housing, working closely with a publicity chairman, receiving and recording housing offers, and planning details of visitors' arrival. For a complete resume of Mrs. Elliott's planning see Appendix D, page 102.

Meals. Providing meals for the participating students was the responsibility of Karen Sund, head cook in the high school and Marjorie Bassett, home economics department head. The quantity of food to be prepared was determined by the information received from the form letter found in Appendix D, page 109. When the necessary information was received, the proper number of meal tickets were mailed to the respective schools.

Marjorie Bassett was made responsible for planning and serving lunch at the business meeting for all participating music teachers, administrators, and adjudicators in room 102 of the high school at 12:30 P.M. on Saturday, April 22. Each person paid one dollar to defray the expense. The food was to be prepared and served by the girls in the home economics classes.

Each host was requested to furnish breakfasts for

his guests. Each guest was held responsible for obtaining his own dinner. A listing of convenient restaurants was included in registration materials. See Appendix D, page 94 for greater detail.

Stage construction. The responsibilities of those assigned to stage construction included building band and chorus risers to accommodate the anticipated 226 piece festival band and the 331 voice festival chorus. It was thought that Mr. Hugh Struthers, school maintenance man, and Mr. Ray Luse, industrial arts instructor, would best have access to materials and help necessary for stage maintenance and construction.

Mr. Struthers located and used the same construction plans for risers as were used in the 1955 Southeastern Alaska Music Festival. The detailed plans are available on page 96 in Appendix D. The building materials were obtained through the courtesy of the school district and the Ketchikan Spruce Mill. Most materials were on loan and were returned after the festival. The labor was done by students from the industrial arts classes supervised by Mr. Struthers and Mr. Luse. The superintendent of schools and the high school principal permitted Mr. Luse and Mr. Struthers to devote themselves to stage construction several days preceding the music festival.

In order to eliminate unnecessary delays in programming and to readily accommodate the respective performing groups, the band risers were constructed on stage and chorus risers in the orchestra pit of the auditorium. Since each band has a particular seating arrangement, it was felt that rearrangement of chairs and music stands would be easier with a closed curtain on stage rather than in the limited space of the orchestra pit.

Uniform repair. In order to keep the performing organizations looking neat, facilities for pressing and mending uniforms and robes were made available under the direction of Mrs. Patricia Roppel of the home economics department.

Ushers. Ushers were needed for the evening concerts only. Miss Margaret Hyde, Torch Club advisor, offered the services of that organization to perform as ushers. She selected reliable members who were not involved in the festival in other capacities.

Ushers were instructed to wear suits or party dresses. The ushers were told that all tickets were for general admission and that the only reserved seats were in the areas previously reserved for participating students.

Twelve ushers were necessary, two at each of the four doors to the main floor of the auditorium and two at each of the two doors to the balcony of the auditorium.

Each ticket owner was allowed to retain his ticket upon showing it to the usher at any of the entrances; however, the ticket was stamped to indicate it was no longer valid. The ushers were on duty at 6:45 P.M., forty-five minutes prior to the concert. No one was allowed to enter the auditorium while a performance was in progress.

Student recreation. Due to the very busy schedule of the festival, no elaborate arrangements for student entertainment were necessary. Students were encouraged to return to the home of the host as early as possible following the nightly concerts. After the final concert of the festival, however, a free dance was held in the gymnasium for all student musicians. The dance terminated at 12:30 A.M. to comply with curfew regulations of the city of Ketchikan.

Ticket sales. A very important planning detail of the festival was the ticket sales. Margaret Wengert, language arts teacher, volunteered to be in charge of this task. Tickets were numbered and recorded so that an accurate account of their distribution was possible at all times.

The price of the tickets was determined by the

anticipated festival expense divided by the number of available seats in the auditorium. It was anticipated from the 1955 festival experience that a near capacity audience would be present at each of the nightly concerts. The number of student tickets to be sold was also determined by tickets sold for the 1955 festival. Ticket prices were set as follows: \$1.50 for adult tickets, .75 cents for students at Thursday and Friday night concerts; \$2.00 for adults and \$1.00 for students at the Saturday night concert.

Tickets were distributed through merchants in the community, high school students, and at the door.

Each high school student was given from five to twenty tickets to sell. The understanding was that the student would be held personally responsible for all tickets issued to him. The chairman of the ticket sales worked very closely with the publicity chairman. The two chairmen appeared on several television and radio interviews promoting the festival. Tickets were distributed throughout the high school by several teams of students during the activity period. Each student's name was recorded with the number and type of each ticket he received. Students were encouraged to return the money derived from the sale of tickets either to the main office of the high school or to Mrs. Wengert as soon as possible after making the sale. This was

to prevent losing the money and/or possible inadvertent spending of some of it.

A relatively small number of tickets were sold prior to the festival. Nearly 45 per cent of the tickets sold were purchased at the door the night of the concert.

Transportation. Since the Ketchikan High School building is approximately one mile from Ellis Air Lines and nearly one and three-quarters miles from the main business district of Ketchikan, the problem of transporting over 500 student guests efficiently required much cooperation from many individuals. Two students, Suzy Eichner and Sabra Ellis, were appointed as co-chairmen of the transportation committee. Their procedure was to obtain high school students who had access to cars to transport the visiting guests from their point of arrival in Ketchikan to the high school building to register and then directly to the host homes. Three teams of student drivers, each consisting of ten automobiles and one alternate, were organized. Mr. Harvey Stroud, vice-principal of the high school, was stationed at Ellis Airlines to greet all visiting schools. Mr. Stroud was to telephone the high school office and they in turn would call one of the three teams to transport the new arrivals. After the guests were taken to the high school to be shown their storage rooms and

registered, they would be transported to the homes of their host. Three teams of drivers and cars was considered adequate. By the time the first group of automobiles would arrive at the high school the second group of cars would be picking up another group of students. By the time the first group of automobiles were delivering the guests to their hosts the third group of cars would be meeting the most recent arrivals at the air lines headquarters.

Arrangements were made with Mr. Ken Eichner of North-erm Bus Company to make special runs to extend to the farthest extremities of the community. A complete schedule of bus facilities may be found on page 95 in Appendix D. The facilities of the regular school bus service were made available to guests to enable their arrival on time for early morning festival events.

Check and information booths. A check stand was set up for participants to leave personal articles. The check stand was planned to be in the ticket booth by the main entrance to the high school and to be operated by members of the home economics club. Each article was numbered as it was put into the check stand for safe-keeping. The owner received the corresponding number on a card. Before an article could be reclaimed, the correct number had to be

submitted by the owner.

Personnel operating the booth would also be equipped with floor plans of the high school building, general information sheet, and program. For samples of this material see Appendix D, page 100.

Storage rooms. Every effort was made to give each school sufficient storage space. This space was made available by using practice rooms in the music wing, dressing rooms in back of the stage, and unused ticket booths. Cloak hangers were put into each storage room for uniforms and robes. A man was put on duty to unlock all storage rooms on call. Personal valuables were not to be left in these rooms.

Clerical help. Due to the large amount of material to be printed and bulletins to be issued, it was found necessary to enlist aid in clerical help. Mr. Park used the regular office personnel for typing the final drafts of the programs, bulletins, and forms to be mailed to the hosts of the visiting students.

CHAPTER IV

EVALUATION OF THE 1961 SOUTHEASTERN ALASKA MUSIC FESTIVAL

Although most details were executed as anticipated and do not require evaluation, certain aspects deserve mention.

I. HOUSING

It had been suggested that guests and hosts be matched prior to the arrival day. This was not feasible, since many hosts requested "native only" or "white only," and this information could not be determined until the individual arrived for registration. Many hosts offered accommodations for two, requesting a student by name and a roommate of the student's choice. There was never such an abundance of housing that requests of this nature could be ignored.

Mrs. Elliott, housing chairman, suggested that a larger committee be used in the future. A telephone detail of four women rather than two women would be more effective. Although housing registration was scheduled from 9:00 A.M. to 6:00 P.M., it was necessary to continue registration until 9:00 P.M. Therefore, it is recommended that three

teams of four women work in shifts of four hours to register the students.

II. STUDENT DISCIPLINE

The knowledge that a report would be made upon their conduct was undoubtedly one of the factors in the near perfect behavior of students in attendance at the festival.

III. FINANCE

Every attempt was made to make the music festival financially solvent. The total income from ticket sales amounted to \$2731.50. The expenses involved payments to agencies such as Lind Printing, Ingersoll Hotel, Pan American Airways, Ketchikan Spruce Mills, Elliott Stationery, Music Educators National Conference, and adjudicators. The balance of \$1136.07 was put into the Southeastern Alaska Interscholastic Activities Fund. The complete financial report of the 1961 music festival is found in Appendix D, page 111.

IV. QUESTIONNAIRE

In an attempt to objectively ascertain the effectiveness of the festival, a questionnaire was sent to all participating directors and administrators. Nine directors

and four administrators qualified as potential respondents. Two directors and three administrators did not reply. This represented a 64 per cent return, considered adequate for evaluative purposes. The questionnaire included 7 questions, pertaining to the organizing of the festival. The seventh question on the form required a description of the efficiency with which certain projects were handled. The questionnaire appears in Appendix D, page 110.

Questionnaire Results

When asked whether or not Ketchikan High School physical facilities were adequately utilized, 8 respondents, 100 per cent, replied "yes."

In response to the question: "Would you recommend alternate bands and choruses on the same program?" all respondents answered "yes."

The question, "Do you feel the brass and woodwind clinics should be offered in future festivals?" was answered by $12\frac{1}{2}$ per cent negatively, 75 per cent affirmatively, with no reply from $12\frac{1}{2}$ per cent.

All respondents agreed the schedule of events was convenient for the majority of participants.

The student conduct report form was judged an effective measure to combat discipline problems by $87\frac{1}{2}$ per cent of the respondents, ineffective by $12\frac{1}{2}$ per cent.

It was revealed that $62\frac{1}{2}$ per cent of respondents believed three days was ample time for festival events. Twenty-five per cent thought it was insufficient time, and $12\frac{1}{2}$ per cent did not answer this part of the questionnaire.

The response to a request to describe from a check list the efficiency with which housing, transportation, meals, festival rehearsals, registration, and program presentation were handled was as follows: housing, 100 per cent described it as "good"; transportation, $87\frac{1}{2}$ per cent "good," and $12\frac{1}{2}$ per cent "fair"; meals, $87\frac{1}{2}$ per cent "good," $12\frac{1}{2}$ per cent "fair"; registration, seventy-five per cent "good," $12\frac{1}{2}$ per cent "fair," and $12\frac{1}{2}$ per cent no reply. The indications of no reply were due to an administrator who did not feel qualified to respond to all items on the questionnaire.

CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY

This chapter is concerned with the details of administering a music contest-festival in Southeastern Alaska.

To effectively administer the music contest-festival a review of procedures used in similar events in other areas was undertaken. As a result of the study it was found that general details of planning involved in most festivals included adjudicators, finances, physical facilities, organization, participant eligibility, schedule of events, entry blanks, and general information.

In administering the 1961 music festival in Southeastern Alaska, the writer incorporated many procedures generally used throughout the United States. However, the geographic locality of the Southeastern Alaska communities imposed problems not usually encountered in most areas. Not only is unusual authority given the festival chairman but also the aspects of housing and transportation are peculiar. Since no details of administering previous festivals were available, the contest chairman had no benefit of the experiences of previous contest chairmen.

II. CONCLUSIONS

It can be concluded that the success of future music festivals held in Southeastern Alaska will largely depend upon administrative procedures used in organizing and planning the event. Geographical isolation of the communities represented necessitates the need for the festival chairman to assume great personal responsibility. It seems wise, however, to delegate certain responsibilities to conscientious individuals or groups within the same community with whom the chairman can easily communicate.

The value of a music festival lies in its influence on the lives of the students for whom it is held. The festival chairman must consider his major responsibility that of affording the students the maximum learning experience. Administering an efficient festival helps to determine its worth to the students. A continuity must be established between succeeding music festivals in Southeastern Alaska. To contribute toward this end, the writer prepared an evaluative instrument, a questionnaire, sent out at the conclusion of the 1961 event. Results of the questionnaire indicated that in the opinion of participating music teachers the 1961 festival was administered efficiently. However, the industrial and population growth of Southeastern Alaska may soon

make procedures used in the 1961 festival obsolete. Transportation to and from the festival will be greatly effected by the Alaska State Ferry System, due to begin service November, 1962. The ferry system will serve all communities involved in the festival, ending the complete dependency upon costly air travel.

It is hoped the present study may be of value in administering future music festivals in Southeastern Alaska and may also provide some impetus toward establishing a continuity of recording administrative experience. And, finally, perhaps this study may contribute toward making future Southeastern Alaska music festivals a more inspiring and educational occasion for students, educators, and citizenry.

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APPENDIX A

WASHINGTON STATE MUSIC EDUCATOR'S ASSOCIATION CONSTITUTION

ARTICLE I -- ORGANIZATION

- A. Each district will elect a president and secretary-treasurer. A vice president may be chosen if it is deemed necessary. Office tenure may be set according to the needs of the district.
- B. Each district will elect an Executive Board to assist the officers. The board members should be chosen by taking into consideration representation of various school levels, contests management, festival management etc.
- C. Each district may select chairmen for the various contests and massed groups.
- D. Suggested duties of president.
 - 1. He may call district board and general meetings which all eligible directors may attend.
 - 2. He shall in cooperation with the board, be responsible for enforcing these regulations.
- E. Suggested duties of the Secretary-Treasurer.
Note: a vice-president may share some of these duties.
 - 1. Keep minutes of all district board and general meetings.
 - 2. Keep district financial records.
 - 3. Invite the judges that are chosen by the members and notify them of the contest dates and fees.
 - 4. Notify members when and where meetings are held.
 - 5. Send out contest and massed group applications.

ARTICLE II -- FINANCE

- A. Festivals must finance themselves.
1. Should there be any deficit it will be borne by the member schools.
 2. Should there be any net proceeds from fees, admissions, or host guarantees, they will be retained in a special Music Festival Fund to be administered by the Music Committee with the approval of the Board of Directors.

ARTICLE III -- ELIGIBILITY

- A. A student musician must be under twenty (20) years of age at the beginning of the school year in which he is entering a contest.
- B. A student shall be eligible only to participate for eight semesters in a four year high school or six semesters in a three year high school. Exception: A student who completes his eight or six semesters the first semester of the school year and graduates may enter competition the following (7th or 9th) semester if he is taking two full time subjects.
- C. A student shall be eligible to participate for six semesters in a three year junior high school or four semesters in a two year intermediate school. Note: Six weeks attendance shall be considered a full semester.
- D. A student shall have passed in three full subjects during the semester immediately preceding the one in which the contest (s) are held.
- E. Any incompletes must be made up before a student can compete, unless they were incurred because of excused absence.
- F. A student must have been in regular attendance in some elementary, junior, or senior high school during the semester immediately preceding the contest.

- G. In order for his students to be eligible for contest participation, the director must have a paid up membership in the M.E.N.C. and W.M.E.A.
- H. Directors are responsible for the conduct of their students. Students who misbehave may, by district board action be suspended or eliminated from contest participation.
- I. In order to be eligible for the solo and ensemble contest a school must have participated in at least one large group contest within its district. Exception: If size or other limitation prevents this the board may grant permission for a school to participate.
- J. A soloist or ensemble member must be a participating member in a regular large performing group to be eligible for the solo or ensemble contest. (example: pianists must be accompanists for large groups; or be singers or be performers on some other instrument to be eligible.

ARTICLE V -- BAND CONTEST

- A. The deadline for band entries shall be three weeks before the date of the contest.
- B. Performing time including entry and exit.
 - Class AA-A 35 minutes
 - Class B,C, 30 minutes
 - Class D and jr. 25 minutes
- C. Each band will play a march and two large selections. The large numbers preferably should be taken from nationally accepted lists such as are published by N.I.M.A.C. and N.Y.S.S.M.A.
- D. A district may have required music if it so desires.

- E. If the members of a district feel that sight reading is desirable to help raise standards it is recommended that the N.I.M.A.C. guide Sight Reading Contests be followed. Further, it is recommended that the N.I.N.A.C. sight reading rating shall affect the overall rating only if it is two divisions above or below the performance rating. (p.11 N.I.M.A.C. guide)
- F. The following is recommended as the fee for a band entry; \$3.00 plus 10¢ per capita.
- G. It is recommended that each band director provide the local contest chairman with a seating chart.

ARTICLE VI -- CHORAL CONTEST

- A. The deadline for large choral entries shall be three weeks before the date of the contest.
- B. Acceptable choral events are:
 - Girls Glee (Junior and Senior high)
 - Boys Glee (Junior and Senior high)
 - Mixed Chorus (Junior and Senior high)
- C. A large choral group (as opposed to an ensemble) shall consist of over 16 members.
- D. Junior groups and senior glees will perform two selections, preferably of a contrasting nature. One may be acappella. Senior mixed choruses will perform two numbers. One must be acappella.
- E. Performing times are as follows:
 - Jr. Glees and Mixed Choruses -- 10 minutes
 - Sr. Glees -- 12 minutes
 - Sr. Mixed Choruses -- 15 minutes
- F. A district may have required music if it so desires.

ARTICLE VII -- SOLO AND ENSEMBLE CONTEST

- A. The deadline for solo and ensemble entries shall be four weeks before the date of the contest.
- B. Acceptable solo and ensemble events are as follows:

- | | |
|-----------------------|--------------------------------|
| 1. Piccolo | 41. String Quintet |
| 2. Flute | 42. String Sextet |
| 3. Oboe | 43. Misc. String Ensemble |
| 4. English Horn | 44. String Duet |
| 5. Bassoon | 45. Piano Duet |
| 6. Eb Clarinet | 46. Misc. String-Wind Ensemble |
| 7. Bb Clarinet | 47. Woodwind Trio |
| 8. Bass Clarinet | 48. Woodwind Quartet |
| 9. Baritone Sax | 49. Flute Quartet |
| 10. Eb Alto Sax | 50. Clarinet Quartet |
| 11. Tenor Sax | 51. Mixed Clarinet Quartet |
| 12. Alto Clarinet | 52. Woodwind Quintet |
| 13. Bass Sax | 53. Saxophone Quartet |
| 14. Cornet-Trumpet | 54. Saxophone Quintet |
| 15. Fluegel Horn | 55. Misc. Woodwind Ensemble |
| 16. French Horn | 56. Woodwind Duet |
| 17. Mellophone | 57. Cornet Trio |
| 18. Trombone | 58. French Horn Quartet |
| 19. Baritone | 59. Trombone Quartet |
| 20. Tuba-Sousaphone | 60. Brass Quartet |
| 21. Xylophone | 61. Brass Quintet |
| 22. Bell Lyra | 62. Brass Sextet |
| 23. Snare Drum | 63. Misc. Brass Ensemble |
| 24. Tympany | 64. Brass Duet |
| 25. Violin | 65. Xylophone-Marimba Ens. |
| 26. Viola | 66. Drum Ensemble |
| 27. Violincello | 67. Mixed Vocal Ensemble |
| 28. String Bass | 68. Girl's Vocal Ensemble |
| 29. Piano | 69. Boy's Vocal Ensemble |
| 30. Harp | 70. Madrigal Singing |
| 31. Girl's High Voice | 71. Barber Shop Quartet |
| 32. Girl's Low Voice | 72. Stage Band |
| 33. Boy's High Voice | |
| 34. Boy's Low Voice | |
| 35. Boy Soprano | |
| 36. Boy Alto | |
| 37. String Trio | |
| 38. Violin Quartet | |
| 39. String Quartet | |
| 40. Piano Quartet | |

- D. An ensemble will be classed in one of two divisions according to the grade.

Junior Division -- grades 7-9

Senior Division -- grades 10-12

- E. Soloists will perform in the following classes:

Class I -- 11-12 grade

Class II -- 7-8 grade

Class III -- 9-10 grade

- F. Performing times are as follows:

Instrumental solo and ensemble -- six to eight min.

Vocal solo and ensemble -- six to eight minutes.

- G. It is suggested that each school be permitted to enter as many solos and ensembles as desired. The directors should be cautioned to use discretion and not submit too many entries, thus creating a large, unmanageable contest. Districts are encouraged to set limitations when directors fail to use good judgement.

- H. Solos must be memorized or the participant will be rated one division lower.

- I. Ensembles shall perform without direction or sideline coaching.

- J. Recommended fees:

Any soloist \$1.00

Ensembles \$1.00 plus 50¢ per capita.

