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## Scheduling Junior High Music Classes in Washington's Public Schools

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SCHEDULING JUNIOR HIGH MUSIC CLASSES  
IN WASHINGTON'S PUBLIC SCHOOLS

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A Thesis  
Presented to  
the Graduate Faculty  
Central Washington College of Education

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

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by  
Albert R. Stevens  
August 1961

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APPROVED FOR THE GRADUATE FACULTY

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## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

The problem of scheduling music classes in the junior high school curriculum today is far from simple. Leaders in education agree that some music should be provided in the junior high school, but when it comes to the specific type of music class, ideal enrollment, or staffing and scheduling these classes, there is great diversity of opinion.

#### I. THE PROBLEM

##### Statement of the Problem

It was the purpose of this study to (1) determine what music classes are offered in the public junior high schools in the State of Washington; (2) find the number of students enrolled in these music classes; (3) show the grade levels on which these music classes are offered; (4) show the number of music teachers usually required to conduct the music program; (5) show the relationship between recommendations made for the junior high and the actual practice of conducting the music program within the junior high school; and (6) provide the writer with other pertinent information to help him evaluate his own school music program in terms of averages within the State.

Importance of the Study

Educators in general believe that music should definitely be a part of the junior high school curriculum (41:4; 46:3; 4:Ch. IV; 36:5; 30:42; 28:53; 29:20). They also believe that the music program should be a continuing experience for all students, starting in the elementary school and developing simultaneously with the students' abilities and interests through junior high school and on to the senior high school (41:6; 36:7). However, the tendency in recent years to reduce the number of periods in the school day and the increasing demands for more subjects within the day have made it nearly impossible for many principals to properly schedule music courses. If we combine these problems with others such as overcrowded classrooms, slow building programs, lack of teachers, and a general shortage of supplies and funds, it seems only natural that there would be a great deal of criticism directed toward the junior high school and its curriculum. As a result, many curriculum studies and evaluations have tried to improve upon present conditions.

Louis D. Huddleston stated: "Each school should take the opportunity to make a study of the needs of adolescent boys and girls of junior high school age and from this study develop a philosophy of its own" (24:21).

What are some means for evaluating a school music program? This question, posed by many principals throughout

the United States, has been answered by the Music Educators' National Conference:

In line with trends in other fields, both administrators and music educators are increasingly aware of the importance of evaluation of the music education programs in the secondary schools. There are many sound reasons for such evaluations--whether they are undertaken on the basis of comparative analysis with other school systems or on the basis of self surveys with or without participation of outside consultants. Recently, the director of music education of a well-known music education department in a fairly large city commissioned an assistant to make a personal survey of music education departments in eight or ten other cities because he said, "We want to find out if we are as good as we think we are--and what we should be doing that we are not doing." This indicates a healthy trend (53:52).

The purpose of this study, again, was to present the facts of the junior high school music program of the State of Washington, giving special reference to the practices of scheduling music classes and including as many other recommended scheduling practices as possible. It was hoped that this study would make available to the writer definite information that he may evaluate and apply to his own school situation, perhaps establishing some course of action on the basis of the information included herein.

#### Limitations of the Study

This study was limited to those junior high schools within the State that were recognized by the State Board of Education as a unit in themselves as of June, 1960. Most of these are junior high schools with an enrollment from 350-



1,000, operating under a 6-3-3 plan.

Under certain conditions, the State Board of Education does provide that some junior high schools with an enrollment of less than 350 and over 1,000 may also be recognized. The responses from these schools to the survey will be included in this study.

Organization of the Remainder of the Thesis

The remainder of the thesis is divided into four chapters. Chapter II will review related literature. The reviews will be arranged in an order similar to that of items in the questionnaire. It is hoped that this arrangement will allow for greater ease in comparison of points of interest.

Chapter III, entitled, "Methods of Research," will show how the method of research was established, the distribution of the questionnaire, and the returns by percentage for each county within the State.

Chapter IV, the main body of the thesis, will include all the results gathered by the questionnaire.

Chapter V will present the summary, conclusions, and recommendations. A bibliography and appendix will be included.

II. DEFINITIONS OF TERMS

Part-time Music Teacher

The words "part-time teacher" includes all music teachers who either teach other subjects in the same school, teach music a part of the day in another school, or teach music on a level outside the junior high school.

#### Instrumental Music Groups

All groups of students of whatever size playing instruments that may be included in a junior high school band and orchestra will be classified as belonging to an instrumental group.

#### Vocal Groups

This term includes all junior high school groups, credited or non-credited, where singing is the main activity. References will be made to many groups with specific names, e.g., boys' glee club, girls' glee club, and mixed chorus. This term does not refer to general music classes or music appreciation classes.

#### General Music Class

A general music class will refer to classes where the student is exposed to the many facets of music or offered a wide and varied range of musical activities, as contrasted with the special music class which deals with specific interests and abilities.

#### Music Appreciation Class

6

This term will be synonymous with the term "general music class" unless otherwise indicated.

### Other Music Classes

Other music classes include all classes not covered by the previous definitions or a special music class not usually included in the normal school program. As an example, during the school year of 1959-1960, Meany Junior High School in Seattle, Washington, had an exchange teacher from Australia as a member of its music staff. Since this teacher had done considerable work in Australia with the recorder, a 15th Century wind instrument, a special music class of forty students was established in Meany Junior High School for the purpose of introducing the recorder to the music department in Seattle. This term may also refer to music classes conducted for experimental reasons or research, e.g., in 1954, Mynatt Breidenthal of the University of Southern California made a study of the technique of using music in therapy to aid children with a type of Cerebral Palsy (27:44).

Other music classes could also include non-credit music classes scheduled outside the normal school day for students who have exceptional abilities or interests in music.

### The Junior High School

For the purpose of this study, this term is restricted to those public junior high schools offering classes on the seventh, eighth, and ninth grade levels as a unit. This would include any junior high school (recognized by the Washington State Board of Education) where classes are offered on a 6-3-3 basis.

#### A Full-time Music Teacher

This is the name given to a teacher assigned to full-time music instruction at one junior high school.

#### Scheduling Music Classes

The term "scheduling music classes" will be used in this study to indicate the methods by which the music program is introduced into the junior high school curriculum, e.g., time of day, size of class, number of classes, and the number of teachers necessary.

#### Special Junior High Schools with an Enrollment of Less Than Three Hundred Fifty

This term refers only to those junior high schools recognized by the State Board of Education and having less than 350 enrolled students.

#### Special Junior High Schools with an Enrollment over One Thousand

Included in this group are those junior high schools

(with over 1,000 students) recognized by the State Board of Education.

Standard Junior High Schools

All junior high schools with an enrollment between 350-1,000 recognized by the Washington State Board of Education will be included in this term.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

The reviews in this chapter are presented in the same order as the questions on the questionnaire. The results and the explanation of the questionnaire will also be arranged in this fashion in Chapter IV. This method of presentation will offer a means by which the two chapters can be readily compared.

#### I. THE IMPORTANCE OF MUSIC IN THE JUNIOR HIGH SCHOOL

Pascucci once said, "Music is an expression, probably the highest form of expression of which man is capable" (42:48). The Music Educators' National Conference makes the following direct reference attesting to the value of music in our junior high schools: "Discontinuing guided musical growth at the end of the sixth grade would deprive the student of many enriching musical experiences because we believe that music is one of the most all-enriching contributions to human living and understanding" (40:105). Music education contributes to the cultural growth of all youths in the junior high school in three important ways: "(a) educational development, (b) functional achievement, and (c) artistic performance" (40:101).

To emphasize the importance of music, in St. Louis, Missouri, in March of 1950, a resolution adopted by the Music Educators' National Conference was entitled, "The Child's Bill of Rights In Music" (41:3).

Music is many things to many people, but the importance of music can not be based on or measured by any one value or set of standards. There are as many facets to music as there are sides to a beautifully cut diamond. An example of this appears in an unpublished paper prepared by Mary Elizabeth Whitner (54:13). This paper, "Value of Music Participation," is included in Appendix E.

Andrews and Cockerille list five reasons why we should have music. Although not in the order presented here, they are: (1) music is a means of self-expression, (2) music belongs to everyone, (3) music is a creative self-expressive art, (4) music is a real subject, with its own discipline, goals, and skill, and (5) music is a social art, a key to the feelings of people everywhere on all levels (3:42-45). In reporting to secondary-school principals, The Bulletin gives eight purposes of music as an art and measurement of our cultural level. The eight purposes are as follows:

- A. The primary purpose is to disseminate the cultural aspects of music as an art. Since it is true that one measure of a civilization's level is the development of its arts, it is evident that all generations must be taught the nature of the arts, including music. Inherent in such teaching should be emphasis

on aesthetic values that will enable pupils to recognize and appreciate music of true beauty and greatness. Furthermore, appropriate emphasis on music as an art tends to maintain balance in the curriculum.

- B. A second purpose of music education is to help pupils develop understanding of other people through acquaintance with their music. Music is an expressive medium known in various forms to all peoples; its communicative powers are a potent means of establishing a common meeting ground that minimizes national barriers.
- C. A third purpose of music education is to develop in each child knowledge and appreciation of, as well as skill in, music. This implies growth of a true love of music in all children--also for all children, but to a varying degree, development in the performance aspects of music. For some individuals this may be the foundation for a professional career in music.
- D. A fourth purpose of music education is to educate children in the use and worth of music in home, church, and community. The development of values--often referred to as "good taste"--with respect to the everyday use of music in normal living--should be part of the school experience of every child.
- E. A fifth purpose of music education is to encourage its use as a means of recreation, as an avocation or a hobby. At present thousands of "hi-fi" fans and record collectors have discovered music as an absorbing and relaxing activity. Many individuals continue their school music experiences, too, by participating in choral or instrumental groups.
- F. A sixth purpose of music education is to encourage and explain its use not only as a cultural experience, but also as a means of relaxation and release from the tensions of everyday living, both as these prevail in present times and as they may prevail in the future.

This concept differs from the preceding concept (E) since its intent and purpose are the experiencing of music as a non-directed, non-organized, absorptive medium of relaxation. Whereas the pursuit of music



as a hobby or an avocation is frequently highly organized and specifically directed, the purpose of the experience here is, in sharp contrast, almost therapeutic in intent.

- G. A seventh purpose of music education is to identify the child gifted in music and guide the development of such giftedness so that the individual may realize his full potential, and so that such talent may be fully shared with society. Music may also be used in the development of the retarded or handicapped child.
- H. An eighth purpose of music education is to use it as a means of developing social relationships, desirable conduct, feelings of responsibility, and group cooperation. Music is also a means of establishing and it is a vigorous and healthy avenue of group expression (36:5-6)

Another example of the many facets of music was presented by Pitts, who likened it to science as well as art.

The function of music is the same as that of all art and all science, which is: to extend man's knowledge of and control over himself and to deepen his insight into and mastery of the conditions of the environment in which he lives. In the eternal search of humanity for more significant ways and means of realizing the values implicit in experience, music is capable of performing not only important but also unique services toward achieving the aims of education. Several of these have been chosen as summarizing the point of view held throughout this book. The functions named are not intended as specific goals, but as process guides. As such they will undergo many changes in the light of any evidence indicating that conditions justify new, or different, adaptations. Purposes in education, whether within a given area or between the various curricular fields, will always be interrelated and interdependent when the fundamental intent is to deal with the whole child and the total environment. Consequently, it will be observed that those now presented overlap and interrelate at many points. Briefly stated, the major function of music is to contribute maximum service in developing: 1) wholesome personalities, 2) social effectiveness, 3) stronger faith in democratic ideals, and 4) an indigenous musical culture (48:65).

In 1951, The North Central Association of Colleges and Secondary Schools related in their report on Music Education in the Secondary Schools that there is great value in the performance of music, not only for the students who are the participants but for the school as well. Their seven-point values of public performances are:

(a) Presents vital goal toward which students may strive. (b) Provides opportunity for outstanding programming and achievement. (c) Promotes continued interest in music in school and in the community. (d) Spreads enthusiasm of students and instructor to entire school, the parents, and to the community. (e) Affords means for gaining public understanding of school music programs. (f) Provides excellent opportunities for raising standards of musical taste of students and of the public. (g) Students experience opportunities for creative and artistic expression as well as social broadening (41:8).

In terms of the worth and value of music in the junior high school, Andrews and Leeder have given a reason for developing the music program in the junior high school. In their book, Guiding Junior High School Pupils in Music Experiences, they advocate:

Foremost in our thinking is the developing relationship of the pupil with music. If this relationship is one through which he better adjusts to, understands, and enjoys the world in which he lives, the school organization matters little; the teacher, in whatever school, has accomplished his purpose (4:7).

Many authors refer to the music program in the junior high school as "bridging the gap," and imply the need for more evaluation and planning at this level for the development of better performance groups in later years. The Music

Educators' National Conference went one step further in 1947, when they reported:

The need for supervision is seen in the problems of "bridging the gap" from the junior high school to the senior high school where music instruction is concerned with performance in fine musical organizations. The very complexity and breadth of the technical skills required of secondary school music teachers calls [sic] for a supervisor who is at the same time a versatile musician as well as a mature educator and administrator (40:33).

## II. SIZE OF THE JUNIOR HIGH SCHOOL

The Washington State Board of Education, in 1947, adopted a guide for the operation of the junior high school program. This guide recommended that the most desirable size would be one with an enrollment of between 600-800; furthermore, the Board states:

Because of the variation in size of school districts and communities, it will not always be possible to achieve this goal. Enrollment may therefore vary from 350 in small communities, where there is a definite assurance of foreseeable growth to 1,000 in the more populous areas (19:3).

During a personal interview George L. Cronquist, State Supervisor of Junior High Education, pointed out that the State Board of Education divides the recognized junior high schools into three groups: (1) The Standard Group; including all junior high schools with an enrollment of between 350-1,000; (2) The Special Approved Group; with an enrollment of less than 350 but with "An adequate plant,

appropriate program, and competent staff" (19:3). Usually the junior high schools listed in this group also have a potential, within the next few years, to bring their enrollment up to the recommendation made by the State Board of Education. (3) The Special Approved Group: A second "special" group including all junior high schools with an enrollment of over 1,000 is found in this group.

A further discussion of the number of junior high schools in the State with reference to each of these three groups will be presented in Chapter IV of this study.

Since this study deals only with the size of junior high schools in the State of Washington, no references to the recommended size of junior high schools in any other state will be made other than to point out that there is evidence of variation from state to state.

### III. RECOMMENDED MUSIC CLASSES FOR THE JUNIOR HIGH SCHOOL

What music classes should be offered in the junior high school has been on the agenda whenever music educators meet. Some of the conclusions and recommendations made by these various groups are presented in the following pages.

The Music Educators' National Conference indicates that, at the junior high school level, "students are particularly impressionable to music which is closely related to

life as they know it or desire it. At this age, boys and girls are very receptive if they are properly approached" (40:211). To insure that the music program be truly a satisfactory and functioning part of the whole junior high school program, they make five general recommendations:

- (1) The major purpose of music at the junior high school level is to continue the educational and cultural processes begun previously rather than the exploitation of groups for public performance. Small performing ensembles are very desirable.
- (2) To the degree that it is possible, in all planning there should be student-teacher collaboration.
- (3) The junior high school program should be planned within the limits of administrative advisability to permit the student to have both vocal and instrumental experience.
- (4) At least five periods per week should be included, if necessary, dividing the time among instrumental, vocal, and general music activities.
- (5) A minimum of six periods per day should be in effect in the junior and senior high schools in order that the student may have enough time for a variety of activities. Naturally, this includes all activities and not merely those pertaining to music (39:10).

