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Radio Listening Habits of High School Students Concerning Music

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RADIO LISTENING HABITS OF HIGH SCHOOL STUDENTS
CONCERNING MUSIC

by

Lyle Manson

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of
Education, in the graduate School of
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Chapter I

INTRODUCTION AND PHILOSOPHY

The purpose of this survey was to determine the radio listening habits of Kittitas County high school students' musical tastes, and how they related to different personal factors of the high school student's everyday life.

Because of the spectacular growth of radio in the past thirty years, and its highly commercial appeal, it was felt that a factor as tremendous as this was responsible for a large part of the high school student's musical background.

It seems necessary to consider the commercial assets or liabilities of radio. Speaking of the influence of radio on musical culture, Chotzinoff writes:¹

Looking back, it is hardly possible to exaggerate what radio has done for the musical culture of America - indeed, of the world. While many forms of art have

1. Chotzinoff, Samuel, "Music in Radio", from Chase, Gilbert, Music in Radio Broadcasting. NBC-Columbia University Broadcasting Series, New York: McGraw Hill Book Company, 1946. pp. 14-15.

benefitted greatly through radio, music has enjoyed the greatest expansion. The reason for this is inherent in music itself. Of all the arts, it is the easiest to assimilate; of all the arts, it is the only one whose progress depends on familiarity and repetition; and radio is the ideal medium for familiarity and repetition. This is equally true of popular music and of so-called serious music. A hit tune may require less repetition to make it familiar than does a symphony of Brahms, but "plugging" does the trick for both. And the "plugging" of good music on the radio in the last fifteen years has resulted in a general awareness of that art quite beyond the dreams of musical educators.

One can easily become involved in the question of whether good radio music is a result of an advancing public or whether the listening public advanced because of the medium of radio. This can be answered by the simple fact that when the sponsor is aware that a large enough audience desires to hear a certain type of musical program, it is to the best interest of the broadcasting company to comply with the desires of the listening public. It is a practice of some of the leading broadcasting companies to be constantly striving to improve the caliber of music that is being broadcasted.

Illustrating this Chotzinoff² states the case of the Bell Telephone Hour which started out with popular classics and now uses whole movements of symphonies and concertos.

There is evidence to show that radio has done much to bring good music to the listening public, but it has always been a problem of educators that students in school are constantly listening to the programs which do nothing constructive from a cultural standpoint. The only bright spot in this problem is evidenced by the fact that if a person listens to the radio enough, he will hear lots of good interspersed with bad.

Radio, being a commercial force, is highly interested in the size of the audience; if more people in a community are interested in listening to cowboy music than to some of the so-called higher type music, then it is quite evident what type of music the program director will send their way.

2. Ibid., p.16.

Robert G. Sproul compares commercial radio with culture:³

The American system of broadcasting is founded upon the axiom, "It's the size of the audience that counts." That is not true for cultural activities. In education, the quality of instruction must always come first. If quality cannot be maintained, there is no excuse for continuing no matter how large the audience. In persuading people to do something that requires action rather than thought—for example, buying tooth paste or mineral water—size of audience is, I admit, the prime requisite.

Because of the highly commercial aspect of radio broadcasting, it is surprising that so much good music exists for the listener. Naturally the large networks can afford to be more idealistic with their programs than the small local stations. A sustaining program such as the N.B.C. Symphony broadcast, and the Saturday afternoon broadcast of the Metropolitan Opera, are two excellent examples of the idealistic tendencies of the large networks.

3. Sproul, Robert G., "Radio: An Instrument of culture or an Agent of Confusion", from Tyson, Levering, Radio and Education, Chicago, Illinois: The University of Chicago Press, 1934. p, 33.

However, to the distress of countless music educators, so many of these fine programs are supported by the revenue from programs that are high in advertizing worth and possess a very high Hooper rating, but add nothing to the listerner's musical advancement.

La Prade speaks of the functions of the radio program:⁴ "The objective of a radio program is threefold: to attract an audience, to hold its attention, and to leave it satisfied." One look at the above statement, and it is not hard to see why so many radio programs are filled with trashy music. It is evident that a large audience can be attracted without the producer doing anything to elevate the musical content of the program. Likewise the audience's attention can be held without any attempt at adherence, on the part of the producer, to certain musical standards. As to satisfying an audience, there will be no attempt at this time to explain what it takes to satisfy people from a musical

4. La Prade, Ernest, "Building the Musical Program", from Chase, Gilbert, Music in Radio Broadcasting. NBC- Columbia University Broadcasting Series, New York: McGraw Hill Book Company, 1946. p. 21.

standpoint. We can say that people can feel satisfied without even approaching the aesthetic in music.

La Prade continues about the functions of programs:⁵

Once the audience has been induced to tune in, the responsibility for holding it rests heavily on the program builder. In approaching his task, he is guided by certain considerations, certain aesthetic principles, his own experience and ingenuity--and virtually no rules, for successful programs have been built in almost every conceivable way out of every imaginable kind and combination of materials.

It is almost impossible to continue without pausing to attempt to mention what is usually meant by good and bad music. We are convinced of the fact that large networks and stations are able to procure the services of the best musicians, and the best technical engineers that money can buy; in this, they hold a decided edge over the smaller local stations, where live talent is concerned. La Prade⁶ informs us that there is an ample supply of singers and instrumentalists in such centers as New York,

5. Ibid., p. 21.

6. Ibid., p. 32.

Chicago, and hollywood; elsewhere such talent is likely to be non-existent, and in the smaller cities it may be hard to find competent artists of any kind. As far as recordings are concerned, the difference can be negligible between the quality of recording programs between the smaller and larger stations.

Music educators are becoming broader in their idea of what is good music and what is bad. Once, all jazz was considered bad for the high school listener, and all so-called "Classical music" was considered to be excellent listening material. Now this attitude has changed considerably and music teachers draw upon all phases of radio music, including jazz and folk music for their repertoires.

The problem is probably not so much poor music as the somewhat poor presentation of the music. For instance, vocal teachers who continually stress the correct methodology of vocal production, are confronted by students who enjoy listening to such singing celebrities as Gene Autry, and Vaughan Monroe. The bright spot in this picture is the fact that radio, being such a gigantic enterprise, is able to furnish the very best in musical taste along with the some of the worst. This places much upon

the shoulders of the music supervisors, but no better supplementary tool than radio was ever placed in their hands. A part of the purpose of this thesis will be to inquire if high school students are seriously listening to radio musical programs, and if they are able to discriminate between good and bad musical programs.

Parkinson speaks of the advantage of radio in advancing the cause of better music in America:⁷

Critics damn commercial radio for keeping its eye on the dollar sign but they fail to admit that commercial radio is probably the one reason that America is a musically literate nation today. For twenty-five years our best orchestras have been broadcast even when they earned Hoopers that made us blush or blow our tops. The result? Small cities, a number of them, ours included, are now supporting orchestras which before oftentimes had difficulty in supporting a concert series. Classical record sales have become a substantial income to the very profitable record business instead of just prestige items.

There are many educators who feel that radio has been a detrimental factor to our culture. They cite examples of radio advertizing working on the

7. Parkinson, Geer, "Music Problems on Local Stations", from Education on the Air. Eighteenth Yearbook of the Institute for Education by Radio, Columbus, Ohio: Ohio State University Press, 1948. pp. 326-327.

minds of our youth. Their opinion is that its bad points outweigh its good advantages. Most of those from this school of thought favor government control of radio, which would be patterned after the British Broadcasting Company. During the early thirties this was a lively source of debate and much has been said pro and con for government controlled radio. One of the main arguments for the controlled radio was the elimination of all radio commercials.

Davis criticizes radio in America:⁸

It is not my desire to minimize the many fine things which the radio has brought to America, not the least of which has been its contribution to the solidarity of the home. We all recognize its present value as a recreational agency and its contribution to the religious, the political, and the educational fields, including some fine musical programs. Yet, we must judge radio by its total program and its potential possibilities as a cultural force rather than by a few of its best features. When this is done, we at once recognize that radio in the United States has not measured up to its possibilities, even though it probably is improving.

It is almost unanimously conceded that the present use of the radio in the United States is highly defective.

8. Davis, Jerome, "Radio, Commercial or Educational?" from Radio as a Cultural Agency. Proceedings of a National Conference on The Use of Radio as a Cultural Agency in America, Washington, D.C.: The National Committee on Education by Radio, 1934. p. 3.

Tyson⁹ summarizes this attitude when he says in his official report, "If the American radio system continues as it has been going recently with commercialism rampant, nothing can save it."

Radio in the United States is not without some controls, however the only governmental control is the Federal Communications Act. This act was not designed to regulate the caliber of music or the type or amount, but rather to protect the listener from vulgarities which might occur over the air.