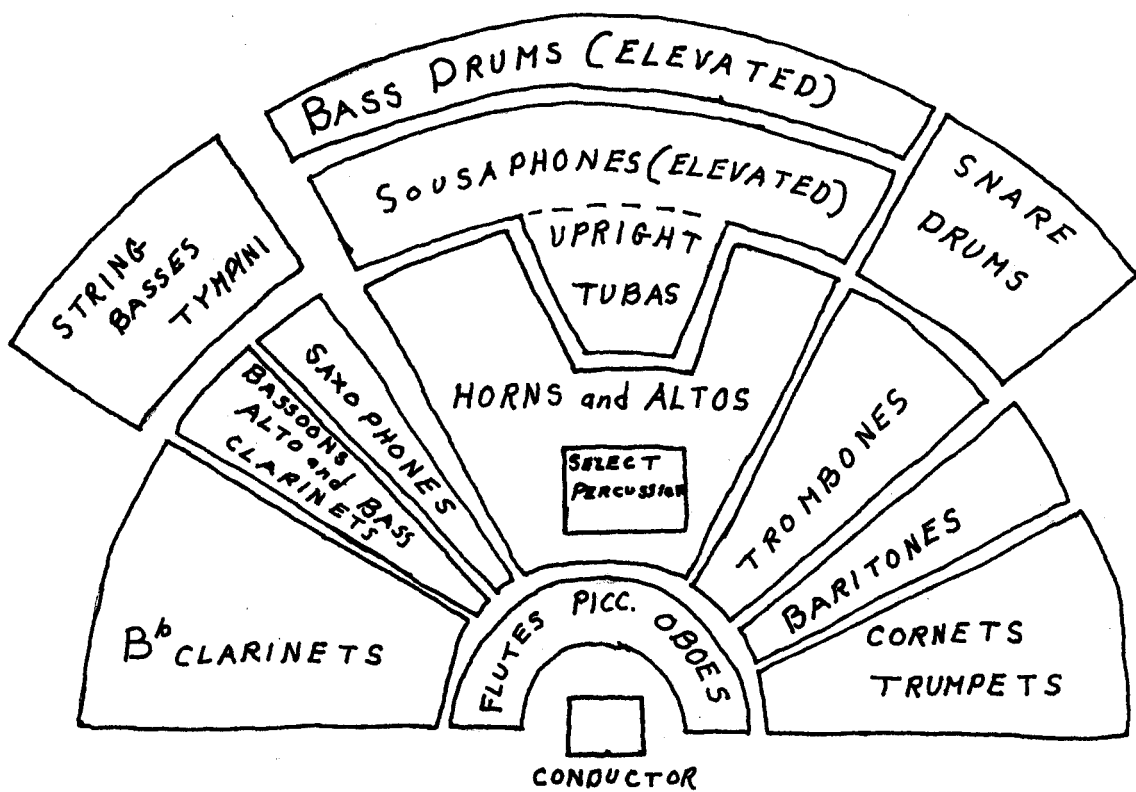
ARTICLE VIII -- FESTIVAL (MASSED GROUPS)

- A. It is recommended that, where possible, festival groups be included either on the evening program or at the end of a solo and ensemble contest or wherever else practicable at least once each year (aside from the state and Northwest groups)
- B. It is recommended that the festival band, orchestra and chorus be directed by an outstanding conductor from a college, university or other district.
- C. A local chairman should be selected to organize each festival group.
- D. Recommended Fee;
 \$1.00 for each participant
- E. Suggested group size (consider staging)
 Band 100-125
 Orchestra 75-100
 Chorus 125-200
- F. Each group should consist of the finest musicians of the participating schools.
- G. A suggested fee for directors is \$50.00 per day plus .07 per mile and expenses.

APPENDIX B

SUGGESTED MASSED BAND SEATING

(500 to 2000 players)



APPENDIX C

MUSIC CONTEST-FESTIVAL ENTRY BLANKS

MUSIC EDUCATORS ASSOCIATION

ENTRY BLANKS FOR BAND COMPETITION

School

Town

School _____ Town _____

Classification (AA,A,B,C,D,Jr. High) No. in Group _____

Rating _____ or comment only _____ (Check one)

Selection:

Title of March _____ Composer _____

First Selection _____ Composer _____

Second Selection _____ Composer _____

The registration fee for each band is \$3.00 plus
10¢ per capita. Send entry blank and fee too:

DEADLINE DATE:

LATE ENTRIES WILL NOT BE ACCEPTED.

Director: If your MENC dues, \$6.00 are not paid, please
include with this blank and it will be for-
warded to National Headquarters.

Fees accompanying this application will include: \$3.00
plus 10¢ per capita for _____ students: _____

TOTAL FEE: _____

Signature of Director _____

Signature of Principal _____

MUSIC EDUCATORS ASSOCIATION

ENTRY BLANK FOR LARGE CHORAL GROUP COMPETITION

School _____ Date _____

School _____ Town _____

Classification (AA,A,B,C,D,Jr.) _____ No. in Group _____

Boy Glee _____ Girls Glee _____ Mixed Chorus _____

Rating _____ or Comment Only _____ (Check One)

Selections:

1. _____ Composer _____

2. _____ Composer _____

The registration fee for each group is \$3.00 plus
 10¢ per capita. Send entry blank and fees to:

DEADLINE DATELATE ENTRIES WILL NOT BE ACCEPTED.

Signature of Director _____

Signature of Principal _____

Director: If your MENC dues, \$6.00 are not paid, please
 include with this blank and it will be for-
 ward to the National Headquarters.

Fees accompanying this application will include:

\$3.00

plus 10¢ per capita for _____ students _____

TOTAL FEE _____

MUSIC EDUCATORS ASSOCIATION

ENTRANCE BLANK SOLO CONTEST

Name _____ Class I _____ II _____ III _____
School _____ Town _____
Instrument _____ or Voice (Check) Sopr Alto Ten Bar. _____
Title of Composition _____ Rating _____ Comment only _____
Composer _____

If for comment only, the director may attach to this form a short resume about the student (age, experience etc.) This information will be given to the judge.

Student's signature _____

Parent's signature _____

Principal's signature _____

All fees must accompany application blanks and be mailed to:

The fee is one dollar per soloist. Be sure to check whether for rating or comment only. Late entries will not be accepted.

DEADLINE IS _____

Director's signature _____

MUSIC EDUCATORS ASSOCIATION
ENSEMBLE CONTEST ENTRANCE BLANK

Ensemble category _____ Division Jr. _____ Sr. _____
 Number in ensemble _____ School _____ Town _____
 Title of Composition (s) _____ Composer _____

RATING _____ COMMENT ONLY _____

All fees must accompany application blanks and be mailed to:

DEADLINE ON ALL ENTRIES IS LATE ENTRANCES
 WILL NOT BE ACCEPTED. Ensemble entrance fee is two
 dollars per ensemble plus 20¢ per capita. Director:
 if your MENC dues, \$6.00 are not paid, please include
 with this blank and it will be forwarded to the
 National Headquarters.

Fees accompanying this application will include \$2.00 plus
 20¢ per capita for _____ students.

TOTAL _____

Principal's Signature _____

Director's Signature _____

MUSIC EDUCATORS ASSOCIATION

APPLICATION FORM FOR FESTIVAL BAND, AND ORCHESTRA

Organization applying for (check one) Band ☐ Orchestra ☐

Name _____ Grade _____

School _____ Town _____

Instrument _____

How long played? _____ If private instruction, how long _____

What chair do you play in your band? _____ Have you ever participated in solo and ensemble contest? _____ If so, what rating received and for what instruments (Select most recent participation) _____

Have you ever been a member of a festival group (when and where?) _____

Students may apply for only ONE group. If you apply for band and are placed in orchestra (or vice versa), would you object?

A fee of One Dollar must accompany each application.
The director is asked to personally send in all applications which must be postmarked on or before **LATE**
ENTRANCES WILL NOT BE ACCEPTED.

Send applications to:

Student's signature _____

Parent's signature _____

Principal's signature _____

Director's signature _____

Director's remarks _____

SUMMARY SHEET

MUSIC EDUCATORS ASSOCIATION

Solo and ensemble contest

Date _____

School _____

To the Local Chairman:

Attached are the entry blanks which I desire to submit for this year's solo and ensemble contest, together with the remittance covering the entry fees:

Student's Name or Name of Ensemble		Amount of Entry
_____	\$	_____
_____	\$	_____
_____	\$	_____
_____	\$	_____
_____	\$	_____
_____	\$	_____
_____	\$	_____
-----		-----

TOTAL AMOUNT ENCLOSED \$ _____

Note: Directors must make this sheet out in duplicate. Send the original copy to the local chairman with the list of entries. Keep the duplicate copy in your files for future reference. Entries will not be accepted without this sheet.

Director's Signature _____

School Represented _____

A SUGGESTED SCHEDULE FOR A THREE-DAY BAND FESTIVAL

First Day

Brass Soloists

(in Auditorium A)

Cornets

Horns

Trombones

Baritones

Tubas

Snare Drums

Marimba, Xylophones

Brass Ensembles

(in Auditorium B)

Horn Quartet

Cornet Quartet

Trombone Quartet

Brass Sextet

Brass Quartet

BANQUET 5:30 P.M. For Brass Soloists, Brass Ensembles members, Band Directors, and Judges. Criticisms by the Judges.

CONCERT 8:00 P.M. Brass Soloists and Brass Ensembles selected by the Judges as being outstanding events of the day.

Second Day

Woodwind Soloists

(in Auditorium A)

Flutes

Oboes

Bassoons

E^b ClarinetsB^b Clarinets

Saxophones

Woodwind Ensembles

(in Auditorium B)

Flute Quartet

Clarinet Quartet

Woodwind Quintet

Woodwind Quartet

Saxophone Quartet

Misc. Woodwind Ensembles

BANQUET 5:30 P.M. For woodwind Soloists, Woodwind Ensembles Directors and Judges. Talks: Judges

CONCERT 8:00 P.M. Outstanding woodwind events of the day.

Third Day

8:00 A.M. to 1:00 P.M.	High school Bands appear as individual units before judges for 30 minutes each. Sight reading event for each band should follow the separate appearance.
2:00 P.M.	Rehearsal of Massed or Select Band.
4:00 P.M.	Parade and Marching Contest.
BANQUET 5:30 P.M.	For performers, directors, and judges. Talks by critic judges and a round table discussion.
CONCERT 7:30 P.M.	By outstanding bands as selected by the judges.
8:30 P.M.	Concert by the massed or Select Band. Comments by judges to the audience, players and directors. Typewritten criticisms and comments covering all events, delivered to the band leaders.