Pitts once wrote, "Appreciation is the immediate aim and the ultimate end of music education in the junior high school" (46:9). The author offered a suggested outline of music activities that would constitute a well rounded program. The outline suggests:

- I. Assemblies
  - Singing and Listening

- II. Classroom activities
  - 1. Unison, two, three, four part singing  
individual singing
  - 2. Oral Reports  
assigned and voluntary
  - 3. Collecting and displaying
- III. Clubs
  - Boys' and Girls' Glee
  - Mixed Chorus
- IV. Elective and special groups
  - 1. Orchestra, Band
  - 2. Class instruction--Band and Orchestra
  - 3. Elementary Theory for elective classes (24:9).

The Music Educators' National Conference offers a suggested list of musical activities similar to that of Pitts. Four ways are recommended to stimulate the junior high school students' interest in music:

- 1. Assembly Programs. Music programs with singing by all the students, the appearance of school musical organizations, and the appearance of outside artists.
- 2. Recitals and Concerts by student performers
- 3. Educational Concerts
- 4. Music Clubs. Clubs devoted to those interested in certain phases of music study or related areas: Record Collectors' Club, Conducting Club, Folk Dance Club, Recorder Club, etc. (53:17).

In addition to suggested music activities for the junior high school, the Music Educators' National Conference recommends regularly scheduled music classes. A music program on the junior high school level should include:

- 1. GENERAL MUSIC COURSE. Open to all students regardless of previous musical experience. A course offering a variety of musical activities, such as playing, singing, listening, reading music, creative activity, etc.
- 2. VOCAL MUSIC. Boys' and girls' glee clubs, chorus or

choir, small vocal ensembles, assembly singing for all students.

3. INSTRUMENTAL MUSIC. Orchestra, band, small instrumental ensembles; class instrumental instruction in wind, string and keyboard, for beginners and more advanced students; credit for private lessons available in Grade IX.
4. SPECIAL ELECTIVE IN MUSIC. In some junior high schools there is need for special elective classes in Music Appreciation and in Music Theory, especially in Grade IX.
5. RELATING AND COORDINATING OUT-of-SCHOOL INFLUENCES (radio, television, motion picture, church and home) in all possible ways with those of the classroom (40:295).

It has been noted that a mixed chorus is desirable as a part of the vocal music program. This is particularly true in the three-year junior high school (40:203).

In regard to the instrumental program, the Music Educators' National Conference recommends:

... a program of variously graded instrumental classes and ensembles should be continued and expanded as the need develops. False enthusiasm and exploitation should have no part in such a program. Every boy and girl likes some kind of music and it is our problem to contact the responsive level of each individual and develop a consciousness of its place in the whole program of musical activity. Both by correlation and integration students need help to find a way to make music a regular part of sane and normal daily living. A provision for varying needs and capacities in music also must be present in the teacher's mind when attempting to point out the real values inherent in music education for all children.

Such an articulated instrumental music program should in no way detract from nor compete with the continuing vocal program. Instead, if properly organized, both should and will become contributing factors toward an

integrated and comprehensive music education program (40:163-164).

Whenever and wherever possible, piano activities are encouraged. There are three basic types of piano activities in music education: (1) keyboard experience, (2) classroom piano, and (3) elective piano classes (40:189). Not all of these piano activities may be included in the music program. It was reported at the 1955 Conference of Music Educators', however, that the piano, when used by either the classroom teacher or the music specialist, enriched and intensified other forms of musical experience. It was further stated that the piano provides (1) an equal opportunity for all children to learn something about the keyboard; (2) an excellent means of teaching pitch, rhythm, and music reading; (3) a firm foundation upon which to develop special skills under the vocal and instrumental specialist; and (4) stimulation for an interest in music and a possible means of arousing a desire for further exploration of the possibilities of the piano keyboard. Furthermore, it is noted that "keyboard experience can function at all levels. Details concerning the use of keyboard experience in the classroom music program may be found in various current publications" (40:189).

Educators agree that the general music class in the junior high is the "back-bone" of the total music program (53; 40; 41). Usually the general music classes, open to



all students regardless of previous musical experience, offer a wide variety of music activities that will widen the range and capacity of the average pupil. Thus, the general music class should act as a "spring-board" by which a student may jump to any one of the many other musical experiences offered to meet the student's individual interests and needs. The objectives for the general music class should be established with this end in mind. The Music Educators' National Conference has confirmed this by stating:

The objectives of the general music course should be to (a) arouse and develop interest in music, (b) give further contact with music and some experience in producing it, (c) give information about music that the well-informed person should have, (d) provide exploratory experience in singing, listening, and playing, (e) further desirable musical skills, and (f) provide opportunities to discover musical skill (53:21).

In developing the general music class, however, one should not lose sight of the total music program. The Music Educators' National Conference, although in favor of a well developed general music program, has cautioned with equal conviction that:

The general music program is not a substitute for any part of a sound program of music education. Rather it is designed to and manifests itself mainly in "opening the door" of music in American schools a little wider so that more boys and girls may have more experience in actually using music as a means of feeling comfortable with music. Music teachers and administrators who are accenting the general music program are still the same people who are also emphasizing the importance of the specialized groups--orchestras, bands, choruses, and ensembles. In other words, it is the broad base of the

total music program from whence emanates special groups and special teaching of such groups (53:21).

Perham, in agreement with the above statement, stresses the importance of the subject matter of music and emphasizes that although it is extremely important, its value does not lie in having merely mastered it "but in making it significant." Perham goes further to point out that all music activities are of the greatest value but "not if they are carried on simply for the sake of having an activity program." Music activities are only significant when they are important to the developing child. Perham concludes by saying, "Our problem is to bring about in children a constantly growing understanding of the significance of the music, and the part it may play in their own development" (43:36).

Should we offer theory classes on the junior high school level? To this question Perham answers:

We find there are fewer students at the junior high school level who make their first attempts at the writing of music. There are exceptions however. It is also true that many students who have done considerable work in composition will not be disposed to continue that type of expression as their interests become more mature. . . . that there is a demand for work in theory which will help those who have been composing and arranging for instrumental groups throughout their grade school experiences. . . . we have found that those students whose experience warrants it are ready for a more intensive study of the techniques involved in the writing of music, and that the junior high level is a convenient and plausible place at which to begin this type of work. Our reason is this: during the grade school years the

bulk of the music program is concerned with larger group experiences (43:144).

How should a theory class be included in the music program? Perham favors the classifying of a theory class as a "special" music class and suggests that it may not be a part of the regular music program at first. The reason for this is:

. . . If music is not a required subject, only those whose interests demand certain types of expression are enrolled in special groups. Since we would not set up at the beginning of the year a course in theory of music, we must wait until there is a demand by the students for help in meeting their particular problems (43:144-145).

In recommending the music classes that should be included in the junior high school program, one more important factor should be included. "Music is a subject which lends itself easily to a variety of extracurricular uses. Part of the value of the in-school music activities is their ability to function by continuing on into after-school or out-of-school activities" (41:7). Thus one might say that these extracurricular music activities are an indirect outcome of the regularly scheduled music classes and the direct outcome of any special music classes or clubs that may exist, such as a Madrigal Ensemble, a Boys' Quartette, a Girls' Trio, an Opera Club, a Record Collection Club, etc. The North Central Association of Colleges and Secondary Schools, in support of this, have reported, in part, to the Music

Educators' National Conference that:

. . . extra-curricular music activities are a direct outcome or carry-over from in-school activities. In this class fall operettas, band performances at athletic contests, music contests and festivals, and other similar activities. All of these provide possible valuable outcomes; at the same time they also present difficult problems to be solved. There are three main points to be kept in mind in evaluating any activity or course: (1) The most important factor to be considered in evaluating anything in connection with a school is its relation to the students. (2) None of these extra-curricular activities in music can be substituted for a good, balanced music program in the school. (3) It is not possible to make one blanket statement or decision on the specific values of any of these activities with relation to all schools in general (41:7-8).

The junior high school, it is concluded, should provide a music curriculum that will lend itself to musical activities beyond those planned for the student as a part of his general education. The music program should serve both the general student and those students with special interests who desire to continue to broaden their music experiences. Pitts seems to have summed up the recommendations made for the music program in the junior high school when she said, "Appreciation is the immediate aim and the ultimate end of music education in the junior high school" (46:1).

#### IV. CREDIT FOR MUSIC CLASSES

Shall we give credit for music classes? Should the mixed chorus receive the same amount of credit as the mathematics class? How much credit should be given a music class

that only meets three days a week? Should we use the same marks for grading in music as we do for other subjects?

These are just a few of the many questions asked when the subject of grading and credits for music is presented to a group of educators. Before any attempt is made to record what some of the leaders in education have to say on this subject, the author would like to point out that the practices connected with giving credits are changing, not only in the field of music but in other subject areas as well.

Wilson points out that there is a great inadequacy in marks given for most subjects and that the traditional marks do not give a true evaluation of the students' progress; moreover, the subjective quality of music increases this inadequacy and makes it even more difficult to give the student a fair grade. As a result, Wilson says, "many teachers refrain from giving, or do not bother to give, grades in music." On the other side of the fence, teachers give nothing but high marks to attract students into various musical organizations. "Both practices," Wilson declares, "may endanger the prestige of music in comparison with other subjects which grade rigidly." Music subjects may provide an opportunity for the teacher and the administrator to experiment with other forms of evaluations, but if some other form of grading is used, there should be a clear understanding of

its complete meaning and how it compares with the total grading program of the school. Wilson advocates that if traditional markings are used, they should not be used as a "bribe" (55:299).

Educators who believe it undesirable to place music on a credit basis maintain that credit given for a music class tends to

. . . emphasize the work instead of the recreation aspects, and to keep students with a full academic program from participating in music activities which they would gladly take if music were not credited. But the rapidly rising standards of music instruction, which have demonstrated that this subject may make as great demands upon the powers of the student as any other study in the curriculum, and the extension of the objects of high school training to include the development and guidance of the social, moral, esthetic, and leisure-time needs of the child--to all of which music, properly conducted, can make notable contributions--has led to a much wider recognition of the wisdom of placing music on an equality with other high school offerings. In some cases, to meet academic requirements, some of the music activities may be pursued with or without credit (39:20).

Perham, in Music in the New School, speaks of grading in terms of "reward" and says:

The problem of rewards does not present so much difficulty to the teacher when competition for grades, for teacher approbation, and the doubtful pleasure of beating one's neighbors is not tolerated within the school. Students work hard and with enthusiasm for the job which has meaning and purpose for them. Their reward lies in the joy of the doing, and in their satisfaction in the results. The actual doing of a good job carries enough satisfaction and pleasure with it to warrant all the necessary effort. In music we have found that the joy of sharing with a larger group the work accomplished by a smaller group, often takes the nature of a reward. We have often heard children say,

"Do we get to play this for an assembly?" In another case, one of the boys in the sixth grade trio remarked one day, "What do we get when this piece is all learned?", and his chum's answer was, "Why we'll learn some more." In this instance the joy of learning the music itself was sufficient reward (43:34).

Andrews and Leeder list four reasons why marks should be used in the junior high school:

1. Marks are powerful stimuli. Pupils who react favorable to high marks through them sometimes gain in self-esteem and group prestige. Failing marks may stimulate a pupil to do better, but the chronic "failure" is more often stimulated only to a point of giving up.
2. Marks are supposedly easy to understand, since both parents and pupils have a traditional idea of their meaning. Even the youngest pupils soon obtain some concept of mark values because of teacher and parent attitude toward them. And though educators realize that both letter and numerical marks may not only represent inaccurate judgment but are interpreted in varying ways, parents often prefer them because a more wordy written report is less specific.
3. In schools where pupils are promoted grade by grade, the traditional practice of marking by letters or numbers is the easiest system to handle in terms of both teacher-time consumed and administrative book-keeping. But whether a pupil's welfare is more important than the time element is really the issue here.
4. It has been argued that since life itself is competitive, pupils must learn to meet competition in performance on the part of their fellow pupils. It has been argued, too, that boys and girls must prepare to meet fixed standards of performance in certain areas of adult life. However, since music educators are coming to realize that by far the largest per cent of the school population will not earn its livelihood through music and that the nature of the junior-high-school music curriculum is largely exploratory, such arguments can hold little value for the conscientious teacher (4:248-249).

In 1947, at the Music Educators' National Conference, it was reported with regards to giving credit for music classes:

Although conditions regarding credits are constantly changing (practically always in the direction of giving wider credit recognition for music study), the latest available reports indicate that there are still a few schools which give no credit even for music classes carried on in regular school time. These are usually the smaller schools and those which have no special teachers of music. A few schools give credit but do not allow it to be counted for graduation. Some schools give credit for music activities which involve outside preparation but not for others (39:20).

Also noted were differences in the uses of music credits. In various institutions music credits were used (1) as recognition of desirable activities but not as counting toward high school graduation; (2) as elective credits toward graduation, ranging from one-sixteenth to one-half of the total credits required for graduation; (3) as acceptable units for entrance to college, ranging from one to seven credits of the fifteen or sixteen required (39:21).

Wilson points out that theory and harmony classes in the high schools were the first music courses to be accepted on a full credit basis.

Now it is not unusual for high schools to grant credit for theory, harmony, history, appreciation, orchestra, band, chorus, glee club, voice classes, and individual lessons in and out of school. Two credits out of fifteen or sixteen required for graduation is not uncommon, and in some schools the number runs as high as four out of the total of fifteen or sixteen credits required (55:300).



Dykema and Hannah have found as yet no one established or prevailing practice in the junior high schools regarding credit for the various subjects. They point out that:

The tendency is to adopt the senior high school practice of granting units of credit for separate subjects in the 9th grade, and even to extend it downward to the 8th and 7th grades. There are, however, many administrators who advocate applying to the three years of the junior high school the plan, used in the first six grades, of considering the entire school program of the students as a unit. These administrators desire that credits for college entrance (which to a remarkable extent still fix the credit plan of all high schools) shall be calculated on the basis of the studies pursued in the 10th, 11th, and 12th grades only. This procedure would completely free the junior high school from the domination of the college which is still felt in the 9th grade, and would permit that variation in courses to meet individual needs . . . (11:453).

Is evaluation as essential a part of classroom work in music as it is in other program areas? The Bulletin takes the position that evaluation is just as essential in music as in any other learning situation. "In music, as in other areas, students and teachers must be intelligent about what they are accomplishing. Both individuals and groups need critical appraisal of classroom activities and of their part in these activities" (36:43).

When the question Does evaluation in music differ in any way from evaluation in other areas? was asked, the answer was:

Music activities call for the immediate application of principles. The development of skills takes place in actual performance and the development of knowledge and

attitudes is an integral part of this performance. Moreover, for the most part, school program activities are group activities. Music, therefore, offers the opportunity for continuous evaluation and for evaluation by the group. It provides the circumstances for the most effective evaluation while work is in progress and by those immediately involved (36:43).