The British Broadcasting Company is an example of governmental controlled radio. Harris gives examples of British censorship of broadcasts of a political nature, but apparently this difference does not exist in the field of music:¹⁰

This matter of political speakers constitutes the chief difference between the American and British make-up of radio programs. Each system uses approximately the same amount of music. The latest report of the International Broadcasting Union from Geneva shows the BBC programs are approximately sixty-nine per cent music while the NBC programs in the

9. Tyson, Levering, Radio and Education, Chicago, Illinois: The University of Chicago Press, 1933. pp. 28-29.

10. Harris, E. H., "Shall the Government Own, Operate, and control Radio Broadcasting in the United States?" from Tyson, Levering, Radio and Education, Chicago, Illinois: The University of Chicago Press, 1935. p. 101.

United States are approximately sixty-eight per cent music. The International report unfortunately does not include all American stations but confines itself to the NBC only.

Contrary to popular belief, the report shows that more serious music is broadcast in the United States than England. In this country three times as much opera is put on the air, twice as much operetta and fifty percent more serious orchestral music, whereas the BBC broadcasts more dance music or music of a light character than is heard in the United States. This appears to refute the common charges that the American air carries more jazz and crooning than appears on the English air.

If we are to keep our American way of life, then radio should remain a commercial agency in keeping with this. Listeners have accepted this fact of commercialism and are influenced by both the good and bad in radio programs. From the standpoint of music education this may not be good, but this we know, that radio is responsible for offering much music of the highest caliber to the most remote places and to all people of any economic class. Before the radio became so accessible to the general public, the only people who could enjoy opera and symphony were those who lived in the large centers and could afford to attend the concerts.

Dykema speaks of the availability of music:¹¹

Radio with its remarkable offerings has created almost a revolution in the status of music in our country. Twenty-five years ago, music in its higher forms was heard and enjoyed by only a small portion of our people - the musical elite. Today there is no type of music which cannot be heard by anyone who has access to this marvelous invention. Those who a quarter of a century ago satisfied their love of music with the simpler forms which could be produced in the home, the modest offerings of the churches, and the occasional concerts which were available in the large centers of population, now have the resources of our own country, but, in an increasing degree, of the world at their beck and call. Neither travel nor riches at the opening of this century could command what today the turn of a dial brings to humble but discriminating music lovers. Soloists, quartets, light and grand opera groups, oratorio societies, acappella choirs, small vocal ensembles and corresponding offerings in a wide variety of instrumental music - all of these and more stand ready week after week to present the results of careful preparation.

The radio polls have shown us that there is an enormous difference numerically, between an audience in attendance at a concert and the large army of radio listeners. Music educators are interested in the fact that high school students comprise a portion of the army of radio listeners.

11. Dykema, Peter W., "Music as Presented by the Radio", from Monographs on the Value of Radio Programs. The radio Institute of Audible Arts, New York. 1936. p. 43

Chotzinoff tells of the large difference in audiences:¹²

A good way to measure this advance in our country's musical culture through the instrumentality of radio is to contrast the number of music lovers who attend symphony concerts and recitals with the number who tune in on musical broadcasts over the air. To take New York City as an example, while the New York Philharmonic Symphony Orchestra gives about 112 concerts during the season and the visiting Philadelphia and Boston orchestras give ten each, it must be remembered that all these concerts are played to small subscription audiences and that the actual number of listeners is only about 18,000 in a season... audience ratings for broadcasts cannot be so accurately calculated as can the box-office reports of Carnegie Hall. Still, these ratings are accepted as fairly comprehensive by the commercial sponsors of radio programs. According to these ratings, the New York Philharmonic-Symphony concerts should reach an audience of about eight million people... A single Metropolitan Opera broadcast is heard by about eleven million, whereas an actual performance of opera at the Metropolitan is heard by only 3,000 persons.... Where a few thousand people in different parts of the country listened to symphonic concerts fifteen or twenty years ago, many millions are listening today.

This survey will attempt to find out if high school students are making good use of the advantages they have in listening to good musical programs such as those named above.

12. Chotzinoff, Samuel, op. cit., p. 15.

Regardless of the advantages and disadvantages of radio, it has become a part of our life and culture which is here to stay. The only thing which can detract from its interest is television and the advantages and disadvantages of television are comparable to those of radio. Many sections of the country are not accessible to the television channels, for example, the section tested by this survey does not have television. Because of geographical features and the exorbitant cost involved in bringing television channels to remote places, it may be many years before all communities in this country are favored with television programs. Students tested in this survey do not experience television regularly. How radio affects the musical tastes of high school students in Kittitas County will be a concern of this study.

It is impossible for anyone to tune in a radio and not be exposed to music of some form or the other. All of the radio dramas either the best or the worst use music as background. Many of the radio shows which feature comedians such as Jack Benny or Bob Hope are made up of lots of music, either as a part of the program or as background

music. Sports events and sports announcers are heralded in by stirring marches; while we are waiting to hear the final score of a last minute game we hear some more marches. Quiz shows would be awfully barren if it were for the welcome music used to fill the gaps which acts to counteract the stupidity of some of the contestants. It is to all of this music, whether good or bad, that our high school students are exposed.

Dykema speaks of the large amount of music on radio:¹³

No other single item of the varied offerings which radio presents is accorded so much attention as music. Not only are there many periods which are devoted entirely to music, but practically every program, whatever its main content may be, makes use of music to some extent as introduction or close, as a feature here or there, or as an incidental accompaniment throughout. The tendency, moreover, seems to be to provide even greater quantities of music and to make the offerings increasingly important. He who listens to radio will hear music, and he will increase the satisfaction from his listening as he grows in appreciation of the message of music.

Chotzinoff emphasizes the importance of music in radio:¹⁴ "The major consideration of radio has

13. Dykema, Peter W., op. cit., p. 43.

14. Chotzinoff, Samuel, op. cit. p. 17.

been and will continue to be music...standards of excellence must be not only upheld but improved. The commercialization of music over the air must never be allowed to affect the dignity of its presentation."

The presentation of music by radio presents a problem to education which may be solved to the advantage and the enrichment of the student's musical background.

The purpose of this thesis will be to determine the radio listening habits of Kittitas County high school students, concerning music.

Chapter II

THE REVIEW OF RELATED INFORMATION

The information and research concerning radio listening habits, which is reviewed in this chapter, is divided into three sections. The first section includes writings which are directed towards the extent and quality of radio listening habits concerning music. The second section comprises that information which is concerned with the improvement of radio listening habits regarding music. The last part of this chapter is a review of material which is concerned with the specific local problem of this survey.

Extent and Quality of Radio Listening Habits

Radio is a commercial enterprise which depends upon the listening audience. Because of this, research has been conducted to determine what kind of programs appeal to people. This research is limited because it attempts to determine only how many radio families are tuned to a certain radio program. Hooper and CAB are examples of rating methods which have measured the size of radio

audiences. Hooper is used today by the large stations but CAB was one of the early companies and is not used today.

Zeisel¹ discusses these two methods of rating quite thoroughly and gives an unbiased picture of their reliability. These two services both attempted the same thing by an identical method, that of making phone calls to prospective listeners. The respondents were asked to what program they had been listening. The Hooper method allowed the phone to ring six times while the CAB interviewers only allowed the phone to ring four times. Because of a different approach, the Hooper ratings were seventeen per cent higher than the CAB ratings. The Hooper ratings are still used today but other rating companies are very popular and use different methods of interviewing. Both Hooper and CAB only attempted to determine how many radio families were tuned to a certain program. These two services only covered eighty-one of the large cities of the

1. Zeisel, Hans, "The Coincidental Audience measurement" from Education on the Air. Sixteenth yearbook of the Institute for Education by Radio, Columbus, Ohio: Ohio State University Press, 1946. pp. 387-399.

United States.

Pulse Incorporated² is another rating company that uses a method known as aided-recall, whereby interviewers do not ask direct questions concerning radio, but make the pretense of determining the make and model of home appliances. According to their own statistics, Pulse revealed that a very recent test proved them to be over ninety per cent correct. Although Pulse operated in smaller cities than Hooper did, the results prove nothing more than how many radio families had their radios tuned to a certain program.

One other method of rating the size of a radio audience is the Neilson Radio Index³. "A reporting service for broadcasters based on the use of the Audimeter. Operated by the A. C. Neilson Co., this service regularly reports program ratings, trends, and the amount and distribution of radio listening by periods of the day." By making use of the Audimeter this company is equipped to serve the rural areas.

2. Pulse, Incorporated, "Pulse Method", Broadcasting. Telecasting p. 58, June, 1952.

3. Columbia Broadcasting System, Radio Alphabet. New York: Hastings House, 1946, p. 52.

Page⁴ speaks of the problem of making a survey in the rural areas: "The Neilson Audimeter, installed in homes selected to be representative, might afford as accurate an analysis of unexplained listening activities as any means of surveying. However it does not answer the question "why?."