GENERAL INFORMATION

TO: ALL CWMEA MUSIC DIRECTORS

(Please remember that regular classes are in session-No loitering in the halls please)

PLEASE CHECK THESE ITEMS

- (1) FESTIVAL CHORUS REHEARSAL
10:00 A.M. - C.E.S. Auditorium
2:00 P.M. - C.E.S. Auditorium
4:30 P.M. - High School Gym
- (2) FESTIVAL CHORUS--
Boys: Black bow ties-dark trousers-white shirts
dark shoes
Girls: White blouses-dark skirts-dark shoes
Bring Festival music !
Please Memorize Music
- (3) FESTIVAL BAND REHEARSAL--
10:00 A.M. - C.E.S. Gym
2:00 P.M. - C.E.S. Gym
4:30 P.M. - High School Gym
- (4) FESTIVAL BAND--
Band uniforms
Bring folding music stands for rehearsal use.
Percussion--bring own drums and tympani sticks.
Identification tags will be given out by event chairmen.

SOLO AND ENSEMBLE CONTEST

CONTESTANTS

Be at least 20 minutes early

Scores must be given to judges at least 10 minutes before performance time.

All Ensembles must furnish own music stands

Identification tags will be given out by event chairmen.

INFORMATION BOOTH-Programs - Check Room I.A. 100

MUSIC DIRECTORS - WIVES - HUSBANDS - FRIENDS--Please remember dinner with Adjudicators at 6:15 P.M.--Price \$1.50
New York Cafe (Blue Room)

EVENING PROGRAM AT 8:00 P.M., NEW HIGH SCHOOL GYM
Students admitted by identification tag only--Adults -.75¢
Non-participating students - 50¢

HOW ABOUT BRINGING ALONG A PARENT-DELEGATION-ROOTING
SECTION FROM YOUR HOME TOWN? AND YOUR ADMINISTRATOR?!

CONTEST CHECK LIST FOR LOCAL CONTEST CHAIRMEN

- ___ 1. Adequate publicity has been sent out.
- ___ 2. A guide has been provided to lead each group from the bus to its room.
- ___ 3. Suitable room space has been allocated, for the necessary period of time, for the storage of clothes.
- ___ 4. There is a central registration desk where someone who knows what is going on is on duty at all times to give information and sell tickets.
- ___ 5. There are ushers to keep people out during performance, and instructed to admit only those with tickets or badges.
- ___ 6. An organized staff is ready to make out certificates and process rating sheets and music so that they are readily available.
- ___ 7. Programs have been sent out to the schools at least a week before the contest.
- ___ 8. Any pianos to be used are in tune, and in good playing condition.
- ___ 9. Judges will be seated so as to be isolated from each other and any directors or kibitzers during the adjudication period.
- ___ 10. Each section will have an adult chairman who will announce and see that the time schedule is followed.
- ___ 11. Attention to the judges comfort has been considered.
- ___ 12. Adequate signs will be posted so that anyone can find his way around the building.
- ___ 13. In the solo and ensemble contest rooms have been assigned considering the anticipated size of the audience for each section. Also, whenever possible, the acoustics of the room should be compatible with the instruments or voices performing.

- ___ 14. Participants are informed where food may be obtained.
- ___ 15. Bulletin space is provided for posting ratings.
- ___ 16. A director's luncheon or dinner, if desired, has been organized well before the contest date.
- ___ 17. If there is to be any time available, suitable plans have been made for supervised activities for the students who are not busy (i.e. a dance)
- ___ 18. An adequate (efficient) system has been set up to process rating sheets, scores, and to make out awards on the day of the contest.
- ___ 19. Provision has been made to provide coffee and/or refreshments for the judges. Provision has been made to feed the judges if necessary.
- ___ 20. The directors know what large instruments the host school will be providing for them (bass drum, tympani etc.)
- ___ 21. Local eating establishments know that a large number of children will be in the vicinity on contest day.
- ___ 22. The schedule is planned so that the school traveling the longest distance doesn't perform first.
- ___ 23. A tabulation, rather than a guess, has been made to determine the number of programs needed.
- ___ 24. A nurse is on duty or some other suitable means for first aid is available.
- ___ 25. Several entries from a single school are not programmed consecutively.

STUDENT CHECK LIST

- ___ 1. Is my instrument in good playing order, and do I have extra reeds etc?
- ___ 2. Is my uniform clean and in good order? Shoes polished? Right color socks?
- ___ 3. Do I have enough money for the day?
- ___ 4. Do I know what time I am to meet?
- leaving time _____ where _____
lunch time _____ place _____
departure time _____ place _____
arrival home _____
- ___ 5. Do my parents or guardians know where I am going and my schedule?
- ___ 6. Am I going to listen to others and belittle or do some constructive thinking about both good and not so good performances?
- ___ 7. Here I list all the things I am likely to forget:

APPENDIX D

MATERIALS PERTAINING TO THE 1961 MUSIC FESTIVAL

Attention: Music Teacher

Since housing is always somewhat of a problem, may we have definite reply as to whether your school plans to participate in the Southeastern Alaska Music Festival which is to be held in Ketchikan from April 19-22?

If you intend to participate would you please indicate which large groups you plan to enter and the estimated total number of students who will be representing your school?

I have sent forms to all schools in Southeastern, asking for recommendations for adjudicator-festival directors. I have received replies from Juneau, Sitka, Craig and Haines. These completed forms were to be returned to me and tabulated by November 1, however, if your school has made no recommendation thus far would you please do so immediately? I will postpone further action until Nov. 5, so that we may get a more representative list of recommended adjudicators.

Sincerely,

SCHOOL _____ DATE _____

1. My school is attending the 1961 Music Festival in Ketchikan Yes___, No___ (Please check one)
2. We plan to enter band___; chorus___; orchestra___; small ensembles___; solos___.
3. How many students and adults will represent your school at the festival? No. of students___, No. of adults___
4. If you have not already replied, whom do you wish to recommend as adjudicators?

INSTRUMENTAL _____ POSITION _____

VOCAL _____ POSITION _____

SIGNED _____

LETTER OF ADJUDICATOR INVITATION

Mr. Joseph Mussulman
 Choral Coordinator
 University of Montana
 Missoula, Montana

Dear Mr. Mussulman;

The Southeastern Alaska Music Association will be holding its school music festival this April 19 through 21 in Ketchikan.

As chairman of the festival I polled all music teachers in Southeastern, asking for recommendations for festival chorus director-adjudicator. Needless to say, you are the unanimous choice. Therefore, I would like to extend to you a very warm invitation to again be our guest festival chorus director as well as solo and vocal ensemble adjudicator.

Since the participating students must be housed in private homes, we hesitate to extend the festival beyond a three day period. Should more solos and small ensembles participate than is presently anticipated, however, we will schedule the festival to encompass four days so as to allow ample time for the schedule of events.

At present we can offer you all travel expenses, living costs while here plus \$75. for each day of the festival. If this arrangement does not seem adequate, I'm sure the Southeastern Alaska Music Assoc. can find it within its means to augment this offer.

Your general schedule for the festival would be as follows:

<u>Wed. April 19</u>	A.M.--Vocal solos and ensemble (judging) Afternoon--Festival chorus rehearsal Evening--Judging school choruses
<u>Thur. April 20</u>	A.M.--Judging vocal solos and ensembles Afternoon--Festival chorus rehearsal Evening--Judging school choruses
<u>Fri. April 21</u>	A.M.--Festival chorus rehearsal Afternoon--Combined festival band and chorus rehearsal. Evening--Festival group performances.

I realize your busy schedule may prohibit your accepting this invitation, however, I can assure you that your acceptance would make our festival a most educational and inspirational experience.

A reply at your earliest convenience would greatly be appreciated. May I suggest to you that your reply be sent via air mail. Air mail will get your reply to me within a day or two after mailing as opposed to a matter of a week via regular mail.

Sincerely yours,

Harley Brumbaugh
President
Southeastern Alaska Music Ed. Assoc.

SOUTHEASTERN ALASKA MUSIC ASSOCIATION

Attention: Music Teacher

After much correspondence and very eager waiting, we have finally obtained the festival directors-adjudicators for our music festival. They are Joseph Mussulman of the University of Montana for chorus and A. Bert Christiansen of Central Washington College of Education for band.

We were fortunate enough to get Mr. Mussulman with no schedule conflicts at all. However, I contacted the following band men: Randall Spicer of Wash. State University, Robert Vagner of the University of Oregon, William Cole of the University of Washington Marching Band and finally Bert Christiansen of Central Wash. College of Education. All these people expressed a sincere desire to accept our invitation, however, they had previously accepted other commitments which prohibited their accepting our invitation. In fact, in order for Mr. Christiansen to accept he had to first arrange for a substitute to take his place at a music festival in Washington State on the 22 of April.

We must realize that we are handicapped in communication to some extent by our locality. Therefore, when we are unnecessarily tardy in our replies we are then adding handicap to handicap. To illustrate this point; I received the last recommendation for festival directors on December 12. (as you know, the original deadline was November 1) Of course these are just a few schools, however, the fact remains that it still hinders the progress we could normally make.

We are in the midst of making arrangements for the students' meals while at the festival. As soon as definite arrangements are made I will inform you.

Sincerely yours,

Harley Brumbaugh, President
Southeastern Alaska Music Ed. Assoc.

FESTIVAL GROUP SELECTIONS

These selections are to be purchased by each school use in the festival groups.

CHORUS

"O God, Thou Faithful God" by Brahms, arr. by Douglas Pub. The H.W. Gray Co. -- .15¢ per copy

"Envoy" by Sven Lekberg Pub. J. Fischer and Co. .20¢ per copy

"O Brother Man" by Alfred Scott-Gatty, arr. Litten Poem by G. Whittier Pub. Skidmore Music Co. --.25¢ per copy

"Black Is The Color" arr. Theron W. Kirk Pub. Hall and McCreary Company. -- .25¢ per copy

"I Can Tell The World" arr. Jester Hairston, Pub. Bourne Inc. -- .25¢ per copy

"Hymn to America" by Francis McKay, Pub. Hall and McCreary Co. -- .25¢ per copy

BAND

"The Veteran's March" by Gabriel Pares, arr. by Cailliet Sam Fox Publisher (FB \$9.00 Symph \$12.00)

"Sequoia" (a tone painting) by Homer La Gassey Neil Kjos Music Co. Publisher (price unknown)

"Fandango" (Spanish Style) by Frank Perkins, arr. by Floyd Werle, Mills Music Publisher (FB \$6.00 Symph B \$8.50)

"Military Symphony in F" by Gossec, edited by R. F. Goldman and Robert Leist, Mercury Music Corp. Pub. (Symph B \$7.00)

"Waltzing Cat" by Leroy Anderson, Mills Music Inc, Publisher (FB \$7.50 Symph.B \$9.50 in full score)

"First Federal On Parade March" by Paul Yoder (concert march) N. Kjos Music Co. Pub. (FB \$4.50 Symph \$6.50)

"Hymn to America" by F. McKay, Hall and McCreary Publisher (Combined festival band and chorus number - price unknown)

PERFORMANCE TIME ALLOTMENT

Music Teacher:

With a desire to promote a musically interesting and educational festival, may I make the following recommendations.