Wilson, in agreement with the above statements, justifies giving credit for music classes with the following examples:

It naturally follows that a course in music meeting five periods a week for one year and requiring the same amount of outside preparation as any academic subject should receive one unit of credit. Such courses as chorus, orchestra, and band, which meet five periods a week for one year and do not require outside preparation, should receive one-half unit of credit a year, or credit on the laboratory basis. If an activity meets for two periods per week of forty-five minutes each on a laboratory basis, a one-fourth unit of credit is usually granted for the year. In these cases, although there is a shortage of time in the number of minutes of class meeting, this shortage is made up by extra rehearsals for public performance or by outside preparation. It does not seem advisable to recognize fractional credits of less than one-fourth toward graduation (55:300-301).

In 1952, a suggested music program presented at the Music Educators' National Conference included a list of music courses, a minimum of time for each course, and the amount of credit that should be given.

General Music. A minimum of 90 minutes per week or sufficient time for at least  $1/2$  credit.

Glee Clubs, Choruses, Choir. Minimum of 90 minutes per week or sufficient time for at least  $1/2$  credit.

Orchestra. Minimum of 90 minutes per week. Sectional rehearsals or class instruction of 45 minutes per week in two periods.  $1/2$  credit

Band. Minimum of 90 minutes per week. Sectional rehearsals or class instruction of 45 minutes per week in two periods. 1/2 credit.

Music Appreciation. Minimum of 90 minutes per week or sufficient time for at least 1/2 credit, in one or two periods.

Theory. Minimum of 90 minutes per week or sufficient time for at least 1/2 credit in one or two periods.

Opportunity for class or individual study in school or from private teachers, i.e., applied music (voice or instruments or theory) (53:13).

## V. SIZE OF MUSIC CLASSES

Very little information was found that would actually support any recommendation that music classes be limited to a given number of students. Because of the very nature of pupils' participation in a musical activity and the fact that music lends itself most readily to group participation, the number of students becomes secondary. Often, as in the band, orchestra, chorus, and boys' glee club, in particular, the music teacher is more than happy to include as many students as possible. The only factors that seem to place a limit on the number of students in these music courses is the size of the room or the necessary equipment (3; 4; 13).

There are, however, a few recommendations made in relation to "most desirable size" for various music courses. Whenever a size was recommended, it usually was not expressed as one number but presented as a minimum and maximum beyond

which the best possible all-round results can not be expected. Even when such recommendations were made, they were qualified with such statements as "of course, the size will vary considerably from school to school," "the size of the class will depend a great deal on the ability of the teacher," or "the size of such a class is usually left to the discretion of the director" (3; 4; 48; 55).

With regard to the general music class, the recommendation usually made is very similar to the number recommended for any other class or subject. Andrews and Leeder, speaking, in part, of the junior high school general music class, recommend:

The size of such classes varies considerably from school to school, as does the number of times per week the class meets. These two points are important ones, however, so far as the success of the class is concerned. A class of more than thirty pupils is undesirable, because it makes individual evaluation of the pupil difficult for the teacher. A class meeting less than twice a week is undesirable, not only because of the inadequate time limitations it imposes, but also because of the length of time elapsing between the meeting periods of the class. If a class of approximately thirty pupils can be scheduled to meet three times a week, the teacher is presented with a favorable situation in which to work (4:67-68).

When music classes are offered by grades, some music teachers favor very large groups in the beginning classes, the reason for this being that the enrollment may drop appreciably for the second year and again in the third year. Thus, it becomes necessary to have large beginning classes

so that in the following years the groups may remain sufficiently large to carry on a desirable program (39:110).

How large should a beginning instrumental class be? It is generally agreed that a music teacher can conduct a successful class with an enrollment ranging from 6 to 15 students, although experiences in a number of larger cities have shown that 30 students are not too many (39:110; 36:12). It was further pointed out that the practice of having a very small class in music often is discouraged by the administration; however, the vocal or instrumental teacher can legitimately defend the small class by pointing out that his large classes such as chorus, orchestra, or band have enrollments much heavier than those in other subject areas; thus, the average is equal to that of other subjects. Most principals will accept this as it is difficult to refute (39:110).

As was stated earlier in this chapter, a class in music theory is not often found on the junior high school level; however, when the need does arise for such a class, it is usually conducted as a small class with an enrollment of 6 to 15.

## VI. SCHEDULING PRACTICES

There seems to be unanimous agreement among educators that the problems of scheduling music in the junior high school curriculum are second to none. Of course, these pro-

blems grow out of the fact that the music program (1) involves more students than any other subject, (2) is not limited by grade levels, and (3) readily adopts itself to large groups of students at one time. A report to the Music Educators' National Conference in 1952 made the following statement about scheduling:

1. Scheduling the total music program is one of the important problems both of the principal and the music teacher. Inadequate time is often allotted to music in the regular schedule because of the difficulties encountered in arranging music periods for a sufficiently large number of pupils. The fewer the number of periods in a school day, the more difficult it is to make room for a wide variety of music classes. Since music in both junior and senior high school is, like other subjects, important only in so far as it contributes to the over-all development of the pupil, the time allotment and scheduling should take into consideration the entire music program and not just the groups that may provide favorable publicity for the school or sources of amateur entertainment for the community (53:17-18).

A question and answer section in The Bulletin of the National Association of Secondary School Principals deals specifically with the problems of scheduling music. The directness of the questions and the completeness of the answers given have made the periodical one of the best sources of information the author has found. It should be noted that this section is presented, in part, with only the most pertinent questions and answers listed at this time. They are as follows:

Question: Who takes general music?

Answer: The general music class should be available to all pupils in the junior and senior high schools. In the junior high school, at least in the seventh and eighth grades, the general music class should be required. At the senior high-school level, the general music class should be available to all students regardless of previous and musical experiences.

Question: What courses in instrumental music may be offered?

Answer: Class instruction for beginners in strings, woodwinds, and brass and percussion instruments may be offered.

Question: How should beginning classes be scheduled?

Answer: Ideal scheduling provides for classes to meet daily. A minimum offering should be three class periods per week.

Question: If scheduling does not permit both band and orchestra, which should be offered?

Answer: Orchestra includes all the instruments, and should, therefore, be scheduled as the one instrumental group if only one group can be scheduled.

Question: How often should instrumental groups be scheduled?

Answer: Daily scheduling within the regular school day is the most satisfactory. Twice a week scheduling should be a minimum. In most school systems, regular credit is given to these rehearsal periods.

Question: What courses in choral music may be offered?

Answer: Boys' chorus, girls' chorus, and mixed chorus may be offered.

Question: If only one chorus can be offered, which is the best one to schedule?

Answer: The best one to offer is mixed chorus, in which both boys and girls participate.

Question: To whom may these choruses be offered?

Answer: All choruses may be offered to students who desire a singing experience. It is not a desirable practice on the junior high school level to be selective in forming choruses.

Question: How should these vocal courses be scheduled?

Answer: Ideally, choruses should be scheduled daily. A minimum offering is two class periods a week.

Question: How many times a week should general music classes meet?

Answer: The soundest answer to this question is at least more than once, if the course is offered throughout the year. Three-times-a-week meetings afford the teacher a favorable opportunity to set up a course that has continuity, sequence, and solid learning situations. In contrast, classes that meet once a week seem sporadic to many pupils. The pupil comment, "We have it only once a week, so it's not important," is almost universal and reflects a negative attitude. Teaching a course only one a week is not based on good teaching procedures; in the intervening period, too much happens to distract the pupil attention from the content of the music class (36:10-19).

To make possible the best results, Andrews and Leeder suggest that a music class should meet at least twice a week. Their opinion is:

A class meeting less than twice a week is undesirable, not only because of the inadequate time limitations it imposes, but also because of the length of time elapsing between the meeting periods of the class. If a class of approximately thirty pupils can be scheduled to meet three times a week, the teacher is presented with a favorable situation in which to work (4:68).

The statue of the music program is often determined by many factors, and at times in order to introduce a music



activity into the curriculum, it is necessary to start the activity outside of the regular school day. Andrews and Leeder have given many examples of how music may be introduced into the curriculum. With regard to the choir or a glee club, they maintain that these groups should be selective as well as elective, and that whenever possible, selections should be made in the spring for the coming year. This practice is an aid to solving the scheduling problem. However, if it is not possible to schedule the class during the regular school day, it may be necessary to meet before or after school. Andrews and Leeder caution, "If it is necessary, it may be that the groups will have to meet outside of school hours to get started, but this situation should not be encouraged. It is unfair to students and teachers" (4:161).

Introducing a music activity into the curriculum from outside the scheduled day is often a means of making the administration aware of the need for a revision of the schedule. For example, Andrews and Leeder state:

In many schools, music is an integral part of the curriculum and has its rightful place in the schedule. Its status is determined by the attitude of the school administration and the value placed upon music by the pupils, the staff, and the community. In other schools, music is considered extra-curricular, much to the disadvantage of everyone interested in music. In that case, rehearsals are held before and after school, and having to compete with athletics and work, music becomes the loser.

When music activity is first introduced, it may have to begin outside the schedule, but should not remain so. An understanding administrator will be sympathetic to requests by pupils, parents, and the teacher to include the activity in the schedule (4:294-295).

Sometimes the problem is not introducing a new music activity into the curriculum but maintaining the present music activities. There is a very great demand for the scheduled time of the junior high school program, and there are cases, as pointed out by Lickey, Rafferty, and Michael, where the music program is simply cut or portions of it dropped in order to make room for other subjects. They say:

Where there are schools, there is music. However, the school day is scheduled so chock-full of good things for boys and girls that music sometimes becomes just another drop in a rather full bucket.

But music can not be learned as a drop in the bucket. Schools need a sound, balanced music program.

In many schools, orchestra has been scheduled out of the picture. There is no demand, it is said. But orchestra can succeed when the director and principal recognize its worth and set up a longtime program. In it you have everything--strings, winds, and the finest literature.

In the vocal field, it is the mixed chorus that is often short-changed. Generally, boys will not join, so we settle for a girls' glee club. But a mixed chorus is worth working for. In it, again, you have everything. Honoring orchestra and chorus as the apex of the music program is important (30:42).

Block-scheduling has been used to some extent in the junior high school, but it, too, has advantages and disadvantages. Block-scheduling provides for a class, such as music, to be taught daily for a block of eight or more weeks.

In some schools this practice is carried on through all three grades of the junior high school. One advantage to this system is that it is easier to schedule music or any other subject as a unit rather than on a week-to-week basis. The most important advantage of block scheduling is that it allows daily meetings of classes.

Music teachers have expressed some dissatisfaction with this method of scheduling. They indicate that, for the field of music, there may be more disadvantages than advantages. The disadvantages include:

(1) no sooner does a teacher become well acquainted with pupils than they leave and another group arrives to be started in the courses; (2) knowledge of the changing voice is limited to intensive, rather than gradual, exploration; (3) boys, particularly, fail to obtain the help they need in order to continue singing throughout the change of voice period, since block scheduling does not provide a continuing, cumulative experience either throughout the year or from year to year; (4) inadequate time is provided to correlate and/or fuse music with other school subjects and activities; (5) only sharply limited time is available in which to identify the particular musical strengths and interests of each pupil (36:19-20).

What would be a minimum music program for the junior high school? "A minimum program in a school may be assembly singing or recreational music which is sponsored by the administration and school with no music teacher" (53:9).

The minimum music program recommended by the Music Educators' National Conference requires one music teacher and one music room. They further recommend that the teacher be

a specialist in music education. This recommendation is in agreement with current trends as noted in The Function of Music in the Secondary-School Curriculum: "Current trends in education demand that the teachers of music in the secondary schools be more than specialists in one field" (53:10).

A minimum music program need not deprive boys and girls in a school from taking part in many musical activities. Of course, it is recognized that if a music program is to be conducted on a minimum basis, many problems are paramount in scope. However, "a music teacher, with knowledge of organization and administration, with help of the principal, will not let these situations develop even in a minimum program" (53:10).

On the following pages appear two suggested music programs for the junior high school. One program, Table I, is based on an eight-period day with classes of approximately forty-five minutes. Table II is held on the more common six or seven-period day with classes of approximately sixty minutes. Both Tables are suggested programs for one music teacher, one music room, and they are based on the following minimum requirements and electives.

#### REQUIRED

General Music. The requirement for general music is a minimum of 90 minutes per week in two periods. This course is desirable for each year. It is strongly recommended

TABLE I

SUGGESTED PROGRAMS FOR ONE TEACHER,  
ONE ROOM JUNIOR HIGH SCHOOL

## A. Eight-Period Day

(Periods approximately 45 minutes)

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1	Gen. Mus. 7	Gen. Mus. 8	Gen. Mus. 7	Gen. Mus. 8	
2	Boys choir	Girls choir	Boys choir	Girls choir	Boys and Girls chorus
3	Instrument Class		Instrument Class		Instrument Class
4		Gen. Mus. 9		Gen. Mus. 9	
5	Lunch	-----	-----	-----	-----
6	Orchestra		Orchestra		Orchestra
7		Mixed chorus or choir		Mixed chorus or choir	
8	Band		Band		Band
Extra Period	Rehearsals or club meetings, etc. -----				

TABLE II

SUGGESTED PROGRAMS FOR ONE TEACHER,  
ONE ROOM JUNIOR HIGH SCHOOL

B. Six- or Seven-Period Day

(Periods approximately 60 minutes)

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1	Gen. Mus. 7	Gen. Mus. 8	Gen. Mus. 7	Gen. Mus. 8	
2	Boys choir	Girls choir	Boys choir	Girls choir	Boys and Girls chorus
3	Orchestra		Orchestra		Orchestra
4	Lunch	-----	-----	-----	-----
5	Band		Band		Band
6		Gen. Mus. 9		Gen. Mus. 9	
7		Mixed chorus or choir		Mixed chorus or choir	

Instrumental classes arranged for free periods

for the seventh and eighth grades. In the ninth grade, one semester should be required, if possible.

#### ELECTIVE

- a. Glee Clubs, Choruses. Minimum of 90 minutes per week in one or two periods.
- b. Class instruction in instrumental music. Minimum of 45 minutes per week.
- c. Orchestra. Minimum of 90 minutes per week.
- d. Band. Minimum of 90 minutes per week (53:10).

There is also a trend toward the scheduling individual or small music groups during the school day. One method for accomplishing this is:

Most of the pupils so instructed are scheduled by an arrangement that excuses them from a subject class or study hall. Teachers should be certain that the excusing teacher agrees to such an arrangement. When a pupil or pupils are excused from a subject class, this is often done on a "staggered" or "rotating" basis; that is, a pupil is excused from a different class or period each week for a series of weeks, thus missing only one class or period over a comparatively long period of time (36:21).

The scheduling of music in any curriculum does present a problem, but in the words of educators who attended the 1947 Music Educators' National Conference in Chicago:

Music can contribute sufficiently to the total school program to justify a serious consideration of the problems involved in scheduling it. Such a study must give due consideration to the scheduling needs of the performing instrumental and vocal organizations as well as to their training units (40:306).