The four methods of rating which have just been reviewed, all serve the same purpose. They are ratings which the broadcaster uses to sell an advertizer on a certain program. The ratings do not say anything about active listening or discrimination on the part of the listener. There is evidence that those who are connected with the commercial side of radio are not satisfied with the present systems of the leading rating companies. Those dependent on radio advertizing feel that the present ratings are not accurate enough and do not tell enough information. Two advertizements⁵ speak of the weaknesses of the ratings; those who have to use the ratings are demanding information which the

4. Page, Thomas, J., "Agricultural Broadcasts Surveys of Rural Radio Listening" from Education on the Air. Columbus: Ohio State University, 1948, p.340.

5. Torbet, Allen, L., "The Rating Fuss", Broadcasting. Telecasting February, 1952, p. 21.

rating companies are not providing. At present, the cost of making a more scientific survey such as a questionnaire, is too prohibitive. As the number of radio families increases every month, the need for improvement in the method of testing radio listening habits becomes more evident.

According to a survey conducted by a Joint Radio Network Committee⁶ composed of research officials from ABC, CBS, MBS, and NBC there are now, as of January 1, 1952, 105,300,000 radio sets which are in the hands of the public and in working order, in the United States. This is a gain of 9,300,000 from January 1, 1951. Contrary to some opinions, the increase in the number of television sets in the hands of the public over the same period was only 5,162,000.

Regardless of the large number of radio sets in use today, commercial researchers have done very little concerning the amount or degree of discrimination in radio listening. Educators interested in radio research have contributed most of the research in this field. Because of the narrowing

6. Joint Radio Network Committee, "105.3 Million Radio Sets", *ibid.*, February, 1952, p. 27.

field, very little has been done regarding high school listeners in the field of music.

Gruber⁷ conducted a survey on out of school radio listening habits of 349 high school students from the Philadelphia area. The students responded to the questionnaire with the following results. Gruber found that there was no one radio program that a majority of the students liked the best. When asked what type of program they liked best they listed dance music, sports, variety, and amateur programs respectively. There was no significant difference in program preference among socio-economic groups. The average number of radios per home was 3.53, and one third of the homes had only one radio. Over fifty per cent of the students reported that they listened to the radio two or more hours each day.

Duffield⁸ completed a survey of radio,

7. Gruber, Fred, C., "Out-of-School Radio-Listening Habits of High School Students", University of Pennsylvania: 1949, from The English Journal. 39:325-27 June, 1950.

8. Duffield, Paul, E., "The Teen-Ager's taste in Out-of-School Music", Music Educators Journal. 37:19-20, June-July, 1951.

television, and junior high school "music likes and dislikes" of 250 incoming pupils in a Philadelphia high school for boys, in which the majority major in industrial courses. They were asked to name their ten favorite radio programs. The second question concerned their favorite recordings which they listened to outside of school. The rest of the questions concerned music but did not include radio listening directly. The conclusions discovered from this survey did not make the interested parties too happy. A local swing record program was listed as first choice of the ten radio programs listed. In the second question concerning records listened to at home, the favorites were those from the Romantic and Modern schools as apposed to those of the Classical era. Ninety-one pupils knew that Jose Iturbi was a pianist. One hundred-forty-five students named Mario Lanza a singer, but only eleven named Eugene Ormandy as the conductor of the Philadelphia Orchestra. Fifty-seven respondents placed Toscanini in his rightful place as a conductor. This survey did not show the amount of radio listening time spent by the students, and it failed to allow the student the chance to be

very discriminating in his choice of radio music.

Hurlock lists radio listening as an important part of child development:⁹

Studies of time spent in listening to the radio show that children spend from one to three hours daily in voluntary listening. This, for the average child, is more than the time given to leisure reading or attendance at movies. Clark (1940) reports that the average time spent per week on radio listening for all the children he studied was fifteen hours, thirty-nine minutes.

Children with I.Q.'s above 130, he found, do the least radio listening. No sex differences were apparent. Rural children listen more than do urban children (18 hours 30 minutes average for rural, as compared with 12 hours 48 minutes for urban). "Problem" children listen more than "nonproblem" (15 hours vs. 12 hours 48 minutes), and nine to twelve-year-olds less than twelve-to-fifteen year-olds.

The preceeding paragraph concerns the development of the child and it touches only lightly the high school age listener. The majority of research concerning radio listening is concerned with the adult listener or the elementary child; it is the high school years where research is lacking in this field.

9. Hurlock, Elisabeth, B., "Play", Child Development. New York: McGraw-Hill Book Company, Incorporated, 1950, p. 376.

Children ranging from pre-school age through the twelfth grade were tested by Koch¹⁰ to determine what they would like to hear on radio. Five-hundred-sixty school children, and fifty-five pre-school children were asked three simple questions. "What radio programs do you listen to regularly? What programs do you listen to sometimes? What kind of programs would you like to hear more often? They were asked to check a list of programs under the first question and to write in their answers for the other two. According to Koch, the results indicated that the respondents wanted to hear more music. The Hit Parade took first choice as a music program. Thirty-one per cent stated they wanted more music, and one third of those voting for music specified "classical", and "semi-classical" music.

The preceeding report fails to indicate enough high school students included in the survey to contribute very much information towards this study.

10. Koch, Melvin, C., Mrs., "What Do children Want in Radio?", Ohio Schools. April, 1951, pp. 152-53.

Sterner¹¹ conducted a survey of 372 pupils of Barringer High School, Newark, New Jersey. The results showed that radio tastes of high school pupils are quite homogeneous. Out of 300 radio programs, Make Believe Ballroom was the most popular among the top fifteen favorites. Your Hit Parade was fifth, Jack Benny sixth, Glenn Miller's Orchestra seventh, Tommy Dorsey rated tenth place, and Requestfully Yours was fourteenth. There were few sex differences in the choice of these fifteen programs. A significant result of this part of the study showed an increase of interest in dance music as the pupils approached the top grades in high school.

Sterner points out:¹²

In respect to these fifteen programs the differences in listening patterns are only slightly influenced by intelligence and socio-economic status. With an increase in intelligence, listening to dance music decreases. Whether bright pupils actually have less interest in popular music or whether they are so busy with so much other listening that their devotion to this type is curtailed, is not shown in this survey."

11. Sterner, Alice, P., Ph.D., Radio, Motion picture, and Reading Interests. Teachers College, Columbia University Contributions to Education, No. 932, Bureau of Publications Teachers College, Columbia University, New York: 1947, p. 35.

12. Sterner, Alice, P., Ibid., p. 36.

One more important point brought out by this survey was the fact that out of the 300 programs on the check list, only four were listened to by half the group. "It is surprising that in such a universally popular activity there is not more regular listening to the specific program." This last result substantuates the findings of Gruber¹³ concerning differences in program choice.

Lazarsfeld¹⁴ found that radio listeners show a large degree of discrimination in their radio listening. Out of 3,225 respondents, their first choice of program was news broadcasts; dance and popular music rated a fourth out of sixteen possible program type choices. Semi-classical music was seventh on the list, and classical music appeared in tenth place. Hillbilly and western music was fourteenth place in popularity as compared to the other programs.

Although the previous paragraph¹⁵ is concerned with a very comprehensive survey of radio listening

13. Gruber, Fred, C., Supra., p. 18.

14. Lazarsfeld, Paul, F., Kendal, Patricia, L., Radio Listening in America. from a survey conducted by, The National Opinion Research Center. New York: Prentice Hall, Inc., 1948, p. 123.

15. Lazarsfeld, Paul, F., Ibid., p. 14.

habits of American people, the survey does not attempt to sample any group below the age of twenty-one years. As evidenced by the first section of this chapter, research has been completed concerning the listening habits of high school students, but more is needed, especially of a diversified nature.

Improvement of Radio Listening Habits

The improvement of radio listening habits of high school students is dependent upon a combination of two factors: the amount of time spent in actual listening, and the amount of guidance of the listening time. Students spend up to three and one half hours every day listening to their favorite programs. With the amount of excellent music which is available, it would seem wise to guide this popular interest in the right direction.

Summers speaks of these two factors:¹⁶

Boys and girls of school age are heavy listeners. They spend 3 1/2 hours per day. They spend more hours in a year than they spend in school. They know

16. Summers, Harrison, B., "Values of Radio Listening", Education. December, 1944, 65:202-3.

far more about music - serious music and music on the concert level as well as the popular tunes and orchestras of the day than did their counterpart a generation ago. This is due partially to the present day education but also is a result of the 25 hours they spend listening to the radio every week....Those elementary and high school students who spend three or four hours a day listening to radio programs are also developing habits and tastes in radio listening and the selection of radio programs. The standards they develop during the formative years of their lives are the standards which will govern their selection of listening materials for 30 or 40 years after they leave the school behind them. Might it not be a legitimate function of our schools to aid in the development of discriminating tastes in radio listening and the creation of sound standards in the selection of radio programs.