Each night of the festival will feature both individual school bands and choruses. No school will be represented by both band and chorus the same night. For example: If a school is represented by its chorus the first night, its band will perform the second night. If it band performs the first night, its chorus will perform the second night. Alternating bands and choruses on the same evening should prove to be more interesting to the audience as well as allowing the adjudicators more time for comments on performance.

Performing Bands: Each band will be limited to 25 minutes for its performance before the adjudicator. This time allotment includes entering and leaving as well as the actual playing time. It is suggested that each band perform three numbers of contrasting characters.

Performing Choruses: Each chorus will be limited to 17 minutes for its performance before the adjudicator. This time allotment includes entering and leaving as well as the actual singing time. It is suggested that each chorus sing three numbers from memory. Any number of which may be unaccompanied. A large choral group (as opposed to an ensemble) shall consist of over 16 members, not including the accompanist.

I regret that we cannot allow more time for the individual band and chorus performances, however, even with the present time limitations each night's program will be approximately three hours in duration.

Instrumental Solos and Ensembles: Actual performance time should not exceed eight minutes.

Vocal Solos and Ensembles: Actual performance time should not exceed eight minutes.

SOUTHEASTERN ALASKA MUSIC EDUCATOR'S ASSOCIATION

BOX 2550 KETCHIKAN, ALASKA

Dear Member:

Due to the limited rehearsal time available to the festival band, it appears as though we will not have sufficient time to adequately prepare a concert with two massed bands ("Red and Blue Bands"). On the other hand, I'm sure if we were to put all the students into one huge band, we would accomplish little as far as promoting a musical standard of performance.

May I suggest we hold a brass clinic, woodwind clinic and, if possible, a percussion clinic for those students who may find it beyond their present ability to adequately perform the music to be played by the massed festival band. In this way it will furnish the weaker student the opportunity to receive specialized training on his or her instrument. Also, if handled correctly, this should lend impetus to the festival band and bring esteem to those students who have earned the honor of membership in the festival band.

I have contacted Mr. Walter Birkeland of Petersburg concerning the possibility of his handling the woodwind portion of the clinics. He has graciously consented to do so. If there would be no objections, I would be most willing to handle the brass clinic. No additional music or materials need be purchased for the clinics as the materials will be provided by the clinicians.

If any one of the music teachers in Southeastern is primarily a percussionist or feels his knowledge of drumming is such that he could successfully conduct a percussion clinic, would you please notify me as soon as possible?

Sincerely yours,

Harley Brumbaugh, President
Southeastern Alaska Music Ed. Assoc.

THIS MUST BE RETURNED TO KETCHIKAN BY MARCH 24

LIST FOR THE ALPHABETICAL LISTING OF CHORUS
MEMBERS. (PLEASE INDICATE THOSE STUDENTS
WHO ARE BOTH IN CHORUS AND BAND WITH
AN ASTERISK)

School _____

Chaperons 1. _____ 2. _____
3. _____ 4. _____

NAME OF CHORUS MEMBER	SEX	HOUSING ARRANGED? (If so, give name, ad- dress and telephone No. of host)
-----------------------	-----	--

1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____

THIS IS TO BE RETURNED TO KETCHIKAN BY MARCH 24

LIST OF YOUR CHORUS MEMBERS BY SECTIONS

School _____

1st SOPRANO

1. _____
2. _____
3. _____
4. _____

1st ALTO

1. _____
2. _____
3. _____
4. _____

1st TENOR

1. _____
2. _____
3. _____
4. _____

BARITONE

1. _____
2. _____
3. _____
4. _____

2nd SOPRANO

1. _____
2. _____
3. _____
4. _____

2nd ALTO

1. _____
2. _____
3. _____
4. _____

2nd TENOR

1. _____
2. _____
3. _____
4. _____

BASS

1. _____
2. _____
3. _____
4. _____

THIS MUST BE RETURNED TO KETCHIKAN BY MARCH 24

LIST OF VOCAL SOLOS AND ENSEMBLES

School _____

SOLOS

	<u>COMPOSITION</u>	<u>COMPOSER</u>	<u>TYPE VOICE</u>	<u>NAME PERFORMER</u>
1.	_____	_____	_____	_____
2.	_____	_____	_____	_____
3.	_____	_____	_____	_____
4.	_____	_____	_____	_____
5.	_____	_____	_____	_____

ENSEMBLES

	<u>COMPOSITION</u>	<u>COMPOSER</u>	<u>TYPE ENSEMBLE</u>	<u>PERFORMERS</u>
1.	_____	_____	_____	_____

2.	_____	_____	_____	_____

THIS MUST BE RETURNED TO KETCHIKAN BY MARCH 24

LIST FOR THE ALPHABETICAL LISTING OF BAND
MEMBERS. (PLEASE INDICATE THOSE STUDENTS
WHO ARE BOTH IN CHORUS AND BAND WITH
AN ASTERISK)

School _____

Chaperons 1. _____ 2. _____
3. _____ 4. _____

NAME OF BAND MEMBER	SEX	HOUSING ARRANGED? (If so, give name, address and telephone No. of host)
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____
6. _____	_____	_____
7. _____	_____	_____
8. _____	_____	_____
9. _____	_____	_____
10. _____	_____	_____
11. _____	_____	_____
12. _____	_____	_____
13. _____	_____	_____
14. _____	_____	_____

LIST OF PERSONS FROM YOUR BAND WHO WILL BE
PLAYING IN THE MASSED FESTIVAL BAND
(List according to section preference)

School _____

PICCOLO	TENOR SAX	SOUSAPHONE
_____	_____	_____
FLUTES	BARITONE SAX	_____
_____	_____	SNARE DRUM
OBOES	SOLO CORNET	_____
_____	_____	BASS DRUM
BASSOONS	2nd CORNET	_____
E FLAT CLARINET	_____	TYMPANI
1st B ^b CLARINET	3rd CORNET	_____
_____	_____	BELL LYRE
2nd B ^b CLARINET	1st HORN	_____
_____	_____	C MELODY SAX
3rd B ^b CLARINET	2nd HORN	_____
_____	_____	TRUMPET (PART)
BASS CLARINET	3rd HORN	_____
_____	_____	MISCELLANEOUS
ALTO CLARINET	4th HORN	_____
_____	_____	_____
1st ALTO SAX	1st TROMBONE	_____
_____	_____	_____
2nd ALTO SAX	2nd TROMBONE	_____
_____	_____	_____
_____	3rd TROMBONE	_____
_____	_____	_____
_____	BARITONE HORN	_____
_____	_____	_____
_____	_____	_____

THIS MUST BE RETURNED TO KETCHIKAN BY MARCH 24

LIST OF STUDENTS FROM YOUR BAND WHO YOU FEEL
WILL BENEFIT MOST IN THE BRASS CLINIC

School _____

CORNET or TRUMPET

BARITONE

SOUSAPHONE

FRENCH HORN

MISCELLANEOUS

TROMBONE

THIS MUST BE RETURNED TO KETCHIKAN BY MARCH 24

LIST OF STUDENTS FROM YOUR BAND WHO YOU FEEL
WILL BENEFIT MOST IN THE WOODWIND CLINIC

School _____

PICCOLO

ALTO CLARINET

FLUTE

ALTO SAXOPHONE

OBOE

TENOR SAXOPHONE

BASSOON

E^b CLARINET

BARITONE SAXOPHONE

B^b CLARINET

THIS MUST BE RETURNED TO KETCHIKAN BY MARCH 24

LIST OF INSTRUMENTAL SOLOS AND ENSEMBLES

School _____

	COMPOSITION	COMPOSER	INSTRUMENT	NAME PERFORMER
1.	_____	_____	_____	_____
2.	_____	_____	_____	_____
3.	_____	_____	_____	_____
4.	_____	_____	_____	_____

ENSEMBLES

	<u>COMPOSITION</u>	<u>COMPOSER</u>	<u>TYPE</u>	<u>ENSEMBLE</u>	<u>PERFORMERS</u>
1.	_____	_____	_____	_____	_____

2.	_____	_____	_____	_____	_____

THIS MUST BE RETURNED TO KETCHIKAN BY MARCH 24

LIST OF THE SELECTIONS YOU WILL PERFORM IN THE
MUSIC FESTIVAL, GIVEN AS YOU WOULD LIKE THEM TO
APPEAR ON THE PROGRAM (Late entries will not be
listed on the program)

School _____

INDIVIDUAL CHORUS SELECTIONS

TITLE OF COMPOSITION

COMPOSER-ARRANGER

_____	_____
_____	_____
_____	_____

Reminder: Time budget allows for 17
minutes per chorus performance

INDIVIDUAL BAND SELECTIONS

TITLE OF COMPOSITION

COMPOSER-ARRANGER

_____	_____
_____	_____
_____	_____

Reminder: Time budget allows for 25
minutes per band performance.

VISITOR'S BULLETIN

ACTIVITIES:

- a. Plan to be at all events for which you or your group is scheduled on time. Re-scheduling will not be undertaken.
- b. Go to the areas designated for specific events and avoid loitering in the halls or about the building. Kayhi will be in session from 8:50 A.M. to 1:30 P.M.

All visitors are encouraged to sit in the auditorium and room 100 and listen to the various solos and ensembles. Do not disturb the proceedings.

- c. Specific events are listed on the general calendar.

CONCESSIONS:

- a. Refreshments will be sold from 2:00 P.M. to 5:00 P.M. in the Multi-Service Room. All such refreshments are to be consumed in the MSR and not taken out of the room.

CURFEW:

- a. Thursday - 11:30 P.M.
- b. Friday and Saturday - 1:00 A.M.

HOSTS:

- a. The hosts are to house and serve breakfast to the visitors. The visitor is responsible for other meals and transportation.
- b. Remain where assigned and do not move to other homes.
- c. Drinking or other forms of unseemly conduct is, of course, to be avoided.
- d. Students are expected to do everything possible to make their visit pleasant -- making their own beds, helping to wash dishes, obeying all curfews.