The question of when to schedule a music class is not easy to answer. Many factors must be considered before any set pattern can be established. It should be noted, however,

that when a workable music program is established in one school, there is no indication that the same plan will work in another school of apparently the same size and like conditions.

It is generally agreed that scheduling music classes is, and should be, determined by the school administration. However, the music teacher should be able to offer many important suggestions. These should be based on a music program well planned and with complete knowledge of the problems and recommendations made by educators interested in the music program (6:62; 55:191; 4:294).

Listed below are a few general recommendations that may aid in scheduling the music program. Bodegraven and Wilson recommend that whenever possible every effort should be made to have rehearsals during the regular school day. Quite often it is possible to schedule all music classes during regular school hours, with the exception of one. When this occurs the following suggestion is made:

. . . In deciding which group should meet out of school hours, consideration should be given to the fact that members of the ensemble in which there is the most interest will probably attend rehearsals regardless of the time. Such an arrangement is, however, a compromise and not to be encouraged (6:63).

When scheduling choral groups, Bodegraven and Wilson point out:

. . . For obvious reasons, choral groups will not function well the first period after lunch. Many con-



sider the last period in the morning to be the best for choral groups . . . (6:63).

The aforementioned authors also make the following suggestions for scheduling instrumental groups:

. . . The first period of the day is a good time for instrumental groups since it is often possible to start the rehearsals before the regular session begins and thus obtain more rehearsal time. Rehearsals held during the last period of the day can be extended after the close of school when necessary. Schools which have a regular assembly period often schedule the instrumental rehearsals the period before the assembly period so that the instrumental group can be prepared to play as the student body enters (6:63).

Most authors do not make any reference as to the time of day best suited for scheduling music classes except that whenever possible the class should meet within the normal school day. The problem was best stated in a report to secondary school principals in The Bulletin:

Since schools vary in size, physical plant, curriculum, and teaching faculty, the variety of scheduling problems that arise can be staggering both to administrator and music educator. No "sample" or "typical" schedule can be shown that will answer even most of the questions as to how to do it; effective music scheduling depends upon the way it fits into and interlocks with the scheduling of other subjects. Each school must plan its own music schedule to the best of its ability. This "best" depends largely upon the scheduling knowhow of administrator and music educator, plus the cooperation of other faculty members. Music is scheduled on school time in many secondary schools. But the process is not always a simple one (36:19).

## VII. SEGREGATION

Only one reference was found dealing with the subject

of scheduling girls and boys in separate music classes. Although there is evidence that this system has been used from time to time in the junior high school, it does not seem to be a common practice. The Music Educators' National Conference in 1947 found that:

Girls and boys in separate classes. Some schools prefer to have the girls and boys in separate classes due to differences in vocal problems and suitable material. Some have the girls and boys working separately but in the same class. However, the majority of schools make no sex differentiation for the following reasons: (a) Mixed classes are more popular with the students. (b) Fundamentals are common to all voices; i.e., breath activity, diction, elementary songs. Medium keys may be used to accommodate all voices as the classification of individual voices is not of major importance in the first year of voice training (39:111).

#### VIII. LENGTH OF MUSIC CLASSES

Suggested music programs presented earlier in the chapter were based on the length of a class period per day. It should be pointed out that it is very difficult, if not impossible, to present any one schedule plan to fit every music teachers' individual needs or situation.

Lilla Belle Pitts, long recognized for her outstanding work in the field of music, presents a suggested time allotment plan for the various musical activities in the junior high school. Sometimes she doesn't suggest a length of time for the class but expresses time in terms of periods per week:

## I. General Music Classes

1. Seventh Grade.  
Two fifty minute periods per week of General Music, singing, listening, theory.
2. Eighth Grade.  
Two periods per week--General Music.
3. Ninth Grade.  
For students taking College Preparatory, Scientific or Academic courses, one period per week.  
For students of Normal and Practical Arts Courses, two periods per week of General Music

## II. Extra Curricular Activities

Girls' Glee	-	1 per week
Boys' Glee	-	1 per week
Mixed Chorus	-	1 per week

## III. Instrumental

Orchestra	-	1 per week
Band	-	1 per week
Class Instruction	-	1 per week

## IV. Elementary Theory (elective)

4 periods per week (46:10)

The Music Educators' National Conference recommends that a music class be from forty-five to sixty minutes in length. Others make no recommendation at all for the length of each class meeting, but express the time in minutes per week (53:10-13).

In some junior high schools where there is a study period, a part of the period may be used to schedule a short practice. This method of scheduling effectively includes small groups in the music program. It is also used to solve the problem of scheduling music in schools that have hour periods (4:295). If a music class is offered either before or after a study period, it is also possible to extend that

class rehearsal for a longer period of time, provided, of course, that students in the music class either come from the study period or go to it after the music class.

Bodegraven and Wilson caution the use of overly long rehearsals. They state that "long practice periods are less effective than more numerous, shorter periods." Their reasoning is that, "this is an important psychological guide in scheduling rehearsals. Many instrumental groups and some vocal groups hold long, tiring rehearsals, the latter part of which becomes a struggle between the conductor and the members of the ensemble" (6:110-111). It is often true that more can be done in a shorter rehearsal with more concentrated effort.

Every conductor is responsible for giving his students suggestions about practicing. One of the most important of these is that two thirty-minute practice periods a day will usually be more beneficial than one period an hour in length. However, periods must not be so short that hard, concentrated work is impossible (6:111).

Although the length of the music class must conform to the schedule of the individual school, the time allocated to music may or may not be equal to the time recommended. As an example, the Music Education Source Book of 1942-1946 stated that an hour period was not considered too long for a

vocal training group (39:111).

One of the main advantages of scheduling a music class during the first and last period of the day, or even after school, is that students may come early or stay a little later to extend the rehearsal time. It should be pointed out, however, that there may be many conflicts with this type of scheduling but that it does offer an opportunity to increase the rehearsal time of students in schools where the scheduling of the class or additional time during the school day would be impossible (6:62; 53:18; 4:294; 55:Ch. XIV).

#### IX. THE MUSIC TEACHER

In the elementary school, music is often a part of the classroom activities, and as such is usually taught there by the music teacher, the classroom teacher, or both. The music teacher, in such a situation, may go from class to class or even from school to school but teaches no other subject than music.

In the secondary schools, however, there often may be a part-time music teacher. The reasons for these circumstances are many, and they may vary with each school. What, then, are the recommendations that would aid an administrator in selecting a person to teach music on a part-time or even a full-time basis?

The Bulletin, reporting to secondary school principals in answer to the question of what are some of the personal traits of a successful music teacher, replied:

A successful music teacher must possess human understanding and sensitivity; enthusiasm; and attractive and natural personal appearance; a cooperative attitude; leadership ability; a sincere love for people, especially youth; friendliness; cheerfulness; imagination; resourcefulness; magnetism of personality; vision; good taste; self confidence; a professional attitude to position and to associates; loyalty; ability to accept criticism. These are the qualities needed for a strong teaching personality (36:46).

It was further reported that, "A successful music teacher must, first of all, know his subject and be able to take his place in the school and the community as a musician." It was recommended that a music teacher have a knowledge of teaching techniques and a knowledge of music, the material available, advances in the field, as well as experience. The music teacher should "have facility at the piano adequate to the demands of the position plus proficiency in one performance area" (36:46).

What specialized training should the music teacher have? This answer appeared in The Bulletin:

Of basic importance to the music teacher is knowledge of music literature, acquaintance with music of all kinds, types, and media. Also basic to the training of a well-prepared music teacher is adequate foundation in music theory which includes music reading, ear training and diction, keyboard harmony. Form and analysis, courses in arranging, counterpoint, and composition are all a part of basic music training. Equally important are facility on the piano and ability to perform in one area. In the

instrumental field, the teacher should possess a knowledge of all instruments sufficient for the teaching of beginning students. A student who has attained an advanced level of proficiency should receive instruction from a teacher who likewise has attained proficiency as a performer and instructor on the instruments involved. Professional training must include music education courses, observation, and student teaching as well as courses in general professional education (36:47).

Another report to secondary principals pointed out that the qualifications for a good music teacher should include a combination of talents and responsibilities.

. . . He is one who has chosen a career in which his preparation has been in two arts--the art of education and the art of music. It is not enough that he knows music--he must know how to teach music. He must be sensitive to the qualitative and the quantitative responsibilities of his profession. By this is meant the absolute determination that every music educator must have to demand quality of the highest order from the work of his pupils (53:8-9)

The general trend for selecting a music teacher, as reported in the Music Educators' National Conference Music Source Book number two, is to require specific training in the field of music. A major in music is usually required for a full-time music teacher and at least a minor in music for the part-time music teacher (39:20-22).

Maul has pointed out that the demand for qualified teachers is steadily growing, competition for professionally trained personnel in all fields is increasing, and colleges are turning out fewer, rather than more, qualified music teaching candidates each year. Nevertheless, Maul contends

that the whole concept, the role of music in the life of everyone, has changed. Although the transition is slow and far from complete, the change from the partially prepared music teacher to the competent, well-trained music specialist is taking place steadily throughout the country. In an article for The Music Educators' Journal, Maul wrote, "The time is at hand to rid the music field of all but those who are fully prepared; the partially trained and the untrained must keep hands off." However, he reiterates, the process must be slow, and he cautions that "to make an arbitrary demand would be to ignore the facts" (34:23).

The Music Educators' National Conference has stated that one of the main causes of ineffective teaching is inadequate training of the teacher:

Because of the teacher's inadequate preparation in music, lack of understanding of the pre-adolescent and the adolescent, weak appeal to adolescent interest, lack of the knowledge of the basic principles of good teaching, is one of the major problems. The teacher must thoroughly understand and believe in the psychological values of music education. Too often the teacher thinks only in terms of performing groups and forgets the importance of music as a stabilizing influence and as a force in the development of powers of attention and concentration. The well rounded music teacher must understand the problems of the changing voice which is indicative of the pupil's mental and physical development. In fact, an important function of music is to teach the best use of the singing and speaking voice. A teacher who does not understand the changing voice rarely is able to handle the changing child. The teacher should understand the rapid physical growth of adolescents and must realize that this growth is uneven throughout the body. This causes a problem of muscular control for



every pupil at some time. At this age the activities provided by music groups have many opportunities to serve the needs of youth (53:19).

Some educators, while not disagreeing with the aforementioned statements in principle, also point out that the non-music major can make many contributions to the general appreciation of music. The author of the book, Music In The New School, has pointed out that some form of music may be presented by the teacher of any subject. The use of music in such classes as social studies, languages, and literature would tend to stimulate the class, bring about a clearer understanding and deeper appreciation by further enriching the subject (43:44-45). Perham believes that music should be an intrinsic part of all subjects. Music should be a part of normal living rather than an isolated art. She states:

Music should not be a separate subject, departmentalized and aloof. It must no longer be a thing apart, purveying its own content according to its own order and procedure, but it must be an integral part of all education. . . . The old music curriculum which concerned itself with subject matter will have to undergo some reconstruction, when it attempts to concern itself primarily with the needs and interests of children. . . (43:14-15).

When a school program has a classroom teacher or a teacher that teaches a block of time with the same students, Perham feels that the classroom teacher is indispensable, whether she sings or plays, or not. "Her encouragement and

interest in her childrens' participation is necessary if the best attitudes on the part of her children are to be fostered." The music program should be built around the student's individual interests and needs. No other teacher is more aware of these individual needs than the classroom teacher. "All classroom teachers have talent in some field which often can be utilized in music" (43:6).

Andrews and Cockerille declare that:

Years ago wise minds decided that obviously the classroom teacher knew the most about the children in her room and what their total learning experience was, while the music specialist knew the most about music. But since the latter saw relatively little of the children in each room and had only a limited opportunity to become acquainted with their areas of learning, the knowledge of each classroom situation was limited. Therefore, the two individuals should make a strong teaching partnership if they were willing to pool their efforts . . . (3:35).

Mursell speaks of the teacher of other subjects in the secondary school as rich, potential human resource for the music program:

In the routine of mechanistic scheme of music education, narrowly centered on skill, and concerned chiefly with specialization, they have little or no parts to play. But in a developmental scheme of music education, with its core sequence of general music, there are many contributions they can make (35:304).

The author calls attention to the situation where the music teacher aims at reading ability in the elementary grades, at performance in the secondary school, and virtually nothing else. In a music program of this type, the non-

music teacher is unable to be of much assistance. But the fact that he is not able to read music well, sing, or play an instrument, does not necessarily mean that he is a total musical loss.

There is a whole range of possible activities, particularly at the elementary-school level which are not only well within the capability of many teachers, but also very fruitful developmental influences. To ask that our teacher colleges equip all their prospective teachers with enough musical skills to function virtually as old-line music supervisors, albeit on a low level of efficiency, is to seek the fantastically impossible. To say that these prospective teachers can be shown a hundred interesting, repaying, and fruitful things to do with music, and that the school staff can show them a hundred more after they are on the job, is well within the limits of the feasible. So too at the high-school level, a mathematics teacher who is a live musical amateur is a precious asset upon whom the music director should cast covetous eyes. He may never be able to rehearse the orchestra, but he may be able to do with great effect, something of which many a good orchestra man hardly dreams--promote a broad and vital musical growth in the school which can be a benefit to the pupils and a major source of strength to the entire program (35:305).

#### X. MUSIC ROOMS AND EQUIPMENT

The problem of providing an adequate classroom or classrooms for the various music activities within a junior high school is, without a doubt, one of the major concerns to all those interested in the development of a well-rounded and fully effective music program. Wilson has stated:

"Many good music teachers have been forced to do a mediocre job through lack of adequate rooms, equipment, and materials

for carrying on their work" (55:313). He further stresses the importance of the music room by pointing out that "Proper equipment and materials furnish the means for superior teaching" (55:313).

Wilson offers a number of factors to be considered when planning music classrooms. On the general condition of schools throughout our country, he says:

When one visits schools throughout the country, one is appalled at the physical conditions under which many music classes are taught. Through lack of adequate insulation, music classes are often relegated to some part of the building where they will prove the least disturbing and where, all too often, there is poor light or ventilation. Even in new buildings lack of careful planning has made rooms unusable which were originally designed for music classes . . . (55:Ch. XV).

What is the importance of suitable music rooms and equipment for schools? The committee on Music in the Junior High School Curriculum of the Music Educators' National Conference in 1952 gave this answer to such a question:

The physical plant and equipment for a music education program is of great importance. Unfortunately, many well-planned programs have failed to service the pupils, the school, and the community in this respect because of lack of housing and of shortage of the tools with which to work. In planning new facilities or remodeling present facilities for music instruction in the schools, thought should be given to the needs of the school and the community. Facilities suitable and available for use by all residents, regardless of age, will prove to be a social and cultural asset of great significance. Complete utilization of music resources becomes a reality when school and community needs are met. Success in housing and equipping the school music department can be fully realized only when school authorities, capable school architects, school music teachers,

and community leaders work together in planning for the present and future needs of both school and community music (53:51).