Mayfield¹⁷ states some of the aims to be accomplished from radio listening. "To cause the rank and file of boys and girls to maintain, and if possible, to increase, the interest which they have felt when they first heard and took part in music, and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to renditions of standard music."

17. Mayfield, Alpha, C., "Music Appreciation Through Radio", Music Educators Journal. November-December, 1948, 35:50-1.

Radio listening habits can be improved by the improvement of the quality of radio programs. Larrabee¹⁸ conducted a survey making use of student appraisal of a local radio situation, in which he proved the usefulness of the radio listening council in a certain situation. It was suggested that the class conduct a school wide survey of pupils' radio tastes and attitudes and make the result known to broadcast officials. Because of the inadequacies of radio polls and ratings broadcast officials usually welcome any honest attempt to present an analysis of listener needs.

A radio listening council would be useful in helping to improve radio listening habits if it was guided by competent and well informed instructors. Chapman¹⁹ said, "Teachers cannot intelligently suggest programs if they are radio illiterates." It is a good thing when a music teacher is able to give an expert demonstration of some musical skill,

18. Larrabee, Carlton, H., "A Student Survey of the Local Radio Situation at Fresno State College", School and Society. January, 1951, pp. 19-21.

19. Chapman, A. L., "Tune in and Listen", Bureau of Research in Education by Radio, The University of Texas, Austin, School Executive, June, 1942, p.13.

when this is not possible its a good thing to know of a radio program which handles the situation in a most excellent manner.

Further proof of the value of teaching better listening, was evidenced by Tallman²⁰ who designed a project for making students aware of the better radio programs and the enjoyment which could be derived from them. The pupils of the tenth grade were assigned radio programs to listen to outside of school. These were all musical programs, and the pupils were asked to give reports on them. "It was amazing to have so many pupils announce that they could now "make sense" out of programs that had meant nothing to them before, and several announced that they were listening to more semi-classical and classical music."

Anderson²¹ supervised a project in the Appleton, Wisconsin high school, which was intended to promote good listening habits. The pupils were exposed to

20. Tallman, Marion, "Teaching Discriminating Radio Listening", The English Journal. October, 1948, pp. 408-412.

21. Anderson, Borghild, "Are Good Radio Listeners Made?", The English Journal. September, 1949.

the pamphlets: Good Listening²², Let's Learn to Listen²³, and Radio Listening²⁴. Anderson experimented by tying in the broadcasts of the Metropolitan Opera with a verbal reading of the libretto and found the response very good. Because of his work he was able to influence the administration and the P.T.A. into launching a better-listening-for-radio-project.

As evidenced by the writings in this section, educators are taking an active interest in the improvement of radio listening habits of school children. The reviewed research emphasizes the fact that high school students are not realizing the utmost of radio's high potentiality in musical programs.

Research Concerning the Local Problem

The first section of this chapter includes information concerning the rating services²⁵ that are used by the large radio stations. According to

22. Wisconsin Association for Better Radio Listening, Madison, Wisconsin, Good Listening.

23. Let's Learn to Listen, Ibid.

24. Radio Listening, Ibid.

25. Supra., pp. 14-17.

Kendall²⁶ those rating services are not very well adapted for use by stations with the amount of coverage that Ellensburg's KXLE has. KXLE makes use of the Conlan²⁷ radio survey. The results of this survey furnish information for use by the program director in determining attitudes of the radio audience in regards to popularity of programs.

Fisk²⁸ made a case study of a KWSC Listener Opinion Poll at Washington State College at Pullman. Although the college controls KWSC, and KXLE is a commercial enterprise, the country at Pullman is quite similar to Kittitas County, and occupational trends are quite the same at both places. Fisk tested 281 college students regarding their preference to type of radio program. Popular music was the highest on a list of fifteen program types with 242 of the students showing their preference for it. Classical music was next with 154 students placing it in second place on the list. News

26. Kendall, Joe, Director of Station KXLE, Ellensburg, Washington.

27. Conlan, Robert, S., Conlan Radio Survey.

28. Fisk, George, "A Case Study in Small Station Listener Research", Defining and Measuring Radio Audiences. Economic and Business Studies, Bulletin Number 10, October, 1949, State College of Washington, Pullman, Washington.

broadcasts were third on the list with 140 students next on the list in listening choice. The above survey is not too important regarding high school students because they were not tested separately. The college students of Washington State College were tested separately and the results were more important to this study than the other group tested by Fisk.

The information and research reviewed in this chapter, is more or less related to the problem of this thesis. Radio reception, accessibility to good programs and training in listening are three variable factors regarding high school students' radio listening habits concerning music.

Chapter III

PROCEDURE

Radio station KXLE at Ellensburg, Washington, is the only commercial station in Kittitas County. Although radio listeners are able to hear other stations in Yakima and Seattle, KXLE comes in with the most velocity and provides the local interest which adds to keeping listeners tuned to the home town station. The mountains to the west of Cle Elum and great stretch of plains to the east of Kittitas and Thorp are natural barriers that prevent many of the fine programs that originate from the big networks to find their way to the radio audience of Kittitas County.

In order to determine radio listening habits, a questionnaire, consisting of four sections, was constructed and presented to 181 high school students in Cle Elum, Thorp, Kittitas, and Ellensburg. The questionnaire was presented during the school day by the teachers. A copy of this questionnaire has been included in the appendix of

this thesis.

The first section, consisting of page one and two, concerned personal data. Questions were asked to determine the grade and sex of each respondent, and if they lived in the town or on a farm. This section inquired as to the amount of time each respondent spent working every day either on the farm or on out-of-school jobs, and the number of out-of-school organizations to which each student belonged. The intention of this section was to obtain a picture of the home life of every respondent.

Section II included twenty-four questions concerning the student's personal interest in the radio. The first six questions were designed to find out if the radio was a part of their daily lives. They were asked if they were allowed to listen to the programs of their choice, and if their tastes were the same as the rest of the radio listeners in their family. Because of the geographical location of the respondents a question was included to determine their accessibility to network programs. A question was included to find out if the respondents liked to have the radio tuned to a program while they were studying.

The next eighteen questions attempted to determine what type of radio program the students preferred and also if the student indulged in any discriminating listening.

Section III pertained to questions concerning the school and questions about the student's actual music participation. This section of the questionnaire attempted to determine how many school musical organizations each student belonged. It attempted to separate the active musician from the non-participant.

In Section IV the respondent was asked to indicate his preference for fifty different radio programs by rating them with the figures 1, 2, 3, or 4. Figure 1 was the highest rating a program could receive, and figure 4 was the lowest rating for any program. If the respondent was not acquainted with a program he was instructed to leave that space blank. The first twenty-seven programs were taken from the KXLE weekly radio log and the remainder of the fifty were well known radio shows that had a large portion of their content devoted to music. All of the KXLE programs were record programs with the exception of Ellensburg High School.

Some or part of some of the network programs appeared on KXLE such as Mario Lanza or names such as Bing Crosby or Doris Day. All of the programs other than the first twenty-seven were broadcast over the stations in Yakima. Of all the programs broadcast over KXLE over half of them were musical record programs. This percentage is probably higher because records are used to fill in when some other program is cancelled, or part of the material for that program needs padding, or the program lacks interest. According to Kendall¹ most of the KXLE listeners preferred music of the light classical nature such as show tunes. Most of the popular music coming from KXLE was on the conservative side with the emphasis on ballads and sentimental music with commercial bands and sweet bands being in the lead and very little serious jazz appeared on any of the programs. It is revealing to note that very little western or cowboy music was included in the programs over KXLE. The only program that was predominantly Western is the Liberty Jamboree.

1. Kendall, Joe, Supra., p. 27.

All of the data organized in the next chapter was obtained by a questionnaire which was administered extemporaneously by the teachers, and this writer in the selected high schools. Information used in the formation of this questionnaire was obtained by a thorough examination of the daily radio logs of the Seattle, Yakima, and Ellensburg radio stations.

The questionnaire method was used to gather the data in this survey because it was a convenient method of finding the desired information. It would not have been feasible to have attempted to contact and interview all of the respondents personally. Good, Barr and Scates tell of the value of the questionnaire:²

A questionnaire is a form which is prepared and distributed for the purpose of securing responses to certain questions. Generally these questions are factual, designed to secure information about conditions or practices of which the recipient is presumed to have knowledge. ...The questionnaire procedure normally comes into use where one cannot readily see personally all of the people from whom he desires responses or where there is no particular reason to see them personally.