GENERAL CALENDAR OF EVENTS

Wednesday, April 19, 1961

9:00 A.M. - 8:00 P.M. Registration - High School Bus Entrance

5:30 P.M. F.H.A. Banquet - Room 102

6:15 P.M. Preliminary meeting of directors and adjudicators - Lion's Club - Sons of Norway Hall

6:30 P.M. - 9:00 P.M. Associated Student Councils - Multi-Service Room

Thursday, April 30, 1961

9:00 A.M. -12:00 Noon Instrumental Solos and Ensembles - Brass warm-up - 20 minutes prior to performance - Room - 101
Adjudication - Room 100

9:00 A.M. -12:00 Noon Vocal Solos- Warm-up - 20 minutes prior to performance - Room 108
Adjudication - Auditorium Stage

12:30 P.M. - 1:00 P.M. Lunch - Multi-Service Room

1:30 P.M. - 4:00 P.M. Festival Band - Auditorium Stage

1:30 P.M. - 4:00 P.M. Festival Chorus - Gymnasium

1:30 P.M. - 4:00 P.M. Brass Clinic - Room 100

1:30 P.M. - 4:00 P.M. Woodwind Clinic - Room 101

7:30 P.M. Band and Choral - Concert Auditorium

Friday, April 21, 1961

9:00 A.M. -12:20 P.M.	Instrumental Solos and Ensembles - Woodwind warm-up 20 min. prior to performance - Room 101 Adjudication- Room 100
9:00 A.M. -12:00 Noon	Vocal Ensembles - warm-up - 20 min. prior to performance - Room 108 - Adjudication - Auditorium Stage
12:30 P.M. - 1:00 P.M.	Lunch - Multi-Service Room
1:30 P.M. - 4:00 P.M.	Festival Band - Auditorium Stage
1:30 P.M. - 4:00 P.M.	Festival Chorus - Gymnasium
1:30 P.M. - 4:00 P.M.	Brass Clinic - Room 100
1:30 P.M. - 4:00 P.M.	Woodwind Clinic - Room 101
7:30 P.M.	Band and Choral Concert

Saturday, April 22, 1961

9:00 A.M. -12:00 Noon	Festival Band - Room 100 Sectionals may be scheduled here
9:00 A.M. -12:00 Noon	Festival Chorus - Auditorium Sectionals may be scheduled here
12:10 P.M. - 2:00 P.M.	Lunch and business meeting of A.S.B. Councils - Room 104
12:30 P.M. - 2:00 P.M.	Lunch and business meeting - All School Officials Room 102
12:30 P.M. - 1:00 P.M.	Lunch - Multi-Service Room
2:30 P.M. - 4:30 P.M.	Combined Festival Band and Chorus- Auditorium
7:30 P.M.	Combined Festival Band and Chorus Concert - Auditorium
11:00 P.M. -12:30 A.M.	Sock Hop - All School - Gymnasium Chaperons are requested to attend

S. E. ALASKA MUSIC ED. ASSOC.

March 24, 1961

To: Member Schools
 From: Harley Brumbaugh
 Subject: Hotel Accomodations

KETCHIKAN HOTELS

	<u>Ingersoll</u>	<u>Stedman</u>	<u>Gilmore</u>
Single (Without Bath)	\$7.00	\$3.61 - 4.64	\$4.65
Double (Without Bath)	9.50	5.15 - 6.18	6.85
Single (With Bath)	9.00 - 10.00	6.18	7.25
Double (With Bath)	12.00 - 13.00	9.27	10.85
Double (Twin Beds)	14.00	11.85	
(With Bath)	12.00		
Double (Twin Beds)	11.50		
(Without Bath)			
Single (With Toilet)			5.85
Double (With Toilet)			8.75

Plus 3% Tax

May I suggest you make your desired reservations as early as possible as there will be a bowling tournament here starting April 14th with approximately 400 people from out of town.

GENERAL INFORMATION

CHAPERONS

Visiting chaperons are requested to sit with their students during all evening concerts and guarantee proper behavior.

Please attend the Sock Hop in the Gymnasium Saturday evening and be responsible for your own pupils - 11:00 P.M. to 12:30 P.M. Drinking of alcoholic beverages or smoking at Kayhi dances is not permitted.

Please insist that the students arrive on time for all performances.

Please do not permit the students to loiter in the halls while school is in session. They may sit in the auditorium and observe the vocal judging or in room 100 and observe the instrumental judging.

CHECKROOMS - INFORMATION

Checkrooms for personal valuables will be provided and clearly marked for students use. Information is also available at this room.

DISCOUNTS

Some merchants are offering 10% discounts to visiting students.

MEETINGS

Please refer to the General Calendar of Events. The preliminary meeting is at the Sons of Norway Hall. Call Ca 5-2115 if you need transportation.

RECREATION

Billiken Bowl - Bowling	- 600 Stedman
Coliseum Theater	- 405 Mission
Home Show	- Tongass and Austin
Revilla Theater	- 220 Front

REGISTRATION

Report directly to the Sixth and Madison bus entrance upon arrival for registration and transportation to host's home.

RESTAURANT (within walking distance of Kayhi)

Amphibian Room	Ellis Air Terminal
Bar Harbor Cafe	1944 Tongass
Kayhi Lunch Room	Multi-Service Room
Toot and Tell	2445 Tongass

SEATING, EVENING PERFORMANCES

Juneau	5 rows-Center-back section-lower Aud.
Ketchikan	8 rows-right section-back-lower Aud.
Metlakatla	7 rows-left section-back-lower Aud.
Mt. Edgecumbe	5 rows-Center section-back-lower Aud.
Petersburg	All section B - upper balcony
Sheldon Jackson	All section A - upper balcony
Sitka	All section C - upper balcony
Wrangell	All section D - upper balcony
Guests-Judges	All section B - loges

STORAGE (Band instruments - Choir robes)

Juneau	100G
Ketchikan	100
Metlakatla	101A
Mt. Edgecumbe	Ticket Office
Petersburg	100F
Sheldon Jackson	100E
Sitka	104
Wrangell	100D

There will be a man on duty to unlock all storage areas on call. Personal valuables should not be left in these rooms

SCHOOL BUSES

All visiting students may ride from out-of-town to Kayhi and back on morning and evening school buses. Visitors housed in Ketchikan proper are requested to refrain from using school buses. Two late after-concert-buses will leave the high school going North and South for students housed out-of-town.

TRANSPORTATION

City transit runs every half hour throughout the day and evening. Out-of-town bus transportation runs on North and South Tongass as follows:

Thursday

End of North Tongass to town 7:00 A.M.

Elliott's Stationery to end of North Tongass 5:30 P.M.

Friday and Saturday

Same as Thursday with one trip extra - 11:30 P.M. leaves Ellis Air Terminal for end of road.

Thursday through Saturday

End of South Tongass to town and return every hour from 7:25 A.M. to 10:05 P.M.

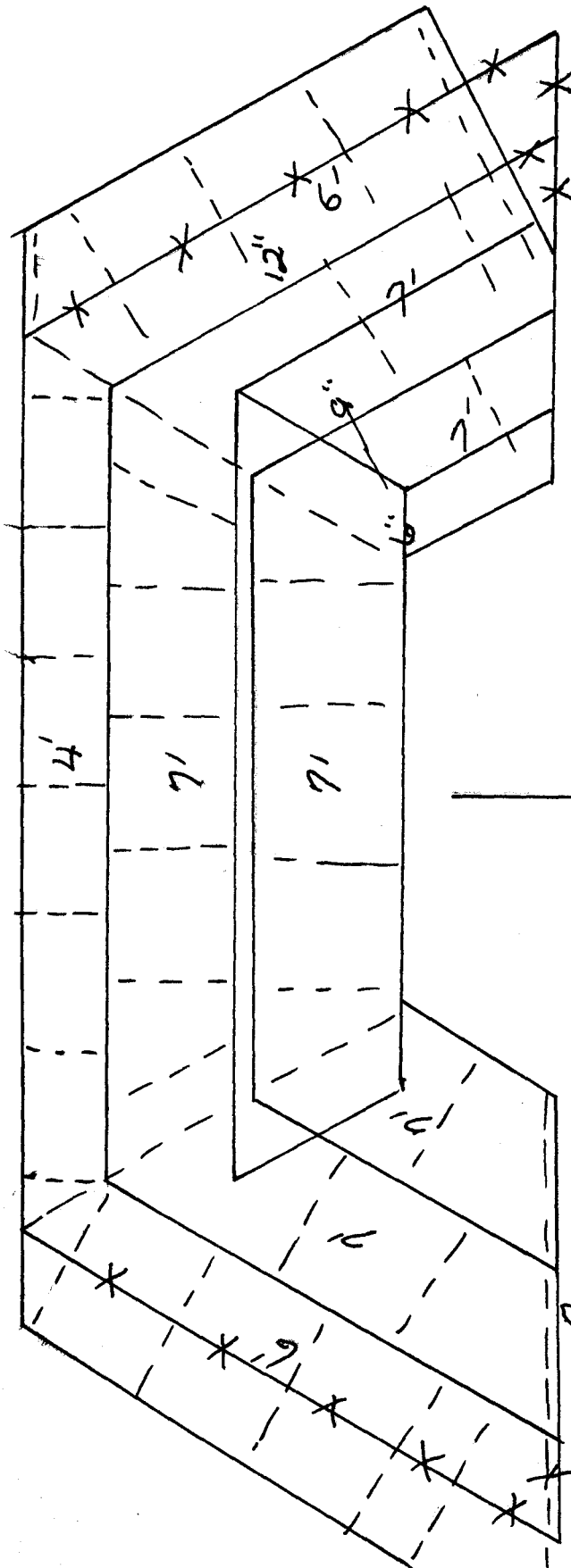
TAXICABSPhone

Alaska Cab	CA 5-2133
Shamrock Cab	CA 5-2288
Totem Cab	CA 5-4141
Whiter-Ingersoll Cab	CA 5-3155
Yellow Taxi	CA 5-3900

TROPHIES

Individual trophies are available from Stan's Music Shop for all participants. Be sure to call at Stan's to pick yours up, free.

CHART FOR CHORAL RISER CONSTRUCTION



320ft. 2x6in. tops of Horses
 96ft. 2x6in. legs of Horses
 15" rise
 140ft. 2x6in. legs of Horses
 27" rise
 606 2x6in. Horses

448 Linear-ft. Bracing
 for Horses

Choral—Small Ensemble

RATING

Order or time of appearance _____ Event No. _____ Class _____ Date _____ 19 97

Name of Organization _____

Use no plus or minus signs in final rating

School _____ Number of Singers _____

City _____ State _____ District _____ School Enrollment _____

Selections _____

Adjudicator will grade principal items, A, B, C, D, or E, or numerals, in the respective squares. Comments must deal with fundamental principles and be constructive. Minor details may be marked on music furnished to adjudicator.