Earlier in the same report to the secondary school principals, the committee offered a partial explanation of the problem of insufficient equipment. They reported:

Insufficient equipment for music education is often a difficult problem to overcome because music groups in secondary schools need expensive equipment such as a piano, a phonograph and records, audio-visual aids, orchestral and band instruments. A well-selected and sufficient library of vocal and instrumental music should also be expected as a basic part of permanent equipment. Not only is the initial outlay important, but also the repair and replacement of old, worn-out equipment will be no more expensive than that demanded by the physical education, science, or many other departments. . . (53:19).

The use of just any large room for music classes is an example of poor planning, according to Bodegraven and Wilson. However, they do recommend that certain groups use the auditorium whenever possible:

It is extremely unfortunate that many school administrators feel that the most important consideration in choosing a rehearsal room is that there be adequate floor space to accommodate the participants. They do not seem to realize that when dealing with sound, it is of utmost importance to consider the acoustical qualities of a classroom. The use of the gymnasium as a rehearsal room is a good example of this type of thinking. The use of a small room with bare, hard walls and no sound absorbing material is another. The assignment of music groups to such rooms is especially unfortunate when the auditorium is not in use or is being used by some small group which could work as efficiently in smaller quarters.

Regardless of where the rehearsal room is finally located, it is quite important that all music groups

which are to appear in public, be permitted to hold frequent rehearsals in the auditorium. Inexperienced players and singers are easily confused by the differences in the sound they hear when changing from one room to another. . . (6:62).

In some smaller or average schools the use of an all-purpose room for musical activities is common. This plan is often used in a school where only one teacher carries on the whole music program or in schools where only one room can be spared for music. The use of an all-purpose music room is often an economic necessity (55:316).

The combination of the gymnasium and the music room is most undesirable. Although it has been done in some schools for economic reasons, a combined auditorium, stage, and music room may be more numerous but is still considered undesirable. A "cafeterium," a combined music room, cafeteria, and theater, is one of the more recent developments to conserve space. While this may be economical, it has been noted that, "there are few activities that have the same requirements. A music room, a cafeteria, and a theater can not successfully occupy the same floor space" (37:20). The most unsatisfactory plan is the combined gymnasium, auditorium, stage, and music room. It has been recommended that this arrangement be very carefully considered and used only as a last resort.

Of course, the most desirable plan is one that pro-

vides ample facilities for a specified purpose such as music. Since music rooms are somewhat more expensive to construct than the ordinary classroom, there are other combinations that have been used successfully. Through cooperation and careful planning by all concerned, it has been proven that a complex problem need not be insurmountable (37:5; 24; 48).

If a school does have a music classroom, Andrews and Leeder offer the following suggestions:

Everything in the music classroom should be present for the basic purpose of facilitating and enriching the musical growth of boys and girls; both room and equipment should be functional. When a new school building is constructed, not only should consideration be given to rooms for the band, choir, music library, and others, but also to the general music classroom, which is, in the junior high school, the heart of the music program. In the final analysis, however, the teacher of the general music class must accept the room assignment given to him and build an environment from there. . . (4:89).

The Bulletin has offered four questions and answers that deal with this specific problem of the music room and equipment. The four questions and the answers given are listed as follows:

Question 1: What basic considerations are important in planning a functional music room?

Answer: Some of the basic considerations which are important in planning school music rooms are location, size, lighting, acoustics, ventilation, sound insulation, and sound-proofing.

Question 2: Besides large rehearsal areas for orchestra, band, and chorus, what other rooms should be included in the planning of a functional music department?

Answer: Besides the large rehearsal areas, it is important to plan for a general music, theory, or music appreciation classroom; music office or offices; music library or libraries; uniform and robe storage rooms; instrument storage room or rooms. Where it is feasible, the music program will benefit greatly by the addition of practice rooms, an instrument repair room, and a recording room or studio.

Question 3: What general equipment is needed in music rooms?

Answer: A music room should be equipped with good posture chairs, teacher's desk, chalkboards, tack boards, electric outlets, blackout curtains, and clock.

Question 4: What specialized equipment is needed?

Answer: The choral room needs conductor's stand, podium, conductor's chair, piano, and record player. The instrumental room needs conductor's stand, podium, conductor's chair, stools for bass players, and racks for large string and brass instruments (36:38-39).

Many additional references could be made at this time. Because of the limitations of time and space, they are not included. One highly recommended source of information, however, is "Music Buildings, Rooms and Equipment," published by the Music Educators' National Conference, 1201 Sixteenth Street, N.W., Washington 6, D.C. The cost is \$4.50 per copy, or it may be found in many professional libraries. This is a thorough, well-illustrated study dealing with building and equipment (36:38; 55:313; 53:51; 6:62).

## XI. SUMMARY



In the foregoing chapter, an attempt has been made to supply information as a background for the present study. The chapter has been divided into ten sections: (1) Importance of Music in the Junior High School; (2) Size of the Junior High School; (3) Recommended Music Classes for the Junior High School; (4) Scheduling Practices; (5) Size of Music Classes; (6) Length of Music Classes; (7) Credit for Music Classes; (8) Segregation; (9) The Music Teacher; and (10) Music Rooms and Equipment. Each section presented a general overview of what leaders in the field of education might recommend and the current over-all conditions in junior high schools throughout the country, or what the general trends might be.

It should be noted that there is much disagreement among the authors quoted in the chapter. This is especially true in those areas where there may be no established rule as yet for all junior high schools or where conditions, such as size, type, and enrollment of the school, may vary from school to school. The opinions, data, and quotations in this chapter are not presented as the last word on what should be the policies in the junior high schools within the State of Washington. They are recorded solely for the purpose of introducing a composite of such information on junior high schools that will facilitate a comparison and better understanding of the results of this study.

## CHAPTER III

### METHOD OF PROCEDURE

This study entailed obtaining responses and reactions of a large number of individuals who could not possibly be interviewed personally within a short period of time. After a problem and an area of study were selected, it was decided that the best method of conducting the necessary research was the questionnaire-survey method. Since the scope of the study was to include all junior high schools within the State, no other method of research was considered practical.

#### I. DISTRIBUTION OF QUESTIONNAIRE

As Ackoff advises, when using a questionnaire as part of a study, it can be most effective where "the participants can be assumed to know what their pertinent interests are and are willing to communicate their interests" (1:23). In direct agreement with the above statement, Smith advocates:

. . . Almost never, in educational research, is it wise to send out questionnaires promiscuously. They should be sent only to those who would have reason to be able to give valid answers to the questions; that is, a questionnaire concerning the duties of superintendents should be sent to superintendents, one involving methods of instruction should be sent to teachers, and so forth (50:181).

Thus, it was decided that the questionnaire would be sent to every teacher of music on the junior high school

level within Washington State. With particular reference to the questions, the following seven principles were suggested by Bowley:

(1) They should be comparatively few in number; (2) it is better that they require an answer in terms of number, or of a "yes" or "no"; (3) they should be simple enough to be readily understood; (4) they should be formulated so as to avoid bias in answering; (5) they should not be impertinently or unduly inquisitional in character; (6) so far as possible, they should be corroboratory, or provide checks on each other for accuracy; (7) and they should cover the point of information desired as directly and unmistakably as possible (7:18-25).

Good and Scates also offer a nine-point criteria for the construction of a questionnaire, very similar to Bowley's seven principles. However, they go a little further, offering the following advice to the person striving to construct the perfect questionnaire:

There is no such thing as an ideal questionnaire; if it is perfect from one aspect, it is probably too much of something or other when viewed from another angle. If perfect and complete from the sender's view, it runs the risk of being overwhelming and forbidding from the receiver's end. If highly precise, it may be too exacting to be understood by the receiver. If fully explained, the receiver may not take the time to read a lengthy explanation, and if the directions are not complete, he may condemn the maker of the questionnaire as a careless, ignorant, or stupid person. Therefore, there would be no profit in having the theoretically best questionnaire in the world, if persons do not respond to it; the questionnaire must be attractive, as well as theoretically "perfect" (12:615-617).

Using Ackoff, Bowley, Good and Scates, and Smith as guides, a plan was established for constructing an effective questionnaire.

In order to clarify the questionnaire and facilitate compilation of the results, the questionnaire was divided into five sections. The first section contained six questions asking for general information, the name of the junior high school, the enrollment, the number of music teachers, and the duties of the part-time music teacher, if any. The second section requested information on what music classes were actually offered, the number of students in each class, if credit was given, if the class was required, the number of weekly meetings, the grade levels included, and if the classes were segregated by sex. The third section dealt with the scheduling practices of the various music groups, the length of the class, the time of day each class was scheduled, whether the classes were scheduled for semester or a quarter, and where the classes were conducted. The fourth section asked the respondent to list any additional information or additional remarks which he or she felt would aid the study. The last section provided a detachable form by which the respondent could request a copy of the final results.

To make the packet complete, each questionnaire was accompanied with a letter of explanation and a self-addressed stamped envelope in which to return the questionnaire.

In keeping with the scope of the study, a questionnaire-packet was sent to every junior high school music

teacher in the State of Washington. On the basis of information found in the Directory of Musical Personnel in School Districts in the State of Washington, compiled by Bruce Bray at Central Washington College of Education, Ellensburg, Washington, the mailing list was prepared (50). A total of 250 questionnaire packets was mailed out. A return of 150, or 60 per cent, was considered necessary to make the study valid. The percentage of necessary return was based, in part, on a study made by Eigelberner, which stated:

. . . Often the percentage of replies received from questionnaires is discouragingly low. A return of between 8 per cent and 10 per cent is considered good for those types of questionnaires that are sent out to dealers, consumers, and so forth, as a part of a market survey. In the case of special questionnaires sent to scientists, technicians, engineers, and so forth, a larger percentage of replies is often obtained. The writer, in a number of cases of this kind, has had as high as 70 per cent returns and knows of cases where even higher percentages have been received (12:150-151).

All teachers who had not responded to the questionnaire after three weeks were sent a follow-up letter. One hundred and thirty-six such letters were mailed out. These letters contained a second questionnaire and a stamped, self-addressed envelope.

## II. QUESTIONNAIRE RETURNS

As the questionnaires began to return, they were compared with the list of junior high schools recognized by the State Board of Education. It should be noted that within the

State of Washington are many schools which include in their name the words "junior high school." All of these schools, however, do not meet one or more of the State's requirements and thus are not recognized by the State Board of Education as actually being junior high schools. For the school year of 1960-1961, the Washington State Board of Education approved 134 junior high schools. A list of the approved junior high schools will be found in Appendix F.

Within two weeks after the follow-up letter was mailed out, the number of returned questionnaires totaled 167, or 65.5 per cent, of the questionnaires mailed out. According to Smith, time is a very important factor and with the end of the school year drawing near, it was decided that no further effort would be made to increase the percentage of returns (50:181).

The returned questionnaires were classified by counties and segregated into the following five groups: (1) State-approved junior high schools with an enrollment of less than 350, (2) standard junior high schools with an enrollment of 350-1,000, (3) approved junior high schools having more than 1,000 students, (4) junior high schools in name only, that is, junior high schools not recognized by the State, and (5) incompleated questionnaires, of no value to the study. Only 6 returned questionnaires were placed in this last group. The number of returns was recorded by counties on a table

along with the number of approved junior high schools to make the comparison easy.

Of the 250 teachers surveyed, 178, or a percentage of 71.2, returned the questionnaire. Not all the returns, however, were of value to the study.

Fifty of the returned questionnaires were duplicates, e.g., more than one questionnaire was returned from the same school. In most cases, these duplicate questionnaires were of great value to the study since they either gave a more complete picture of the music program within one school, or could be used to confirm or cross-check the information already received. In reporting the results of the survey, whenever there were duplicate questionnaires, they were combined and counted as one. Thirty-three of the returned questionnaires were from schools not recognized by the State Board of Education. Two of the returns were from teachers stating that they had transferred to another subject. One return came from a private junior high school. One questionnaire came back from a person no longer teaching, and 2 blank questionnaires were returned. A total of 39, or 22.5 per cent of the returned questionnaires, was not usable.

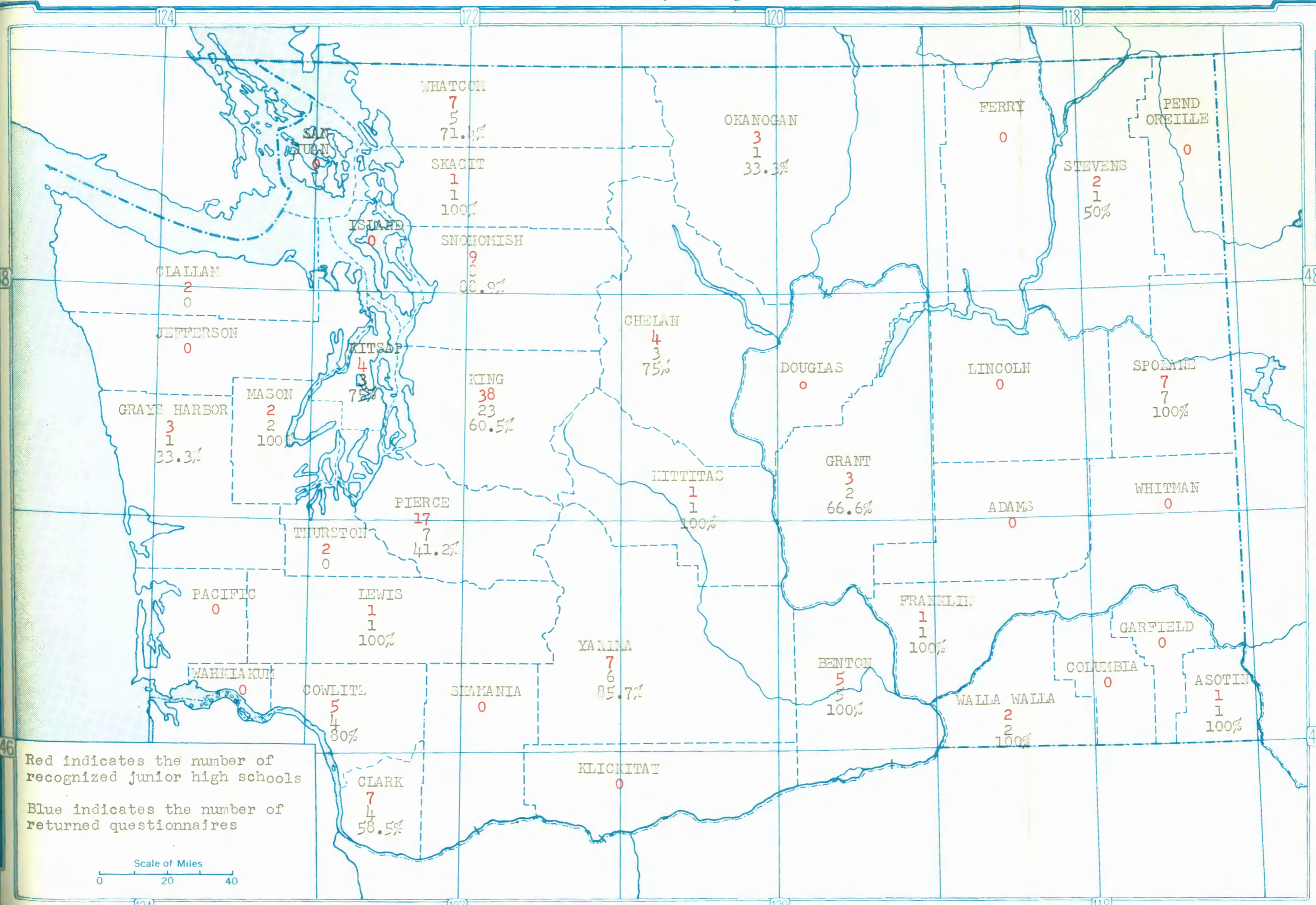
The number of valid returns, or questionnaires, from State approved schools totaled 89, 35.6 per cent of the questionnaires mailed out. The same number of returns, however, makes up 66.4 per cent of the State approved junior

high schools and 50.0 per cent of all the questionnaires returned. Although this percentage is not as high as the total number of returns on the questionnaire, it does represent a good sampling of the recognized junior high schools within the State.