2. Good, C. V., Barr, A. S., and Scates, D. D., The Methodology of Educational Research. New York: Appleton-Century-Crofts, Incorporated, 1935. pp. 324-5.

Lundberg³ says that if the questionnaire is properly prepared it is an instrument capable of yielding reliable results.

Regarding the validity of the questionnaire, the same rules of construction that make for reliability affect the validity. The questionnaire should be worded very carefully and it should consist of an intelligent appeal for cooperation.

Speaking of validity of questionnaires, Lundberg says:⁴

We assume high validity when we have guarded against the known possibilities of error, when there is no known reason why informants should intentionally mislead, and when the results are not inconsistent with other known facts about the respondents or with other measures, the validity of which is not accepted...In the end, the validity of all instruments will be determined by their usefulness in serving the discriminatory purposes for which they were invented.

The questionnaire was a good instrument to use for gathering the data for this survey. Because it was an unsigned questionnaire, the respondents could answer all of the questions truthfully, or without fear of recognition, or anticipation of

3. Lundberg, George A., Social Research. New York: Van Rees Press, 1949, pp. 198-9

4. Lundberg, George A., Ibid., pp. 201-3

praise or reprisal. This questionnaire was convenient to administer and involved no coaching or preparation on the part of the respondents in the high schools. Having fulfilled the requirements suggested by Lundberg, Good, Barr and Scates, served to justify the questionnaire approach in this study.

Chapter IV

ORGANIZATION AND INTERPRETATION OF THE DATA GATHERED

The data in the survey of radio listening habits of high school students is presented in this chapter. It is presented in tabular form and in the form of discussion. The main factors which are presented include classification by sex, grade, and type of home.

The 181 questionnaires were first tabulated by adding the different possible responses of each of the ninety-four questions and their parts. Ten graduate students of Central Washington College of Education participated in the tabulation, and their results were tabulated on an adding machine.

Section I of the questionnaire concerns personal data. The questionnaires were presented to most all high school students in three different high schools in Kittitas County and a select sample from Ellensburg. The number of students which responded from the different high schools appeared

as follows:

Cle Elum-----	79
Kittitas-----	46
Thorp-----	44
Ellensburg-----	12

The above figures are not too significant with the exception of Ellensburg. The twelve students from Ellensburg were members of a summer chorus and for the most part they signified excellent preferences concerning choice of programs and musical taste. In question 7 in Section II, seven students out of twelve from Ellensburg indicated they liked to listen to symphony orchestras. Out of the seventy-nine respondents from Cle Elum, only twenty two indicated that they liked to listen to symphonies. However, it would not be right to draw any conclusions from this comparison because the group from Ellensburg was so small and selected. In most of the comparisons of the other three towns the difference in results was negligible. The students' trends run very close in regards to their listening.

The questionnaires were next divided into groups of the four different grades in high school. These amounts totaled:

Freshmen-----45
 Sophomores-----46
 Juniors-----39
 Seniors-----51

Questions 7 and 8, in Section II, which concerned symphony and cowboy music, were considered significant questions to the make up of this survey. The results appearing on the tabulation sheets were distributed as follows:

Question 7: Do you like to listen to symphony orchestras?

Freshmen	Sophomores	Juniors	Seniors
yes----6	yes-----8	Yes---10	Yes---18
no----39	no-----31	No----26	No----32

Total
 Yes-----42
 No-----128

Question 8: Do you like to listen to cowboy music over the radio?

Freshmen	Sophomores	Juniors	Seniors
Yes---34	Yes-----33	Yes---25	Yes---33
No-----9	No-----12	No----11	No----17

Total
 Yes-----125
 No-----49

According to the data gathered in this survey there was very little difference between the listening tastes of the different grades in high school. Ten per cent more seniors liked to listen to symphony orchestras than juniors, but there were twelve more seniors than juniors in the survey so accurate

comparisons are difficult regarding these two questions. Freshmen and sophomores' radio listening tastes reflected even less desire to hear symphony orchestras but little difference is shown in desire to listen to cowboy music.

The questionnaires were next placed in two groupings of eighty-nine boys, and ninety-two girls. It was then determined how each group responded through questions 7 through 21 in Section II inclusive.

In order to present a clear picture of the problem of difference in radio listening habits of the sexes, a table was prepared which included the totals of all the respondents' answers tabulated through questions 7 to 21 inclusive. The responses of the boys and girls were then compared with the totals of all the respondents, in tabular form. Table I, Comparison of Boys' and Girls' Interests in Radio, was inserted in the following pages of the survey.

TABLE I

Comparison of Boys' and Girls' Interests in Radio

Classification

Total Responses

Boys' and Girls' Responses

7.	Do you like to listen to symphony orchestra programs?			
	Yes	<u>42</u>	-----Boys....Yes <u>16</u>	No <u>67</u>
	No	<u>128</u>	-----Girls...Yes <u>27</u>	No <u>60</u>
8.	Do you like to listen to cowboy music over the radio?			
	Yes	<u>125</u>	-----Boys....Yes <u>64</u>	No <u>22</u>
	No	<u>49</u>	-----Girls...Yes <u>61</u>	No <u>27</u>
9.	Do you like to listen to dance bands over the radio?			
	Yes	<u>140</u>	-----Boys....Yes <u>59</u>	No <u>29</u>
	No	<u>39</u>	-----Girls...Yes <u>81</u>	No <u>10</u>
10.	To which band would you rather listen?			
	Stan Kenton	<u>17</u>	-----Boys <u>7</u>	Girls <u>10</u>
	Guy Lombardo	<u>86</u>	-----Boys <u>38</u>	Girls <u>48</u>
	Don't know	<u>77</u>	-----Boys <u>44</u>	Girls <u>33</u>
11.	Which combo would you rather listen to?			
	Oscar Peterson	<u>2</u>	-----Boys <u>1</u>	Girls <u>1</u>
	The Three Suns	<u>83</u>	-----Boys <u>27</u>	Girls <u>56</u>
	Don't know	<u>95</u>	-----Boys <u>60</u>	Girls <u>35</u>
12.	Which kind of radio program do you spend more time listening to during the week?			
	Sports news	<u>28</u>	--Boys <u>24</u>	Girls <u>4</u>
	Popular record programs	<u>142</u>	--Boys <u>58</u>	Girls <u>84</u>
	Symphony record programs	<u>6</u>	--Boys <u>4</u>	Girls <u>2</u>

(Note: Data for this table was obtained from questions 7 through 21 in Section II of the Questionnaire.)

13. To which band would you prefer to listen?
 Duke Ellington 41-----Boys 18 Girls 23
 Sammy Kaye 73-----Boys 32 Girls 41
 Don't know 61-----Boys 39 Girls 41
14. Which one of these singers would you rather hear?
 Mario Lanza 89-----Boys 32 Girls 57
 James Melton 18-----Boys 8 Girls 10
 Don't know 73-----Boys 48 Girls 23
15. Which one of these bands would you rather hear?
 Eddie Howard 43-----Boys 12 Girls 31
 Woody Herman 57-----Boys 32 Girls 25
 Don't know 81-----Boys 45 Girls 36
16. To which kind of program do you spend more time listening?
 Roundtables 15 Boys 8 Girls 7
 News Commentators 29 Boys 15 Girls 14
 Disk Jockey's Record shows 134 Boys 63 Girls 71
17. To which kind of program do you spend more time listening?
 Mystery Plays 61 ----Boys 38 Girls 23
 Record Programs 118 ----Boys 51 Girls 67
18. To which singer would you rather listen?
 Marian Anderson 66 ----Boys 33 Girls 33
 Kate Smith 101 ----Boys 49 Girls 52
19. To which kind of program do you spend more time listening?
 Sports events 42 ---Boys 38 Girls 4
 Musical Programs 137 ---Boys 50 Girls 87
20. To which program would you rather listen?
 Gangbusters 57 ----Boys 33 Girls 24
 Bing Crosby Show 87 ----Boys 31 Girls 56
 Don't know 15 ----Boys 12 Girls 13
21. Which kind of radio program would you rather hear?
 Baseball games 51 Boys 42 Girls 9
 Popular record programs 122 Boys 44 Girls 78
 Symphony programs 6 Boys 3 Girls 3

There were 170 respondents that answered question 7 in Section II. It was quite significant that 128 of these indicated they did not like to listen to symphony orchestra programs. It was very easy to compare question 7 with question 8. Cowboy music is a type of music that the respondents liked to hear; 125 indicated they liked to listen to cowboy music over the radio, and forty-nine said they did not. It is obvious that cowboy music is much preferred to symphony.