TONE (beauty, blend, control) _____ ☐

INTONATION _____ ☐

DICTION (clarity of consonants, naturalness, purity of vowels) _____ ☐

TECHNIQUE (breathing and posture, precision, rhythm) _____ ☐

BALANCE _____ ☐

INTERPRETATION (expression, phrasing, style, tempo) _____ ☐

MUSICAL EFFECT (artistry, feeling of ensemble, fluency, vitality) _____ ☐

OTHER FACTORS (choice of music, discipline, stage presence and appearance) _____ ☐

*May be continued
on other side.

Signature of Adjudicator _____

**SOUTHEASTERN ALASKA HIGH SCHOOL
ACTIVITIES ASSOCIATION**

Presents the

HIGH SCHOOL

Music Festival

April 20, 21, 22, 1961

KETCHIKAN, ALASKA



PARTICIPATING SCHOOLS AND DIRECTORS

Juneau	Vocal Music	Doris J. Cranfill
Juneau	Band	Clifford A. Berge
Ketchikan	Band & Vocal Music	Harley Brumbaugh
Metlakatla	Band & Vocal Music	William C. Bixby
Mount Edgecumbe	Vocal Music	Melita Day
Mount Edgecumbe	Band	Lee Rahfeldt
Petersburg	Band & Vocal Music	Walter L. Birkeland
Sheldon-Jackson	Vocal Music	Barbara Bane
Sitka	Band & Vocal Music	Floyd A. Clay
Wrangell	Band & Vocal Music	Donald E. Riach



ADJUDICATORS

Joseph Mussulman

Choral Coordinator, University of Montana, Missoula, Montana

A. Bert Christiansen

Director of Bands, Central Washington College of Education, Ellensburg, Washington

SOUTHEASTERN ALASKA MUSIC EDUCATORS ASSOCIATION PRESIDENT

Harley Brumbaugh

Music Supervisor, Ketchikan Public Schools, Ketchikan, Alaska

KETCHIKAN JUNIOR - SENIOR HIGH SCHOOL

FESTIVAL SCHEDULE

April 20 and 21

HIGH SCHOOL SCHEDULE CHANGES

Published April 12, 1961

1st Period	8:50 - 9:50 A.M.	
6th Period	9:54 - 10:49 A.M.	(make special note
3rd Period	10:53 - 11:40 A.M.	8 minutes shorter)
First Lunch	11:40 - 12:10 P.M.	
4th Period	11:45 - 1:00 P.M.	ALL CHANGED
5th Period	12:10 - 1:30 P.M.	
Visitors Lunch	12:30 - 1:00 P.M.	TO FIT
Second Lunch	1:00 - 1:30 P.M.	
School Dismissed	1:30 P.M.	FESTIVAL LUNCH

Note: There will be no second period

EIGHTH GRADE SCHEDULE CHANGES

All the same except: No Band or Chorus -Monday through Friday

Lunch	12:25 - 1:00 P.M.
6th Period	1:00 - 1:30 P.M.
School Dismissed	1:30 P.M.

ROOM RE-ASSIGNMENT

108 - used for vocal warm-up - Thursday and Friday 9:00-12:30

101 - used for instrumental warm-up - Thursday and Friday

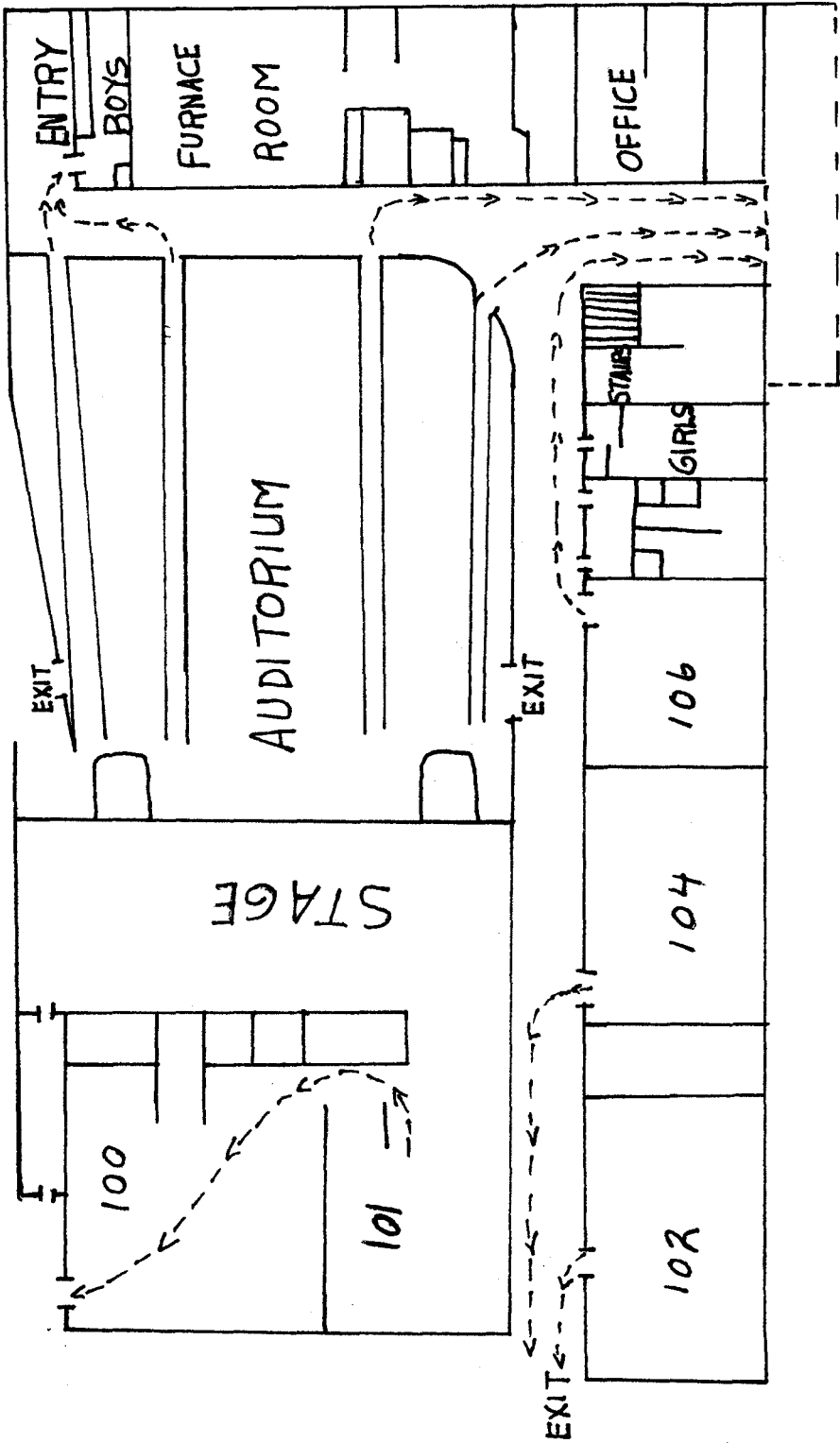
ROOM 101 CLASSES RE-ASSIGNED AS FOLLOWS:

1st Period	232
6th Period	225
3rd Period	223
4th Period	208

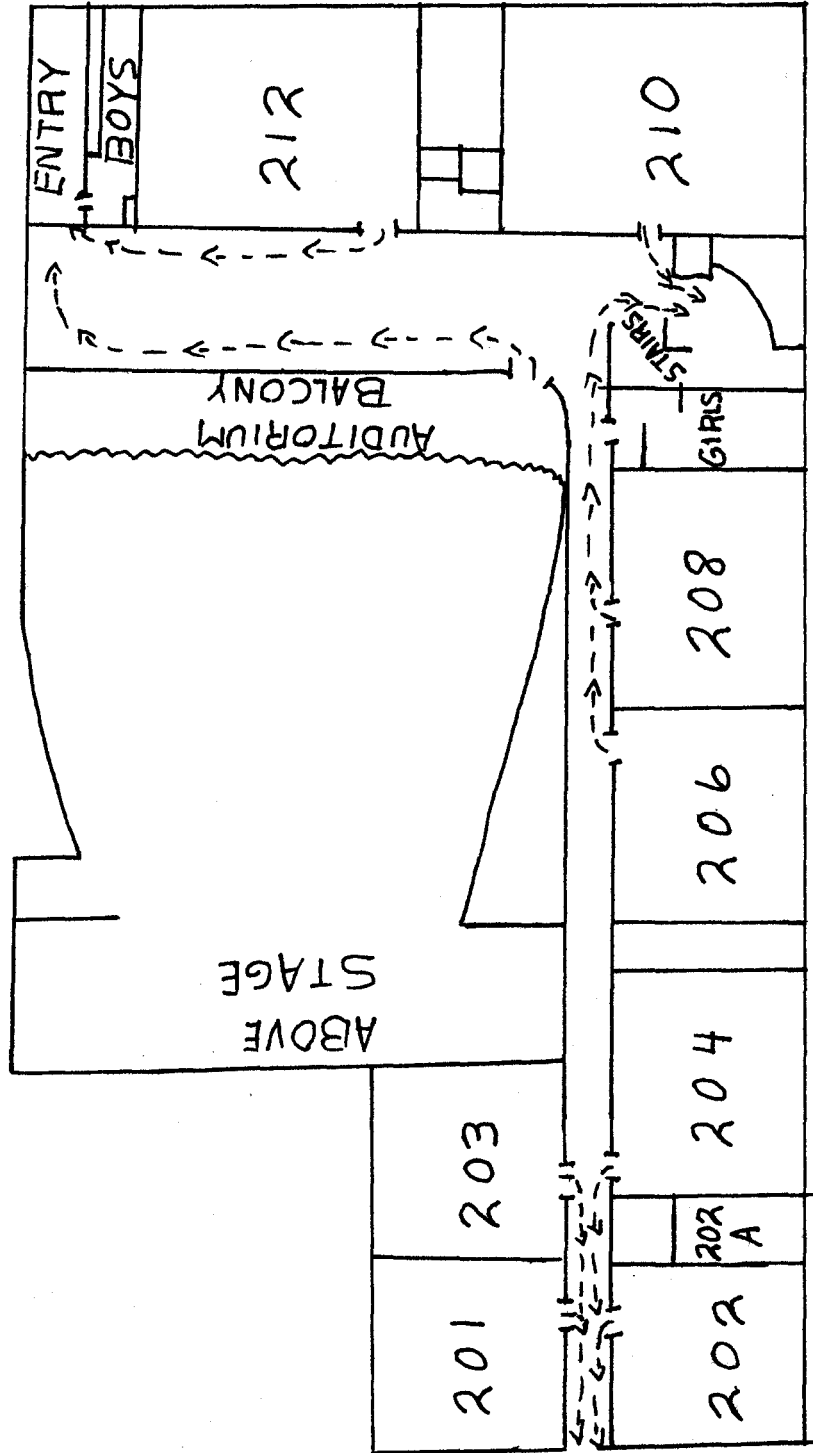
Four buses leave at 1:40 P.M. from high school Thursday and Friday

Three buses leave at 4:10 P.M. from High School Thursday and Friday.