In order to assure a good cross-sectioning of the State's junior high schools, all valid returns were recorded on a map of the State listing each county and the number of recognized junior high schools therein. The number of junior high schools in each county was recorded in red. The number of valid returns from each county was recorded in blue, and the percentage of returns below these two figures. This map appears on the following page.

As indicated on the map, 24 of the 39 counties within the State of Washington have junior high schools within their boundaries that are recognized as such by the State Board of Education. Of the 24 counties having approved junior high schools within their boundary lines, 91.7 per cent are represented by at least one returned questionnaire. If the junior high schools were grouped into the three sections as prescribed by the State, the percentage of the recognized schools surveyed would be 73.1 for approved junior high schools with an enrollment of over one thousand, 65.6 per cent from the Standard Junior High Schools, and 61.1 per cent of the junior high schools having less than three hundred fifty





Red indicates the number of recognized junior high schools

Blue indicates the number of returned questionnaires



students.

An alphabetized list of counties in the State of Washington is provided on Table III. The number of recognized junior high schools in each county and the number and percentage of returns for each county are also recorded.

Table IV shows the number of returned questionnaires for each of the three groups of recognized junior high schools in the State and gives the percentage for each of these groups. It should be noted that the per cent of returns is above 60 per cent of the total number of recognized junior high schools. As the table shows, there are 18 recognized junior high schools in the State with an enrollment of less than three hundred fifty students. Of these 18 schools, 11 questionnaires were returned, or a percentage of 61.1. For the standard junior high schools, 59 of the 90 recognized schools were surveyed, for a percentage of 65.6. The 26 junior high schools with an enrollment of over one thousand students in the State yielded a return of 73.1 per cent, 19 completed questionnaires. The grand total of all returns was 89, 66.4 per cent of the 134 recognized junior high schools in the State of Washington. A composite of the results of these 89 questionnaires will be presented in Chapter IV.

TABLE III  
 RECOGNIZED JUNIOR HIGH SCHOOLS AND QUESTIONNAIRE RETURNS  
 BY COUNTIES IN THE STATE OF WASHINGTON

Counties	Special				Standard		Total		Per cent of Returns
	Under 350 Schools	Returns	Over 1,000 Schools	Returns	350 - 1,000 Schools	Returns	Schools	Returns	
Adams							0		
Asotin					1	1	1	1	100
Benton					5	5	5	5	100
Chelan	2	1			2	2	4	3	75
Clallam	1		1				2	0	---
Clark	1	1	1	1	5	2	7	4	58.5
Columbia							0	0	
Cowlitz	2	2	1	1	2	1	5	4	80
Douglas							0	0	---
Ferry							0	0	---
Franklin			1	1			1	1	100
Garfield							0	0	---
Grant					3	2	3	2	66.6
Grays Harbor					3	1	3	1	33.3
Island							0	0	---
Jefferson							0	0	---
King			15	10	23	13	38	23	60.5
Kitsap			1	1	3	2	4	3	75
Kittitas					1	1	1	1	100
Klickitat							0	0	---
Lewis					1	1	1	1	100
Lincoln							0	0	---
Mason	1	1			1	1	2	2	100
Okanogan	3	1					3	1	33.3
Pacific							0	0	---
Pend Oreille							0	0	---
Pierce	2	0	4	2	11	5	17	7	41.2
San Juan							0	0	---
Skagit					1	1	1	1	100
Skamania							0	0	---
Snohomish	1	1	1	1	7	6	9	8	88.9
Spokane			1	1	6	6	7	7	100
Stevens	2	1					2	1	50
Thurston					2	0	2	0	---
Wahkiakum							0	0	---
Walla Walla					2	2	2	2	100
Whatcom	3	3			4	2	7	5	71.4
Whitman							0	0	---
Yakima					7	6	7	6	85.7

TABLE IV

RETURN AND PERCENTAGE OF QUESTIONNAIRE  
FROM STATE RECOGNIZED JUNIOR HIGH SCHOOLS

	Enrollment less than 350	Enrollment of 350 to 1,000	Enrollment over 1,000	Total	Non-recognized junior high schools
Number of recognized schools	18	90	26	134	---
Number of returns	11	59	19	89	33
Percentage of returns	61.1	65.6	73.1	66.4	---



## CHAPTER IV

### RESULTS OF THE QUESTIONNAIRE

To show the results of the survey, this chapter will be divided into five sections: (1) General Information; (2) Music Classes offered in the Junior High School; (3) The Scheduling of Music Classes in the Junior High School; (4) Additional Information or Remarks Made by the Music Teacher; and (5) Request for Final Results of Survey. These sections will correspond to the five sections of the questionnaire. The questionnaire may be found in Appendix B.

#### I. GENERAL INFORMATION

The first section in the questionnaire consisted of six questions. The information obtained in this section made possible separation of the questionnaires into the five groups described in Chapter III.

##### Name and Location of School

The first question asked the name of the school and the city in which it was located. From this information, the percentage of returns, both by county and State accepted junior high schools, was tabulated. Since this study is based on the total picture of all junior high schools in the State, no special reference is made to any one school, city,

or district. Only one questionnaire out of the 178 returned without the name of the school on it.

### Enrollment of School

The second question was concerned with the enrollment of each school. From this information it was possible, in part, to determine in which of the following five groups each school belonged: (1) Junior high schools with less than 350 students; (2) Standard junior high schools with 350-1,000 students; (3) Junior high schools with over 1,000 students; (4) Junior high schools in name only; and (5) Incompleted questionnaires, of no value to the study. The questionnaires were placed in groups as to their size and then checked against the list of junior high schools recognized by the State Board of Education. Based on returns, the smallest junior high school recognized by the State had an enrollment of 110 and the largest junior high school had 1,800 students. The size of the schools with less than 350 students was from 110-350. This is a range of 240 and an average enrollment of 237.3 students per school. The above figures include one junior high school at one time recognized by the State as a standard school. Since that time, the enrollment has dropped to 300; therefore, the responses from this school will be included with the special schools having less than 350 students. The average size of the fifty eight standard junior

high schools was 671.9. The smallest school in this group had 364 students and the largest had 1,001. The special junior high schools with enrollments of over one thousand averaged 1279.9 students per school. The enrollment in this group started at 1,000 and went to 1,800. In some cases, the teachers indicated that the enrollment figure they gave was approximate; thus, the above figures in each of the three groups should be considered as approximate also.

#### Grade Levels Taught in School

Question three asked for the grade levels taught in the junior high school. Only those schools that offer classes on the seventh, eighth, and ninth grade levels as a unit are recognized as junior high schools by the State of Washington. This is often referred to as operating on a 6-3-3 plan. Only those schools responding that they were operating under this plan and recognized by the State were accepted as valid responses to the survey. A total of 89 schools, or 50 per cent, were considered as valid out of 178 returns.

#### Number of Full and Part-time Music Teachers

Tables V, VI, and VII show the response to the fourth question in the first group. When asked the number of music teachers in each school, 33.3 per cent of the questionnaires from the twelve special schools of less than 350 students reported that they had a full-time music teacher, and all

TABLE V

TOTAL NUMBER AND PERCENTAGE OF MUSIC TEACHERS  
IN WASHINGTON'S PUBLIC JUNIOR HIGH SCHOOLS

Size and Number of Schools	TOTAL MUSIC TEACHERS IN SCHOOLS											
	1		2		3		4		5		6	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
12 Special Schools less than 350	4	33.3	8	75.0								
58 Standard Schools 350 - 1,000	8	13.8	19	32.8	23	36.6	7	12.1	1	1.7		
19 Special Schools over 1,000			5	26.3	7	36.8	3	15.8	3	15.8	1	5.3
Total 89	12	13.5	32	36.0	30	33.7	10	11.2	4	4.5	1	1.12



but one, or 92 per cent, reported having at least one part-time music teacher. Only 25 per cent of this group had both full and part-time music teachers, and 5, or 41.7 per cent, indicated that they had two part-time music teachers only. No school in this group had more than two music teachers.

The fifty-eight standard junior high schools reported 8, or 13.8 per cent, of the schools with only one music teacher; 19, or 32.8 per cent, with two music teachers; 23, or 36.6 per cent, reported three music teachers. Seven schools, or 12.1 per cent, answered that they had four music instructors, and 1 school had five, for a percentage of 1.7. This is an average of 2.55 music teachers per school.

Of the nineteen special junior high schools with over 1,000 students, every school had more than one music teacher. Five schools reported two music teachers; 7 had three; 3 schools stated they had four instructors of music; 3 schools had five music teachers; and 1 school reported having as many as six music teachers. The average number of music teachers per school was 3.31 per cent. The total number and percentage of teachers in the schools surveyed are also presented on Table V.

Table VI gives a break-down and percentage of schools reporting full and part-time music teachers. These schools are divided into the same three groups as in Table V. Out of all the schools surveyed, 61, or 68.4 per cent, had at

TABLE VI

NUMBER AND PERCENTAGE OF FULL AND PART-TIME MUSIC TEACHERS  
IN WASHINGTON'S PUBLIC JUNIOR HIGH SCHOOLS

Size and No. of Schools	FULL - TIME TEACHER										PART - TIME TEACHER									
	1		2		3		4		5		1		2		3		4		5	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
12 Special less than 350	4	33.3									6	50	5	41.7						
58 Standard 350 - 1,000	21	36.2	13	22.4	3	5.2	1	1.7	0	0	21	36.2	15	25.9	11	19	1	1.7	0	0
19 Special over 1,000	3	15.8	9	47.4	6	31.6	0	0	1	5.3	4	21.1	4	21.1	1	5.3	0	0	1	5.3
Total 89	28	31.2	22	24.7	9	10.1	1	1.12	1	1.12	31	34.8	24	27.0	12	13.5	1	1.12	1	1.12

least one full-time music teacher. Twenty-two, or 24.7 per cent, had two full-time teachers. There were 9, or 10.1 per cent of the schools, with three full-time teachers of music. One reported having four full-time music teachers, and 1 school gave five full-time teachers, for a percentage of 5.6.

As indicated by Table VI, there seem to be more part-time music teachers than full-time music teachers; however, the term "part-time music teacher" also includes those teachers who are teaching music on other grade levels or in another school. An attempt will be made later in this study to show what percentage of the part-time teachers actually have music classes in other schools. There were 69, or 77.5 per cent of the 89 schools surveyed, that indicated they had at least one part-time music teacher. Table VI shows only 1 school surveyed had five part-time music teachers. One school was reported to have four part-time teachers. More schools indicate they had one part-time music teacher than any other number. This number was 31, 34.8 per cent of all the schools reporting. Twelve schools had three part-time music teachers for a percentage of 13.5, and 24, or 27.0 per cent, had two part-time music teachers. Every school surveyed indicated that they had at least one instructor of music, only 3 schools in the special group of less than three hundred fifty students reporting that they had only one part-time music teacher.

Table VII shows in which of the three areas of music the full-time teacher devotes his times. Since many music classes encompass more than one grade level, no attempt is made to break down each of the three areas in this manner. This table does not indicate the number of classes taught by any one teacher--only the area or areas in which he spends a part or all of his teaching day. If a full-time teacher has reported that he gives instructions in more than one area of music, then each of the designated areas was credited with one teacher.

Every one of the schools with over 1,000 students reported that they had one or more full-time music teachers. The total number of full-time music teachers in this group was 44. The responses indicated that there were more full-time teachers conducting classes in the vocal area than in the instrumental or general music areas. Of the 44 full-time teachers, 50 per cent had one or more classes in vocal music. Twenty-one gave instruction in the general music area, and 18, or 40.9 per cent, conducted instrumental classes. The standard schools reported that 38, or 65.5 per cent of the 58 schools in the standard group, had a total of sixty-one full-time music teachers. Thirty-one, or 51.7 per cent of these teachers, gave instruction to instrumental groups; 38, or 63.3 per cent, had vocal classes, and 24, or 40.0 per cent, conducted classes in general music. The responses in

TABLE VII

NUMBER AND PERCENTAGE OF MUSIC CLASSES TAUGHT  
BY FULL-TIME MUSIC TEACHERS IN RECOGNIZED JUNIOR HIGH SCHOOLS

Number of Schools	Number of Teachers	Instrumental		Music Classes Vocal		General	
		No.	%	No.	%	No.	%
4 Special Schools less than 350	4	3	75.0	4	100	4	100
38 Standard Schools 350 - 1,000	60	31	51.7	38	63.3	24	40
19 Special Schools over 1,000	44	18	40.9	22	50.0	21	47.7
Total 61	108	52	48.2	64	59.3	49	45.4

this group indicate that the full-time teacher is most often an instructor in the vocal area.

Four out of the twelve schools with less than three hundred fifty students reported having a full-time teacher. In every case but one, these teachers gave instruction in all three areas of music. One teacher conducted classes in the vocal and general music areas only.

There were 108 full-time music teachers in the 61 schools reporting. On the basis of these 61 responses, it was found that 64 gave classes in the vocal area, 52 conducted instrumental classes, and 49 has general music classes.

#### Classes Taught by Part-time Music Teachers

"What music classes does the part-time teacher have?" was the fifth question on the survey. The responses to this question have been tabulated and presented on Table VIII. This table gives the number and percentage of teachers in each of the three areas of music in which the part-time teacher gives instructions.

There were 11 schools in the special group with over 1,000 students reporting they had one or more part-time music teachers. The total number of part-time teachers for this group was 20. On the basis of the answers given on the questionnaire, it was not always possible to determine the grade level for each music class; therefore, no attempt will

TABLE VIII

NUMBER AND PERCENTAGE OF MUSIC CLASSES TAUGHT  
BY PART-TIME MUSIC TEACHERS IN RECOGNIZED JUNIOR HIGH SCHOOLS

Number of Schools	Number of Teachers	Instrumental		Music Classes Vocal		General	
		No.	%	No.	%	No.	%
11 Special Schools less than 350	16	10	62.5	8	50.0	6	37.5
48 Standard Schools 350 - 1,000	88	53	60.2	28	31.8	31	35.2
10 Special Schools over 1,000	20	9	45.0	5	25.0	10	50.0
Total 69	124	72	58.1	41	33.1	47	37.9

be made to show on Table VIII the grades on which these part-time teachers gave their instructions. Of these 20 music teachers, 9, or 45.0 per cent, taught at least one class of instrumental music; 5, or 25.0 per cent, had vocal classes, and 10, or 50.0 per cent, had general music classes. According to the above figures, more general music classes are taught by the part-time music teacher in schools with over 1,000 students.