Referring to dance bands as a whole, 140 respondents out of 179 indicated they liked to listen to them. However, the respondents showed a definite trend in their preference for different dance bands and combos. In questions 10, 11, and 13 the respondents showed a high preference for bands that played a commercial style of sweet music. The bands that play more serious jazz were low in the students' preference. The only exception to this trend was question 15 where Eddy Howard was compared with Woody Herman. The latter was rated somewhat lower than Eddy Howard, but Woody Herman has often been called a sweet band so this was not too significant.

In every question in Section II the respondents indicated that popular record programs were their favorite programs. Popular record programs were more popular than sports news and sports events, even for boys during a heavy sports season. Answers to question 21 corroborate this and also further strengthens the idea evidenced by the responses on question 7. Kate Smith, Bing Crosby, Gene Autry and Jack Benny were names that polled a high preference rating by the respondents. It appears that the bigger the name nationally, the higher the preference rating.

Table I on page 46 of this survey gives a picture of the results of questions 7 through 21 as separated according to sex. The table shows that in most of the questions the girls showed a higher preference for musical programs than boys. The trends were the same, with the exception of sport programs, where the boys indicated more of them liked sports programs than did the girls. This table indicates that the girls rated most of the musical programs slightly higher than the boys rated them.

The last significant question in Section I was question 7. It attempted to indicate if the respondents lived with both of their parents or if they came from broken homes. There were 174 students that answered this question. There were 147 respondents that lived with both of their parents, and sixteen that lived with one of their parents. The other eleven lived with relatives or guardians. The listening trends of these students coming from the broken homes followed the same trends as those students who lived with both parents. These two groups were tabulated on questions 7 and 8 in Section II. The results of question 7 indicated there were 171 respondents who answered this question. There were nineteen respondents from broken homes that answered this question in the negative and the remaining eight said they did like symphony orchestra programs. This a higher percentage than percentages of other groups but size of sample may allow questioning of its significance. Of those who lived with both parents, 105 said they did not like symphony programs and thirty-nine indicated they did. The

results of question 8 were similar to this pattern. According to the data gathered for these two questions, there is a little difference in listening habits of students coming from broken homes and those living with both of their parents.

There were 171 responses to question 12 in Section I. There were only eleven students that indicated their homes were not happy places to live. This was too small a number to draw any conclusions in regards to listening habits.

Section II also revealed that 116 students compared to forty-six, who answered in the negative, liked to have their radios tuned to a musical program while they were studying. Almost all of the respondents were allowed to listen to the programs of their own choosing; only seven stated they were not allowed to listen to those of their own choice.

Eighty-four students had their own personal radio and eighty-seven did not, but there was at least one radio in the home of every respondent. Fifty-six homes had only one radio, fifty-nine had two, thirty-eight had three, and seventeen boasted

of four or more radios in their homes. Out of 172 responses there were only ten that stated that their radios were not strong enough to bring in the programs from the large cities and networks.

Section III of the questionnaire concerned questions about the students school life and musical career. More students indicated they belonged to the mixed chorus than any of the other musical groups in school. Seventy-one belonged to the mixed chorus or choir and the band was next with twenty-five belonging. Sixty-two respondents felt that radio programs had helped to make them a better performer in their high school musical groups. Only twenty-nine thought that they would like to make music their career. Out of 163 responses there were eighty responses indicating that the students had taken private lessons on musical instruments. Only thirty-nine respondents indicated they did not like being in school, and eighteen admitted having ever failed in being promoted.

Section IV is an important section of the questionnaire because it shows the actual preference

of the students regarding fifty radio programs to which they listen. The most meaningful way of presenting the results of Section IV was to insert a table which included the tabulated results of all fifty of the questions in Section IV. Table II, Favorite Radio Programs, was inserted on the following pages of this survey.

TABLE II
Favorite Radio Programs

Classification

The students were asked to use a figure 1 to rate their favorite radio programs; a figure 2 to rate their second choice programs; a figure 3 to rate their third choice programs; and a figure 4 for those programs they did not like. They were instructed to leave the space blank if they were not acquainted with the program.

Programs	1	2	3	4	Blank
<hr/>					
Tempo, Tunes, and Times (KXLE)...	35	31	26	37	48
A Song For You (KXLE).....	28	36	36	28	49
Harry Babbit Show (KIMA).....	8	18	18	49	76
Don McNeill Breakfast Club.....	41	27	27	37	45
Liberty Jamboree.....	34	30	29	30	54
Five-Five Request (KXLE).....	94	35	21	6	21
Sunday Afternoon Record Party...	17	45	28	28	55
Sunday Afternoon Concert Hour...	6	15	21	69	59
Showtime (KXLE).....	14	23	43	20	77
Melody Club (KXLE).....	9	33	30	23	82
Three Quarter Time (KXLE).....	16	40	37	25	59

(Note: Data for this table was obtained from the fifty puestions in Section IV.)

Club 1240 (KXLE).....	49..41..31..15..41
Billboard of Hits (KXLE).....	55..33..19..16..54
Mysterioso (KXLE).....	34..29..25..32..57
Music Out of the West (KXLE)....	40..30..21..25..61
Lady Hamilton (KXLE).....	9..11..25..67..65
Musical Bouquets (KXLE).....	11..28..30..45..63
Old Heidleberg (Harmonaires)....	56..22..25..17..57
Music America Loves Best (KXLE).	31..33..28..38..47
Words and Music (KXLE).....	23..31..17..17..89
Stars on Parade (KXLE).....	40..35..17..25..62
Guest Star (KXLE).....	31..22..30..23..71
7 to 2 (KXLE).....	62..23..26.. 9..57
What is America Playing? (KXLE).	31..21..35..19..71
Ellensburg High School - Monday.	41..23..21..31..61
Saxton Classified Headlines.....	19.. 7..34..44..73
Ellensburg High School - Thurs..	23..11..13..28..102
Eddie Arnold Show.....	67..24..23..16..47
Lucky Lager Dance Time.....	128..14..11.. 8..16
Jimmy Lyons' Disk Jocky Show....	40..24..21.. 9..83
Salt Lake City Tabernacle Choir.	29..13..20..34..81
Cote Glee Club.....	20..23..17..47..70
Standard Hour.....	27..22..19..38..71
Symphony Hour.....	18..15..24..44..76
Mario Lanza.....	42..26..30..25..60

Jack Owens' Show.....40..18..32..24..85
 Arthur Godfrey.....35..22..26..41..53
 Curt Massey.....34..18..25..26..74
 Jack Benny Show.....83..30..13.. 8..43
 The Chesterfield Show - Crosby.65..33..18..12..49
 Doris Day Show.....76..23..10..11..57
 Peggy Lee Show.....53..29..17..13..75
 Club 15.....47..24..31..18..57
 Gene Autry Program.....42..17..40..25..53
 Jack Smith Show.....33..15..25..29..79
 Telephone Hour.....34..28..25..29..61
 Railroad Hour.....30..21..23..28..79
 U.S.AF Recruiting Band.....43..41..18..15..60
 Treasury Bandstand.....28..30..18..24..77
 The Longine Symphonette.....18..10..31..46..72

To further illustrate the differences in preferences of the respondents in this survey, a graph was constructed which included ten of the representative programs from Section IV of the Questionnaire.

The numbers to the left of the graph are divided into frequencies of four and refer to the number of respondents rating a certain program. The figures 1, 2, 3, and 4, refer to the ratings of each program, and the figure 5 in each group stands for the number of respondents who were not acquainted with any of the programs. The Roman numerals underneath the figures 1, 2, 3, 4, and 5, refer to the numbers of the programs as they appeared in the questionnaire.