KETCHIKAN HIGH SCHOOL FLOOR PLAN



KETCHIKAN HIGH SCHOOL FLOOR PLAN



HOUSING COMMITTEE-CHAIRMAN REPORT

Generally, the plan was as follows:

1. Seek advice from former Housing Committee Chairmen
2. Find committee members
3. Send forms through all schools requesting housing
4. Work closely with a publicity chairman
5. Receive and record housing offers
6. Plan details of visitors' arrival day

Seek Advice From Former Housing Committee Chairman

Edith Burgett had been Housing Chairman for the basketball tournament several years ago and was very helpful. At that time, the Housing Committee worked at Ellis Air Lines on arrival day. For the Music Festival, Housing Registration was set up in the gymnasium entrance at the high school. It was an ideal location and I believe it was much more convenient than it could have been at Ellis Air Lines.

Find Committee Members

I had no success when I asked women to be on the Housing Committee. However, I discovered that women were happy to help when they were asked to do one specific job. Two women readily agreed to work on the telephone detail, receiving and recording housing offers. They were given form 1 (enclosed) for the purpose. Four women agreed to work $\frac{1}{2}$ day each on the 19th of April, visitors' arrival day. For future housing chairmen, I recommend a larger committee. A telephone detail of four well-known women would be better. I found that prospective hosts like to contact someone they know. The chairman would be wise to not give out her phone number because her phone will be busy on other details. Also her time will be used in sorting information and verifying some housing offers.

Send Forms through All Schools Requesting Housing

I was told that on the arrival day the housing registration would probably be from 9:00 A.M. to 6:00 P.M. so I arranged two teams of three women each--one for the morning and one for the afternoon.

However, we found it necessary to be there from 9:00 A.M. to 9:00 P.M. Because of the calibre of women on the committee there were no complaints and each woman offered to stay on the job for a longer time than had been expected. For future chairmen I recommend 3 teams of 4 women each. Each team to work 4 hours. The chairman should not be included in the teams but should oversee the operation only.

Send Forms Through Schools Requesting Housing

Form 2 (enclosed) was first sent through the high school and only brought in housing for 116 visitors. Next the forms were distributed throughout the other schools. The forms should be given credit for bringing in more housing than their actual count. Many people read the form and then contacted the telephone detail rather than fill in the forms.

Work Closely With A Publicity Chairman

A good publicity chairman is a necessity. Betty Myser was excellent. She arranged for a great quantity of free publicity on the radio, television, and in the newspaper. After each bit of publicity, I would receive a flurry of calls offering housing.

Receive And Record Housing Offers

As explained in number two, the telephone detail received and recorded housing offers. However, it goes further than that. The names of hosts should then be separated into several lists, namely those who will house boys, those who will house girls, those who will house either sex, those who have a specific preference by student name, and those who will give housing in case of emergency only. This should be done well in advance of arrival day so that registration will run smoothly. It might be possible for the women on the telephone detail to keep the five lists mentioned above but I felt it was an imposition to ask it of them.

Plan Details of Visitors' Arrival Day

On student arrival day (April 19) the committee women were equipped with:

- a. Lists of visiting students - by cities
- b. A list of available hosts for boys
- c. A list of available hosts for girls
- d. A list of available hosts who would house either sex
- e. A list of available hosts for emergency use only
- f. A large quantity of Form 3 (enclosed)
- g. Many sharp pencils.

This may seem like a lot of lists, but if they are kept in an orderly manner on the registration desk it is quite convenient. As a student came to the registration desk, his name was copied onto Form 3. When he was assigned a host, the host's name was written alongside the student's name and then the hosts name was crossed off the available housing list.

It had been suggested that we match up hosts and visitors prior to arrival day, but I don't see how that could be worked out. Many hosts had specified requests such as "native only" or "white only" which could only be decided as the student arrived at the registration desk. Also many hosts asked for a student by name plus one of his friends. We had no way of knowing the friends name until arrival day. We never had such an over-abundance of housing that we could disregard these requests. I believe we would have lost housing had we told the host he had to take a student "grab-bag style".

When all registration was completed, two more copies of each Form 3 had to be made. This form was filled out in pencil so that the copies could be made easily and quickly by running them through the Thermofax machine. One copy of each was kept in the Kayhi office, and the other copy was given to the chaperon of each city. The original was kept by the housing committee chairman.

Below is a summary of housing accomodations:

SCHOOL	NUMBER HOUSED	NUMBER OF HOSTS USED
Mt. Edgecumbe	58	27
Sheldon Jackson	28	14
Juneau	73	44
Sitka	71	43
Petersburg	55	37
Wrangell	42	27
Metlakatla	68	44
Total	395	236

The total housed (395) also includes some students who were here for the Student Council, but I don't know how many. As they presented themselves at the registration desk we found housing for them but did not inquire whether they were with the festival group or the student council group.

There were no expenses to the Housing Committee. The High School supplied all the paper that was used and took care of all mimeographing.

Mrs. Pauline Elliott, Chairman
Housing Committee

Form 1

Host's Name

Host's Address

Phone

No.
BoysNo.
GirlsNo.
ChoiceSpecific
Guest

Guest's City

Comments

Running Totals

HOUSING FORM TWO

Dear Parents:

Kayhi will be host to approximately 450 young people from Southeastern high schools April 19 through April 22. These students will be participating in the Southeastern Music Festival. Mr. Harley Brumbaugh, music director of Kayhi, is the over-all chairman.

The writer, as chairman of the Housing Committee, is now compiling a list of persons who will be able to accommodate these young people and we need your whole-hearted cooperation.

If you can possibly house one or more students, will you please complete the form below and return it to me or to Mrs. Margaret Wengert at the High School as soon as possible? If you, yourself, are not in a position to furnish housing, have you a friend who can assist us? If each of us acts as a committee of one to secure housing, the job will be a pleasant and easy one.

Mrs. Rodger Elliott
314 Washington Street
Phone Ca 5-3043

Your Name _____

Address _____

Phone _____

I will be able to house and serve breakfast to _____ students in my home during the Music Festival, beginning April 19 through 22, and if for some reason weather forces the students to stay over for a day or so, I will still be able to accomodate them. (If you have any specific preferences relative to whom is assigned to you by the committee, please feel free to state so.

My preference is: Girls _____ Boys _____

Specific preference _____

FESTIVAL HOUSING - FORM THREE

Ketchikan Host	Students Assigned	School	Advisor
1. _____	1. _____	_____	_____
	2. _____	_____	_____
	3. _____	_____	_____
2. _____	1. _____	_____	_____
	2. _____	_____	_____
	3. _____	_____	_____
3. _____	1. _____	_____	_____
	2. _____	_____	_____
	3. _____	_____	_____
4. _____	1. _____	_____	_____
	2. _____	_____	_____
	3. _____	_____	_____
5. _____	1. _____	_____	_____
	2. _____	_____	_____
	3. _____	_____	_____
6. _____	1. _____	_____	_____
	2. _____	_____	_____
	3. _____	_____	_____
7. _____	1. _____	_____	_____
	2. _____	_____	_____
	3. _____	_____	_____

STUDENT MEAL TICKETS

To: Member Schools
Subject: Meals
From: Harley Brumbaugh

Ketchikan High School will serve hot lunches on Thursday, Friday, and Saturday, April 20th, 21st and 22nd from 12:30 to 1:00 P.M. to all visitors desiring to eat in our lunch room.

Meal tickets costing \$1.50 must be purchased prior to April 7th by participating schools if the students wish to avail themselves of this service. No refunds on unused tickets or single meals will be granted. Afternoon snacks may be secured from concessions in the multi-service room and in room 102 (home economics). There are also many restaurants available for meals if the students desire.

Tear off and return completely filled out. Indicate the number of tickets desired and enclose the proper amount of money. Meal tickets will be mailed from Ketchikan on or before April 12th.

Name of School _____

Principal _____

Number of lunch tickets desired _____

Money enclosed _____

MUST BE POSTMARKED BY APRIL 7TH

QUESTIONNAIRE

Attention: Music Teacher

With the object in mind of establishing an effective continuity between each succeeding Southeastern Alaska Music Festival, may I ask you to please complete the following?

1. Do you feel the physical facilities of Ketchikan High School were adequately utilized to accommodate the recent festival? Yes ____ No ____ . If no, what suggestions would you offer?
2. If facilities permit, would you recommend alternating bands and choruses on the same program in the future, as was done in the recent festival? Yes ____ No ____
3. Do you feel the brass and woodwind clinics should be offered in future festivals? Yes ____ No ____
4. In your opinion, was the schedule of events convenient for the majority of participants? Yes ____ No ____ . If no, what suggestions do you have for improvement?
5. Do you believe the conduct report form, completed by the host in whose home the student stayed, is an effective measure by which to combat discipline problems while students are away from home? Yes ____ No ____
6. Do you feel three days allow ample time for festival events? Yes ____ No ____
7. Please check the line under the word which you feel best describes your impression of the handling of the specific facets of the recent festival.

	GOOD	FAIR	POOR
Housing	_____	_____	_____
Transportation	_____	_____	_____
Meals	_____	_____	_____
Festival Rehearsals	_____	_____	_____
Registration	_____	_____	_____
Program Presentation	_____	_____	_____

FINANCIAL REPORT OF MUSIC FESTIVAL

	<u>Received</u>	<u>Paid</u>	<u>Balance</u>
Music Educators National Conference - forms		\$ 6.50	
Stamps		20.00	
J. A. Mussulman - adjudicator		271.79	
A. B. Christiansen - adjudicator		417.52	
Elliotts Stationery - poster boards		12.00	
Dailey News - displays and classified ads		99.86	
Lind Printing - ID tickets, programs, placards, admission tickets		446.00	
KTKN Radio Station - 26 spots		46.00	
Ingersoll Hotel - both adjudicators		82.40	
Ketchikan Ind. School Dist.- wires		1.00	
Pan American - transportation for J. A. Mussulman, Missoula, Mont. to Ketchikan		169.80	
Ketchikan Spruce Mills - part of risers		21.76	
Ticket Sales	\$2731.50		
			\$1136.07