The standard junior high school group had 48 schools with part-time music teachers. This is 79.2 per cent of the 58 schools responding to the survey in this group. The total number of part-time teachers was 88. At least one instrumental class was taught by 53 of these 88 teachers. The number of part-time teachers giving vocal instruction was 28, a percentage of 31.8. General music classes were conducted by 31 teachers, 35.2 per cent of the teachers giving part-time instruction. No figures were given for the number of classes taught in each of the aforementioned groups, but the responses given indicate that the part-time music teachers in the standard group of junior high schools teach more instrumental classes than other music classes. A large number of the respondents in this group indicated that these part-time teachers taught music only but spent a part of each day in another school.



All but one school in the special group with less than 350 students indicated that they had a part-time music teacher. The total number of part-time music teachers in this group was 16. Of these 16 teachers, 10, or 62.5 per cent, gave instruction to instrumental groups. Eight, or 50.0 per cent, had one or more vocal classes, and 6 had classes in the general music area. The part-time music teacher in this special group devotes most of his time to teaching in the instrumental area. The returns of this group indicated that most of these part-time teachers taught music in another school or grade outside the junior high school.

There were 124 part-time music teachers in the 69 schools reporting. From the information received, it is possible to conclude that the part-time music teacher is most often an instrumental instructor. Out of the 124 teachers in this group, 72, or 58.1 per cent, taught in the instrumental area; 47, 37.9 per cent, gave classes in general music, and 41, or 33.1 per cent, had vocal classes.

#### Other Subjects Taught by the Part-time Music Teacher

The last question in the first section of the questionnaire was concerned with other subjects taught by the part-time music teacher in each school. The respondents were asked to list the other subject area or areas in which instruction was given by the part-time music teacher. Each

response was tabulated and recorded on a table under the following thirteen subject areas: (1) Music in another school; (2) Administration; (3) Counseling or Advisor; (4) Language Arts; (5) Social Studies; (6) Mathematics; (7) Science; (8) Physical Education; (9) Arts and Crafts; (10) Homemaking; (11) Languages; (12) Homeroom or Study Hall; and (13) Special classes and any other class not covered by the aforementioned subject areas.

The results from question six were recorded in Table IX. The number and percentage of teachers in each subject area are based on the number of part-time teachers in each of the three groups of recognized junior high schools. As recorded on Table VIII, the number of part-time teachers in the special group of junior high schools with less than 350 students was 16. The 48 standard schools reported they had 88 part-time music teachers, and the special junior high schools with over 1,000 students reported having 20 part-time music teachers. If a respondent had listed more than one subject area in which a part-time music teacher gave instructions, then each area was credited with one teacher.

In the special group with less than 350 students, 11 of 16 part-time teachers taught music in another school. Six of these teachers taught music in both the grade school and the high school levels. Three, or 18.8 per cent,

TABLE IX

OTHER SUBJECTS TAUGHT BY PART-TIME MUSIC TEACHERS  
IN WASHINGTON PUBLIC JUNIOR HIGH SCHOOLS

Subject Areas	16 Special under 350		88 Standard 350 - 1,000		20 Special over 1,000	
	No.	%	No.	%	No.	%
Music in other schools	11	68.8	62	70.5	7	35.0
Administration			1	1.1		
Counseling or Advisor			2	2.3		
Language Arts	2	12.5	3	3.4	5	25.0
Social Studies	3	18.8	12	13.6	4	20.0
Mathematics			8	9.1	6	30.0
Science	1	6.3	1	1.1		
Physical Education			1	1.1		
Arts and Crafts			1	1.1		
Homemaking						
Languages					1	5.0
Home room or Study hall	2	12.5	1	1.1		
Special Classes			2	2.3		

taught social studies. Language Arts and Homeroom or Study Hall each had 2, or 12.5 per cent, part-time music teachers, and 1 instrumental teacher, or 6.3 per cent, taught two classes of science.

Of the 88 part-time music teachers in the standard junior high schools, 62, or 70.5 per cent, taught music in another school outside the junior high school. Twelve teachers had classes in social studies. This was 13.6 per cent of all the part-time teachers. There were 8, or 9.1 per cent, of the part-time teachers that gave instruction in mathematics. Three, or 3.4 per cent, were language arts teachers, and 2, or 2.3 per cent, were counselors or advisors. Administration, science, physical education, arts and crafts, and study hall each had 1, or 1.1 per cent, part-time music teacher. Two, or 2.3 per cent, part-time music teachers reported teaching special classes: 1 taught remedial reading, and 1 had a speech class.

Junior high schools with over 1,000 students reported that 7, or 35.0 per cent, of their part-time music teachers taught music on another grade level outside the junior high school. Six, or 30.0 per cent, of the teachers had classes in mathematics; 5, or 25 per cent of the part-time music teachers, taught one or more classes in language arts; and 4, or 20 per cent, were social studies instructors. One

teacher, or 5 per cent, reported teaching Spanish in addition to music.

It should be noted that out of the total 124 part-time music teachers reporting in the survey, 64.5 per cent taught music in other schools outside the junior high school. A total of 19, or 15.3 per cent, reported they taught classes in social studies; 14, or 11.3 per cent, taught mathematics; and 10, or 8.1 per cent, were also language arts teachers. These four main areas of education made up over 90 per cent of the other subjects taught by the part-time music teacher in the junior high school.

## II. MUSIC CLASSES OFFERED IN THE JUNIOR HIGH SCHOOL

The second section in the questionnaire contained six questions concerning the actual music classes scheduled in each junior high school. All musical activities were placed under five headings: (1) Band Groups; (2) Orchestra Groups; (3) Vocal Groups; (4) General Music; and (5) Other Classes. The last group was to include all music classes not considered by the respondent to fit into any of the previous groups or to provide extra space to list more than one musical activity which would have the same heading. After each listed musical activity, the respondent was to answer the following six questions: (1) How many students are in each class? (2) Is credit given for the class?

(3) Is the class required? (4) How often each week does the class meet? (5) What grade levels are included in the class? and (6) Is the class made up of all girls, all boys, or both? The responses to these questions have been tabulated and are recorded in Tables X, XI, and XII.

### Special Schools with Over One Thousand Students

Every school responding to the survey in the special group of over 1,000 students declared that they had one or more musical activities under the headings of Band, Orchestra, and General Music. Only 2 out of the 19 reporting schools stated that they had no general music classes. Under the heading of Band, 7 teachers reported having two groups, and 13 stated that they had three or more. Ten teachers reported they had two groups under the heading of Orchestra, and 7 reported three or more. There were more vocal groups reported than any other type of musical activity. Four teachers reported having two girls' glee clubs, and 4 schools have three or over. One school was reported to have five girls' glee clubs. In contrast with this, only 2 schools in this group reported having more than one boys' glee club. More mixed chorus groups were reported than any other type of vocal group. In a number of schools there were no glee clubs at all, but there were more than one mixed chorus groups. In the schools with no glee clubs, the mixed chorus was

usually divided by grades. Five teachers reported they had two mixed choruses, and one reported as many as six mixed choruses.

No school in this group offered general music in the ninth grade. More schools offered general music on the seventh than on the eighth grade level. No special music classes were offered in theory, harmony, or composition, except the general music class in any school reporting in this special group.

Number of students. The first question in the second section asked for the number of students in each music class. Answers to this question were recorded in Table X. In this special group there were 12 beginning bands, 19 intermediate bands, and 19 advance bands. No classes in brass or woodwinds was reported. There were 5 chamber groups reported. These five groups included 2 dance bands and 1 four-piece jazz ensemble.

The 19 teachers reporting in this group listed 43 groups under the heading of orchestra: 10 beginning, 11 intermediate, and 14 advanced groups. Seven string classes and 1 chamber group were also listed.

There were 82 vocal groups reported, with more girls' glee clubs than any other vocal group. There were 31 girls' glee clubs, 18 boys' glee clubs, 24 mixed chorus groups, and

TABLE X

MUSIC ACTIVITIES IN RECOGNIZED JUNIOR HIGH SCHOOLS  
WITH OVER ONE THOUSAND STUDENTS

Music Classes	1. Average No. of Students	2. Is Credit Given?		3. Is Class Required		4. No. Weekly Meetings					5. Grade Levels			6. Class Included Boys-Girls-Both			
		Yes	No	Yes	No	1	2	3	4	5	7	8	9				
<b>BAND</b>																	
Beginning	35.3	11	1		12		4	7		4		11	5	2			12
Intermediate	40.0	16	1		17		5	3		7		12	9	4			19
Advanced	65.3	18	1		19					19		10	16	14			19
Brass Class																	
Woodwind Class																	
Chamber Groups	22.8		3		3		2	1				3	4	3			5
<b>ORCHESTRA</b>																	
Beginning	27.6	9	1		10		3	6		2		8	3	2			10
Intermediate	27.1	10	1		11		1	4	4	3		8	5	2			11
Advanced	53.4	14			14		1	1		12		6	11	11			14
String Class	23.1	5	2		7		3	4		3		5	5	2			7
Chamber Groups	15.0		1		1		1					1	1	1			1
<b>VOCAL</b>																	
Girl's Glee	54.9	14	2		31		7	13		6		13	13	8		31	
Boy's Glee	39.2	12	2		18		8	9	1	4		11	12	8	18		
Mixed Chorus	64.6	17			24		1	3	3	15		9	17	13			24
Small Groups	14.1		9		9		5	3		1		2	6	6		6	3
<b>GENERAL MUSIC</b>																	
7th Grade	35.4	15		14	1		7	8	1	6		15					15
8th Grade	33.3	9		8	1		6	6		3		9					9
9th Grade																	
<b>OTHER CLASSES</b>																	



9 small groups. Most of the small groups were girl ensembles.

Credit given for music classes. The response to the second question in this section, asking if credit was given for each musical activity, showed that every school but one gave credit for all major music activities. Small groups were not usually given credit. Six of the fifteen small groups recorded on Table X were not scheduled regularly. Every school that offered a general music class gave credit for it.

Required music classes. The third question in the second section asked if each music class was required. Every school responding in this group indicated that no music class was required with the one exception of general music. Of the 15 schools offering general music on the seventh grade level, 14 responded that the class was required. Eight of the 9 schools offering general music on the eighth grade level reported that it was a required class. Half of the respondents that reported offering general music classes stated that general music was required only if the student was not an active member of one of the performing groups in the school.

Number of weekly meetings. Question four in the second group inquired as to the number of weekly meetings for each musical activity. Response to this question has

also been recorded on Table X. The numbers that appear in column four are the totals of the responses to the above question. If a respondent has indicated that a musical activity meets on alternate days, then both the two and the three have been credited. Every school that reported an advanced band required that they meet five days a week. Beginning and intermediate band often met on alternate days. Twelve of the 14 orchestras met five times a week. The most common number for girls' glee club was 3 followed by 2. Six of the schools reported to have girls' glee clubs required that at least one of the clubs meet five times a week. The most common number of meeting days for boys' glee club was also two or three times a week. The mixed chorus in 15 schools met every day of the school week. Out of the 15 schools that offered general music on the seventh grade level, 7 scheduled it every other day, 1 offered general music three times a week, 1 four times a week, and 6 schools were reported to have general music five times a week. It was reported that general music for the eighth grade was scheduled every other day in 6 schools and five days a week in 3 other schools.

Grade levels included in music classes. Grade levels included in each musical activity was the fifth question of this section. The response to this question indicated that

in every listed musical activity but one, other than general music, all three grades were usually present. In most cases, however, the seventh graders usually were the predominant members of the beginning groups, and as they progressed in grade level, so did they progress into the more advanced groups. Two teachers in the special group expressed dissatisfaction over the fact that when students reached ninth grade they had to drop music classes in order to take high school preparatory courses.

Boys and girls in musical activities. The last question in the first section asked whether any musical activity was segregated by sex. Not one teacher responding to this question in the survey indicated that a music class was held just for girls and another just for boys (other than the glee clubs). As shown on Table X, only one musical activity has been checked as containing girls only. This activity is small groups, under the vocal heading. These small groups were reported as girls' sextettes or nonettes, meeting outside the school day with no credit given.

#### Standard Junior High Schools

The 58 respondents that reported in this standard group of schools indicated a total of 37 beginning bands, 40 intermediate bands, 52 advanced bands, 1 brass class, 1 wood-

wind class, and 8 chamber groups scheduled in their school. Under the heading of Orchestra, the returns totaled 9 beginning, 12 intermediate, 25 advanced, 10 string classes, and 4 chamber groups. As pointed out in junior high schools with over 1,000 students, there were more vocal groups than any other type of music. There were 40 girls' glee clubs, 15 boys' glee clubs, 64 mixed choruses, and 32 small groups. This is a total of 151 vocal groups. There were 59 classes offered in general music in this group. Forty-four schools reported general music on the seventh grade level, 16 on the eighth grade level, and 1 school had a ninth grade general music class.

Only 6 schools reported no advanced band; however, each of these 6 schools had a beginning and an intermediate band. In the schools reported to have only one group under the heading of band, all three grades in the junior high school were included. Every school in this group had at least one musical aggregation. The total number of musical groups listed under band for these 58 standard schools was 139.

There were less than half as many orchestra as band groups, and a total of 60 groups listed under orchestra. Eighteen schools out of the 58 were reported to have no musical activity under this heading. Only 4 schools reported

3 or more orchestral groups.

There were more mixed choruses reported than any other type of musical activity. Every school in the standard groups reported at least one vocal group. One respondent indicated that his school had 3 vocal groups but did not give the size or any additional information; therefore, his school was not included when computing the averages for the vocal groups. Twenty-six schools had 3 or more vocal groups, and one school reported having 10 mixed choruses.

There were 411 different musical activities reported offered in the 58 junior high schools in the State of Washington with enrollments of 350-1,000 students. The response from these standard junior high schools has been recorded in Table XI to indicate replies to the questions asked in the second section of the survey.

Number of students. Comparing the enrollment in each music class in the standard junior high schools with similar classes in the special junior high schools with over 1,000 students, only five groups have a larger average in the standard junior high schools. The intermediate band is larger by 3.8 students. The girls' glee club average is 6.5 students larger, and small groups, under the vocal heading, 1.2 students larger. Both general music classes were larger, the seventh grade was 3.6 students larger and the eighth

TABLE XI

MUSIC ACTIVITIES IN RECOGNIZED JUNIOR HIGH SCHOOLS  
WITH THREE HUNDRED FIFTY TO ONE THOUSAND STUDENTS

Music Classes	1. Average No. of Students	2. Is Credit Given?		3. Is Class Required		4. No. Weekly Meetings					5. Grade Levels			6. Class Included Boys-Girls-Both	
		Yes	No	Yes	No	1	2	3	4	5	7	8	9		
<b>BAND</b>															
Beginning	35.2	35	2		37		6	6		31	37	23	15		37
Intermediate	43.8	40			40		5	3		32	33	23	22		40
Advanced	60.4	51	1		52			1		51	35	48	46		52
Brass Class	6.0		1		2	1					1	1	1		1
Woodwind Class	8.0		1		1	1						1	1		1
Chamber Groups	16.3		8		8	2	4				7	8	5		8
<b>ORCHESTRA</b>															
Beginning	13.8	9			9	1	3	2		5	9	9	6		9
Intermediate	26.7	12			12		1	1		11	12	11	9		12
Advanced	28.2	23	2		25	1	2	1		22	19	21	19		25
String Class	17.6	10			10		1			9	9	10	9		10
Chamber Groups	12.3		4		4	2	2				4	4	4		4
<b>VOCAL</b>															
Girl's Glee	60.4	34	6		40		8	5	1	29	19	30	23		40
Boy's Glee	30.5	11	4		15		5	1	1	9	12	13	9	15	
Mixed Chorus	60.0	56	8		64		16	6		48	23	48	21		64
Small Groups	15.3	5	27		32	10	16			3	17	2	27		6
<b>GENERAL MUSIC</b>															
7th Grade	39.0	43	1	43	1	1	12	11	1	28	44				44
8th Grade	38.5	15	1	16	0		5	3	1	9		16		1	1
9th Grade	30.0	1		1	1		1						1		1
<b>OTHER CLASSES</b>															

grade class was 5.2 students larger. One respondent in this group reported offering general music in the junior high school but did not include any other information, hence this school was not used when computing the averages for the general music classes.