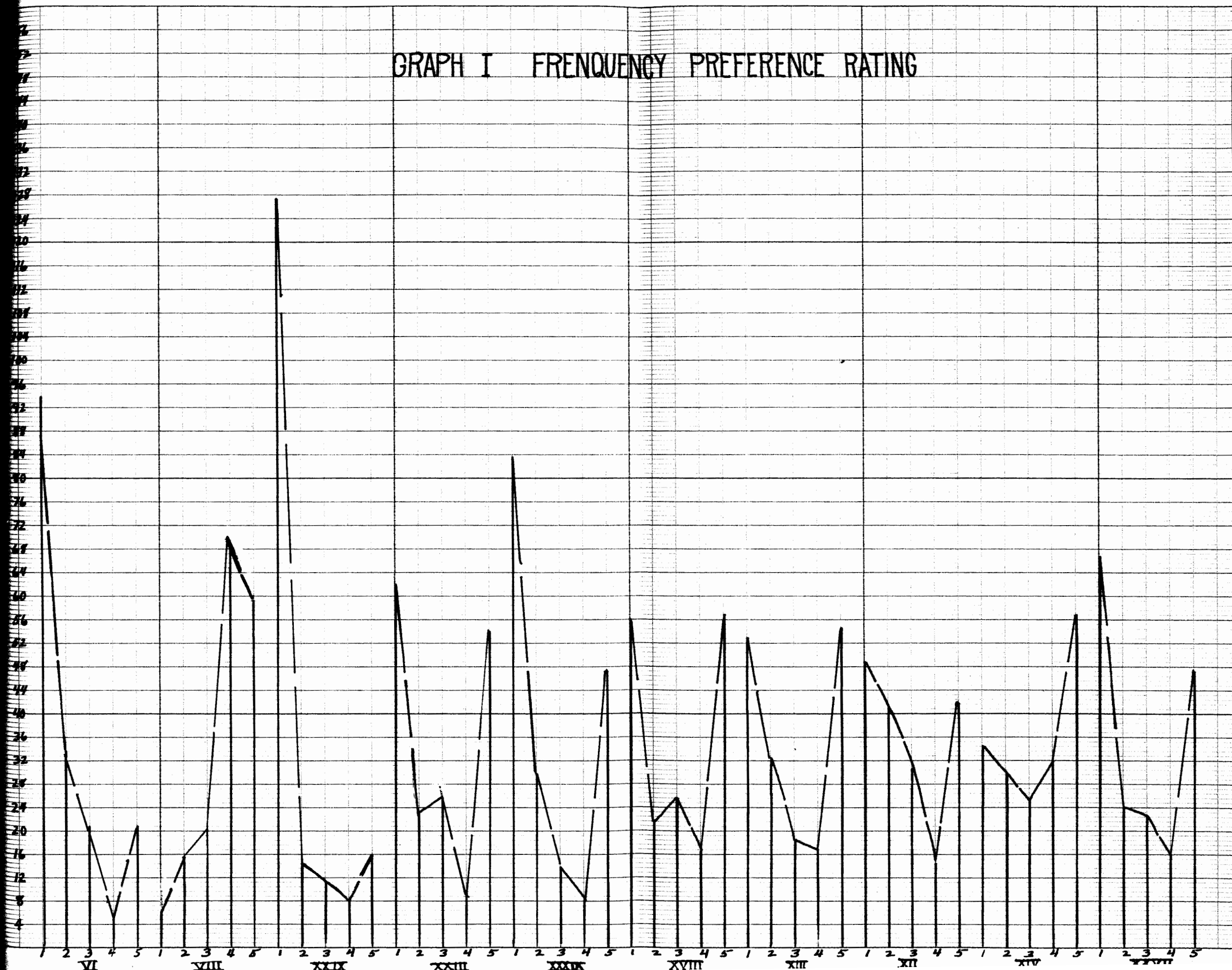
VI.....	Five-Five Request
VIII.....	Sunday Afternoon Concert Hour
XXIX.....	Lucky Lager Dance Time
XXIII.....	7 to 2
XXXIX.....	Jack Benny Show
XVIII.....	Old Heidelberg Harmonaires
XIII.....	Billboard of Hits
XII.....	Club 1240

XIV.....Mysterioso

XXVII.....Ellensburg High School

Graph I, Frequency of Preference Ratings, has been
inserted in the following pages of this survey.

GRAPH I FREQUENCY PREFERENCE RATING



As illustrated by Graph I on page 59 of this survey, Lucky Lager Dance Time received the highest preference rating of any of the fifty programs in Section IV. The next highest rating polled by any program was the Five-Five Request, a program that the high school students are able to hear in the afternoons after school.

The program that received the lowest rating of any was the Sunday Afternoon Concert Hour to which only six respondents gave a 1 rating. The Harry Babbit Show was only given a 1 rating by eight respondents. This can be accounted for by the fact that The Harry Babbit Show comes over KIMA in Yakima.

The results of this last section of the questionnaire shows a very strong preference for the popular record programs, and a low preference for semi-classical and classical record programs. The results of this section are consistent with the results of the rest of the questionnaire.

The following conclusions are justifiable according to the data gathered and interpreted in this chapter.

1. There was little difference in the

listening habits of the respondents grouped according to schools.

2. The listening habits of students classified by grades showed little difference.

3. Respondents grouped according to sex were the most identical of any of the listening groups.

4. A high percentage of the respondents preferred to listen to dance bands, but they showed a definite preference for bands playing commercial and sweet music.

5. Popular record programs were the most popular of any type of program.

6. More boys liked sports programs than girls, but the boys still preferred popular record programs over any others.

CHAPTER V

Summary and Conclusions

Summary

The purpose of this survey was to determine the radio listening habits of Kittitas County high school students' musical tastes, and how they related to different personal factors of the high school student's every day life.

Radio has been an important factor in the lives of high school students. Research, reviewed in this study, has revealed that they spend up to three and one half hours every day listening to the radio. It has been a problem of educators that students spend time listening to programs which do nothing for the listener from a cultural standpoint, but this study also proved that it has been possible to hear excellent programs which could serve to elevate cultural achievement. This study emphasized the fact that radio has made it possible for people in all stations of life to listen to the best in musical attainment in the form of musical programs and concerts.

Many educators have felt that radio has been a detrimental factor to our culture. They have favored government control of radio, which would have been patterned after the British Broadcasting System. Harris¹ reported that more serious music was broadcast in the United States than in England.

Radio has been a gigantic enterprise capable of doing great things. Because of this, the American listener has been able to hear any quality of music at his own choosing. Dykema² has written of the availability of good musical programs which listeners have been able to hear over the radio. This study has revealed that music has comprised a large portion of our radio programs.

Music educators have been confronted with the fact that high school students spend a large amount of time listening to the radio. This survey has reviewed information about movements and projects that have been designed to improve the radio listening habits of school students. According to

1. Harris, E. H., Supra., p.10.

2. Dykema, Peter W., Supra., p.11.

that information and research, educators have been able to improve the musical tastes of students, by their teaching of discriminating listening.

The potentiality of radio is available for use by music educators as a valuable teaching tool. It is their duty to be cognizant of radio's possibilities.

Procedure and Organization of the Data

In order to obtain a complete picture of the high school student's radio listening habits, a questionnaire was constructed and presented to 181 high school students in Cle Elum, Thorp, Kittitas, and Ellensburg. The first section of the questionnaire included information about the respondent's home life and determined the sex and grade of each respondent. The second section concerned the respondent's interest in radio and his preference for different types of programs. Section III included questions about the student's musical activities, and inquired if he enjoyed being in school. The last section of the questionnaire concerned the respondent's actual preference for fifty radio programs.

The responses to all of the questions in the questionnaires were first tabulated. The questionnaires were then classified according to schools, grades, and sex, and compared with the responses to the questions in Section II of the questionnaire. The results of the research in this survey has been included in Chapter IV. Table I, presents the results of comparison by sex, and Table II illustrates the results of the respondent's preference ratings the fifty radio programs in Section IV of the questionnaire. Graph I further illustrates the respondents' preference ratings of ten representative programs. Both of the tables and the graph are included in Chapter IV of this thesis.

Conclusions

Data obtained from this survey seems to justify the following conclusions regarding radio listening habits of high school students concerning music.

1. The respondents covered by this survey, prefer popular record programs and Disk Jockeys' programs over all other types of radio programs.
2. There was only a slight difference in the comparison of listening habits among boys and girls, different schools, and the four grades in high school.
3. The results revealed that the respondents do not like to listen to serious forms of music,

either serious jazz, or serious art forms.

4. The results of this survey substantiate results from previous research concerning preference of high school students concerning radio listening habits.

5. The 181 respondents are not taking full advantage of the radio ability to improve their musical culture.

Limitations

The following limitations are evident:

1. The results of a questionnaire must be interpreted by a mental process. This investigator attempted to be unbiased and objective.

2. In the light of previous research, this survey is justified, but it would be a better survey if it covered a larger group of respondents.

Educational Implications and Recommendations

1. Teachers in the high school should take on active interest in the student's radio listening habits. They should be aware of what the student listens to, and what programs are available.

2. Teachers should be encouraged to attempt to improve the listening habits of the students.

3. Radio should be used to help create an interest and desire for better tastes in music.

4. All educators should be cognizant of the potentiality of radio as an instrument capable of improving our cultural standards.

5. It is recommended that the teaching of Better Listening should be entered into the curricula of all high schools.

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APPENDIX

The questionnaire which was used to obtain the data for this survey will be found in the appendix.

RADIO-LISTENING HABITS OF HIGH SCHOOL STUDENTS

The following questionnaire is being presented to several high schools in the State of Washington. It is part of a study being conducted to find out your musical tastes concerning radio listening. The results of this questionnaire will be used to improve the music program in the high school.

DIRECTIONS:

1. Do not sign your name. The answers which you write will not be connected with you or your family.
2. Answer all questions truthfully.
3. Follow the instructions carefully given before each group of questions, or after the question.
4. If you do not understand a question, ask your teacher or the person who is administering the questionnaire.

SECTION I: Personal Data

1. Name of School _____
2. What grade are you in? (Check one)
☐ 1) Freshman
☐ 2) Sophomore
☐ 3) Junior
☐ 4) Senior
3. Are you a boy or girl? (Check one)
☐ 1) Boy
☐ 2) Girl
4. Do you live in the town or city where the school you are now attending is located? (Check one)
☐ 1) I live in the city or town where I am now attending school.
☐ 2) I do not live in the city or town, but live outside of the town or city.
5. If you live on a farm, how much time do you spend on school days working on the farm? (Check one)
☐ 1) Less than two hours
☐ 2) More than two
☐ 3) More than three
6. If you live in the town or country, how much time do you spend on work or odd jobs away from home? (Check one)
☐ 1) Less than two hours
☐ 2) More than two
☐ 3) More than three
7. With whom do you live? (Check one)
☐ 1) I live with my mother and father.
☐ 2) I live with a guardian or guardians.
☐ 3) I live with relatives other than my parents.
☐ 4) I live with one of my parents.
8. Name your father's occupation _____.
9. Does your mother work away from home? (Check one)
☐ Yes
☐ No

10. How many brothers and sisters live at home with you? _____)
11. How long have you lived in your present home? _____)
12. Do you feel that your home is a happy place to live? (Check one)
- _____) Yes
- _____) No
13. How many times have you moved in the past five years? _____)
14. Place a check before each organization to which you belong at the present time.
- _____ 1) Boy Scouts (Explorer Scouts)
- _____ 2) Girl Scouts
- _____ 3) Campfire Girls
- _____ 4) Future Farmers of America
- _____ 5) Future Homemakers of America
- _____ 6) 4-H Club
- _____ 7) DeMolay
- _____ 8) Rainbow Girls

Write in the names of any more organizations to which you belong that are not connected with your school.

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

SECTION II: Radio

1. Do you like to have the radio dialed to a musical program when you are studying at home? (Check one)
☐ Yes
☐ No
2. Do your parents usually allow you to listen to the radio program of your own choosing? (Check one)
☐ Yes
☐ No
3. Do you have your own personal radio? (Check one)
☐ Yes
☐ No
4. How many radios are there at your home? (Check one)
☐ No radio
☐ One
☐ Two
☐ Three
☐ Four or more
5. If you live on a farm or in a town, is there a radio in your home which is strong enough to bring in the programs from the large networks and cities? (Check one)
☐ Yes
☐ No
6. Do you like to listen to most of the radio programs to which the rest of the family listens? (Check one)
☐ Yes
☐ No
7. Do you like to listen to symphony orchestra programs? (Check one)
☐ Yes
☐ No
8. Do you like to listen to cowboy music over the radio? (Check one)
☐ Yes
☐ No
9. Do you like to listen to dance bands over the radio? (Check one)
☐ Yes
☐ No
10. To which band would you rather listen? (Check one)
☐ Stan Kenton
☐ Guy Lombardo
☐ Don't know
11. Which combo would you rather listen to? (Check one)
☐ Oscar Peterson
☐ The Three Suns
☐ Don't know
12. Which kind of radio program do you spend more time listening to during the week? (Check one)
☐ Sports news
☐ Popular record programs
☐ Symphony record programs

13. To which band would you prefer to listen? (Check one)
_____) Duke Ellington
_____) Sammy Kaye
_____) Don't know
14. Which one of these singers would you rather hear? (Check one)
_____) Mario Lanza
_____) James Melton
_____) Don't know
15. Which one of these bands would you rather hear? (Check one)
_____) Eddie Howard
_____) Woody Herman
_____) Don't know
16. To which kind of program do you spend more time listening?
(Check one)
_____) Roundtables
_____) News Commentators
_____) Disk Jockey's Record shows
17. To which kind of program do you spend more time listening?
(Check one)
_____) Mystery Plays
_____) Record Programs
18. To which singer would you rather listen? (Check one)
_____) Marian Anderson
_____) Kate Smith
19. To which kind of program do you spend more time listening?
(Check one)
_____) Sports events
_____) Musical programs
20. To which program would you rather listen? (Check one)
_____) Gangbusters
_____) Bing Crosby Show
_____) Don't know
21. Which kind of radio program would you rather hear? (Check one)
_____) Baseball games
_____) Popular record programs
_____) Symphony programs
22. Whom would you rather hear on the radio? (Check one)
_____) Gene Autry
_____) Jack Smith
23. To which program would you rather listen? (Check one)
_____) Club 15
_____) Jack Benny Show
24. Which musical group would you rather hear? (Check one)
_____) U.S. Navy Band
_____) Andre Kostelonitz

SECTION III: School

Please place an X in the blanks at the right if you are a member of the following high school music groups. Do not write anything in the blank if you are not a member of that organization.

1. Band ()
2. Boys' Glee Club..... ()
3. Mixed Chorus, or Choir..... ()
4. Girls' Glee Club..... ()
5. Girls' Sextet..... ()
6. Boys' Quartet..... ()
7. Brass Sextet, or Brass Quartet..... ()
8. Madrigal..... ()
9. Girls' Nonet..... ()
10. Orchestra..... ()
11. Clarinet Quartet..... ()
12. Woodwind Quintet, or WW Sextet..... ()

1. Do you feel that radio programs have helped to make you a better performer in your high school music groups? (Check one)
 () Yes
 () No
 () Don't Know
2. Would you like to make music your career either as a teacher or performer? (Check one)
 () Yes
 () No
 () Don't Know
3. Have you ever taken private lessons outside of school, or are you now taking private lessons in voice, piano, or some other musical instrument? (Check one)
 () Yes
 () No
4. How long have you taken lessons? (Check one)
 (1) Less than one year
 (2) One year
 (3) Two years
 (4) More than two years
5. Do you enjoy being in school? (Check one)
 () Yes
 () No
6. Have you ever failed to be promoted in any of your high school grades? (Check one)
 () Yes
 () No

SECTION IV: Radio Programs

The following radio programs which are listed below, are made up entirely or partially of music.

DIRECTIONS:

Place a figure 1 in the space to the right of your favorite radio programs; a figure 2 in the space to the right of your second-choice programs; a figure 3 in the space to the right of your third-choice programs; and a figure 4 in the space provided for those programs you do not like.

If you are not acquainted with a program, please leave the space blank:

1. Tempo, Tunes, and Times (KXLE).....(____)
2. A Song for You (KXLE).....(____)
3. Harry Babbitt Show (KIMI).....(____)
4. Don McNeil Breakfast Club.....(____)
5. Liberty Jamboree (Western Music).....(____)
6. Five-Five Request (KXLE).....(____)
7. Sunday Afternoon Record Party (KXLE).....(____)
8. Sunday Afternoon Concert Hour (KXLE).....(____)
9. Showtime (KXLE).....(____)
10. Melody Club (KXLE).....(____)
11. Three Quarter Time (KXLE).....(____)
12. Club 1240 (KXLE).....(____)
13. Billboard of Hits (KXLE).....(____)
14. Mysterioso (KXLE).....(____)
15. Music Out of the West (KXLE).....(____)
16. Lady Hamilton (KXLE).....(____)
17. Musical Bouquets (KXLE).....(____)

18. Old Heidelberg (Harmonaires).....()
19. Music America Loves Best (KXLE).....()
20. Words and Music (KXLE).....()
21. Stars on Parade (KXLE).....()
22. Guest Star (KXLE).....()
23. 7 to 2 (KXLE).....()
24. What is America Playing? (KXLE).....()
25. Ellensburg High School - Monday (KXLE).....()
26. Saxton Classified Headlines (KXLE).....()
27. Ellensburg High School - Thursday (KXLE).....()
28. Eddie Arnold Show.....()
29. Lucky Lager Dance Time.....()
30. Jimmy Lyons' Disk Jockey Show.....()
31. Salt Lake City Tabernacle Choir.....()
32. Cote Glee Club.....()
33. Standard Hour.....()
34. Symphony Hour.....()
35. Mario Lanza.....()
36. Jack Owens' Show.....()
37. Arthur Godfrey.....()
38. Curt Massey.....()
39. Jack Benny Show.....()
40. The Chesterfield Show - Bing Crosby.....()
41. Doris Day Show.....()
42. Peggy Lee Show.....()

- 43. Club 15.....(____)
- 44. Gene Autry Program.....(____)
- 45. Jack Smith Show.....(____)
- 46. Telephone Hour.....(____)
- 47. Railroad Hour.....(____)
- 48. U.S. AF Recruiting Band.....(____)
- 49. Treasury Bandstand.....(____)
- 50. The Longine Symphonette.....(____)