It should be noted that one junior high school in this group offered a general music course on the ninth grade level. This is the only school out of the 178 returned questionnaires reported to offer general music on this level. The average number of students enrolled in each of the music classes in these standard junior high schools appears in column one of Table XI.

Credit for music class. Column two of Table XI shows the total number of responses made to the second question from standard junior high schools. Under the heading of Band, 126 of the 139 musical groups were offered with credit. In every case these groups were either beginning, intermediate, or advanced band. Only thirteen groups did not receive credit, of which, 8 were chamber groups meeting less than three times a week. Two schools did not give credit for beginning band. One school did not give credit for advanced band, and 1 school did not give credit for a brass and woodwind class.

There were 6 groups under the heading of orchestra that did not receive credit. Four of these non-credit

classes were chamber groups meeting one or two times a week, and 2 were advanced orchestra meeting one and two times a week. It was reported, however, that these 2 non-credited orchestra groups both gave credit for the other groups that were combined once or twice each week to make an orchestra.

Table XI shows that there were more vocal classes that did not receive credit than any other musical activity. The total number of groups not receiving credit was 45. Most of these groups not receiving credit were beginning groups or second groups from which students were picked to make up the main chorus or glee club. Small groups not receiving credit totaled 27, and none of these were regularly scheduled classes. Every school but one that included general music classes gave credit for such participation.

Required music classes. Only one music class was required in the standard junior high schools responding to the survey. Forty-three schools required general music to be taken by seventh grade students, and 16 schools required eighth grade students to take general music. Only one school that offered general music to seventh and eighth grade students did not require that the class be taken. General music was offered in one school on the ninth grade level. There were, however, 7 schools that waived the general music requirement if a student was a member of the band,



orchestra, or chorus.

Number of weekly meetings. The most common number of weekly meetings for all music classes was five. More schools were reported to schedule their music classes for five days a week than any other arrangement. Table XI also shows that a number of music classes under each heading were scheduled on alternate days. The above two methods of scheduling music made up the majority of scheduling practices for all the standard junior high schools surveyed. It will be shown later in this chapter, in Table XIV, that a number of general music classes, although scheduled on a five day a week basis, were only scheduled quarterly. Five schools reported small musical groups, but gave no indication as to the number of weekly meetings.

Grade levels included in classes. The fifth column on Table XI shows the grade levels included in the musical activities in the standard junior high schools. As this Table shows, no musical activity was restricted to any one of the three grades included in the junior high school. Only one class was reported to have only seventh and eighth grade students. Two schools were reported to combine their advanced orchestra with the instruments from the senior high school. One school reported all four vocal music groups, but no grade

levels were indicated. Three returns did not show the grade levels included in their small vocal groups.

Boys and girls in musical activities. Only two types of musical activities were reported to be segregated by sex. One activity was the small vocal groups. Six schools reported small groups of girls only. One respondent indicated that his school segregated one eighth grade general music class by boys and girls. Both classes were offered at the same time with one teacher instructing the boys and another instructing the girls. It was pointed out that this arrangement of students was an experiment in scheduling and most likely would not be continued the next year.

#### Special Schools with less than Three Hundred Fifty Students

Forty-nine musical activities were reported in the 12 junior high schools with less than 350 students. Under the heading of Band, 24 groups were reported. There were 5 beginning bands, 9 intermediate bands, 5 advanced bands, 1 brass class, 1 woodwind class, and 3 chamber groups reported. Three schools also included sixth grade students in their intermediate band. Each of the 5 advanced bands were reported to include students of the senior high school. The 3 chamber groups reported under the heading of band were small swing bands.

There were only two groups reported under the heading of Orchestra, and in each, it was indicated that these groups met with the senior high school.

There were 14 groups reported under the heading of Vocal. There were 9 mixed choruses, 4 small groups, and 1 girls' glee club. One mixed chorus was reported to meet with the senior high school, and one return indicated that one mixed chorus also included the sixth grade. One small group had a senior high school member.

Under the heading of General Music, 5 schools offered a class on the seventh grade level, and 3 on the eighth grade level. No schools covered by the survey in this special group of junior high schools was reported to offer general music on the ninth grade level. There was one special class reported to be offered to ninth grade students. This class, called Fundamentals of Music, was a requirement for all music majors in the school. Only 1 class of this type was reported out of all the 89 junior high schools surveyed. The responses to the first six questions of the survey for special junior high schools with less than 350 students has been recorded on Table XII.

Number of students. The average number of students in each of the musical groups in these special junior high schools was considerably less than the averages in the other

TABLE XII

MUSIC ACTIVITIES IN RECOGNIZED JUNIOR HIGH SCHOOLS  
WITH LESS THAN THREE HUNDRED FIFTY STUDENTS

Music Classes	1. Average No. of Students	2. Is Credit Given?		3. Is Class Required		4. No. Weekly Meetings					5. Grade Levels			6. Class Included Boys-Girls-Both		
		Yes	No	Yes	No	1	2	3	4	5	7	8	9			
<b>BAND</b>																
Beginning	15.0	3	2		5		1			4	5	4	1			5
Intermediate	40.4	7	2		9			2		7	7	8	3			9
Advanced	41.0	5			5			1		4	3	4	4			5
Brass Class	15.0		1		1	1					1	1	1			1
Woodwind Class	17.0		1		1	1					1	1	1			1
Chamber Groups	10.7		3		3		3					2	3			3
<b>ORCHESTRA</b>																
Beginning																
Intermediate																
Advanced	30.0	1			1		1				1	1	1			1
String Class	12.0	1			1			1			1	1	1			1
Chamber Groups																
<b>VOCAL</b>																
Girl's Glee	40.0		1		1			1		1	1	1	1		1	
Boys Glee																
Mixed Chorus	33.3	8	1	1	8	1	3	1		4	6	9	3			9
Small Groups	14.5	2	2		4	1		2		1	3	3	1		2	2
<b>GENERAL MUSIC</b>																
7th Grade	31.8	4	1		5			1		4	5					5
8th Grade	32.0	2	1		3			1		2		3				3
9th Grade																
<b>OTHER CLASSES</b>																
Fund. of Music	13	1			1					1			1			1

two groups of recognized junior high schools. The advanced band average is 19.4 students less than the average from the standard junior high schools and 24.3 students less than the average of junior high schools with over 1,000 students. The mixed chorus average is 26.7 students under the standard junior high school and 31.3 students less than the special junior high schools with over 1,000 students. Every musical activity but one was smaller in this group of junior high schools than in the standard junior high schools. The one woodwind class reported in the special schools with less than 350 students had seventeen reported students. This was eleven more students than was reported in the one woodwind class in the standard group of junior high schools.

Credit for music classes. Credit was given for 34 of the 49 musical activities reported in this group of special junior high schools. It was reported that all 5 schools having an advanced band gave credit for it. Credit was given for both of the two groups reported under the heading of Orchestra, and only one school did not give credit for mixed chorus. One school did not give credit for general music on either the seventh or eighth grade level, although it was a required course. The one special class reported, "Fundamentals of Music," also received credit.

Required music classes. It has been recorded on

Table XII that only 4 classes were required to be taken by students in these special junior high with enrollments of less than 350. One school was reported to offer mixed chorus as a requirement. It should be noted that this school offered no classes in general music. All the schools that offered general music made it a requirement, and the one special class, "Fundamentals of Music," was a requirement of all students majoring in music.

Number of weekly meetings. It was reported that 26 of the 49 musical activities meet five times a week. No musical group was reported to meet four times a week. Eight groups met three times a week, and 10 groups meet two times a week. Four groups were reported to meet only once a week. No musical activity was reported to meet on the alternate days of the week in this group of junior high schools.

Grade levels included in music classes. Two musical activities were reported not to have all three grades included. Three chamber groups under the heading of Band had no seventh grade students, and a special class for music majors was offered to ninth grades only. All other musical activities, with the exception of the general music classes, included students from all three grades.

Boys and girls in musical activities. The sixth

question in the second part of the survey asked if there were any classes that were segregated by sex. Two schools were reported to have small vocal groups of girls only, and one girls' glee club was reported. All other music classes included both boys and girls.

### III. SCHEDULING OF MUSIC CLASSES

The third section in the questionnaire was made up of four questions dealing with the practices of scheduling music in the junior high school. These four questions were as follows: (1) Length of music class in minutes; (2) When is each musical activity scheduled? (3) Is the class scheduled by the quarter or by semester? and (4) Where was the music activity usually held? The respondent was asked to answer each of these four questions in regard to the music activities offered in the junior high school. The answers to these four questions have been recorded in three tables. Table XIII shows the responses made from recognized junior high schools with over 1,000 students; Table XIV, the information from recognized standard junior high schools; and Table XV, the totals of responses made from recognized junior high schools with an enrollment of less than 350.

#### Special Junior High Schools with Over One Thousand Students

The responses to the questions in the third part of

the survey have been recorded from 19 recognized junior high schools with an enrollment of over 1,000 (Table XIII). This table is a continuation of the responses made from the same nineteen schools reported earlier in Table X.

Average length of class. The first question in the third section of the survey asked how long each musical activity was scheduled to meet. The respondents were asked to give the answer in minutes. These responses were then averaged and recorded in Table VIII. The most common length of time reported for each music class was 50 minutes. The shortest length of time that any music class in this group reported was 30 minutes, and the longest class lasted 90 minutes. The average time for all musical activities reported in this group was 49.3 minutes. The music class with the longest average time was the advanced band, with 53.3 minutes. The music group with the shortest average time was the small vocal groups, with 35.7 minutes.

Scheduling of music classes. The second question was concerned with when each music class was scheduled. The respondent was asked to check one of four answers written under this question. The four answers were: (1) Before school; (2) During school, in the morning; (3) During school, in the afternoon; and (4) After school. A number of respon-



TABLE XIII

## SCHEDULING PRACTICES OF MUSIC CLASSES IN RECOGNIZED JUNIOR HIGH SCHOOLS WITH OVER ONE THOUSAND STUDENTS

Music Classes	1. Average Length of Class	2. Is Class Scheduled					3. Scheduled by Quart. Sem.	4. Class Usually Meets							
		Before School	During School		After School	M		C	G	CF	A	P	O		
			AM	Noon										PM	
<b>BAND</b>															
Beginning	51.6		10		2		12	9					2	1	
Intermediate	51.4		9		9		19	15					1	2	1
Advanced	53.3	5	9		4		19	16					1	1	1
Brass Class															
Woodwind Class															
Chamber Groups	45.0	3				2	5	4						1	
<b>ORCHESTRA</b>															
Beginning	52.9		7		3		10	8						1	1
Intermediate	51.5		2		7	1	12	10							1
Advanced	51.8		7		7		14	11					1	2	1
String Class	50.8		5		2		7	6						1	
Chamber Groups	40.0					1	1						1		
<b>VOCAL</b>															
Girl's Glee	48.3	8	15		7	1	31	29							2
Boy's Glee	48.5	7	7		4		18	14	4						
Mixed Chorus	52.5	1	11		13		24	24							
Small Groups	35.7		2	2	2	3	3	6	9						
<b>GENERAL MUSIC</b>															
7th Grade	51.3		15		11		5	10	12	1			1	1	
8th Grade	50.8		9		7		2	7	7	1			1		
9th Grade															
<b>OTHER CLASSES</b>															

dents indicated that one or more of their music groups met during the noon-time; hence, a fifth column was added under this second question when the results were recorded on their respective Tables to make the reporting of the responses more accurate. During school time more musical activities took place in the morning than in the afternoon. There were also more music groups reported to meet before school than there were after school. One school was reported to have scheduled an intermediate and advanced band, an intermediate orchestra, a mixed chorus, and general music on the seventh grade level. No further information was given, however, by this respondent. More vocal groups met before and after school than any other musical activity. Two schools scheduled small vocal groups during the sixty-minute noon hour. Thirty-two music groups met outside the regular school day. This is 15.6 per cent of all the musical activities reported for this special group. Twenty-four music classes met in the morning before school, which is 11.8 per cent of all reported musical activities.

Music classes scheduled for quarter or semester. The third question in this section of the survey asked if each musical activity was scheduled by the quarter or by the semester. Eleven schools reported music on a quarterly basis. These classes were 1 orchestra chamber group, 3 small vocal

groups, 5 seventh grade general music classes, and 2 eighth grade general music classes. The respondents from the seven schools offering general music for a quarter of a year only stated that these music classes alternated with Science, Art, Language Arts, or Physical Education. All other musical activities were scheduled for a semester. Many respondents also indicated that in the major groups such as advanced band, advanced orchestra, and mixed chorus most of the scheduling was done by the year, with very few changes at the end of the semester.

Meeting place of music classes. The fourth and last question in the third section of the survey asked where each music class was held. It was reported that 174, or 85.2 per cent of all music classes in this group of special junior high schools, meet in rooms designated for that purpose. In order to show the responses made to this question, it was necessary to employ the use of symbols. All responses were separated into seven groups and recorded in Table XIII in the following manner. The music room is represented by the symbol "M," the classroom by "C," the gymnasium by "G," the cafeteria by the letters "CF," the auditorium by "A," a portable classroom by "P," and all other responses were placed under the symbol "O." As indicated on Table XIII, it was necessary to use the "O" column twice to record the response

made to the last question in this part of the survey. In both cases the "0" was used to indicate a multi-purpose room used for musical activities. Thirty-one musical activities were reported to meet in rooms other than music rooms. This is 15.2 per cent of all the music groups reported in the special junior high schools with over 1,000 students.

### Standard Junior High Schools

The response recorded in this section and on Table XIV are from 58 recognized junior high schools with enrollments from 350-1,000. The answers given are to the questions asked in the third section of the survey. Table XIV is also a continuation of the response made on Table XI, which shows the response made to the second section of the survey from these same 58 junior high schools.

Average length of class. The average length of all music classes reported in this group of standard junior high schools was 46.0 minutes. The shortest class reported was 25 minutes, the longest 60 minutes. The music group with the highest average was the string class, with 53.4 minutes. Two respondents indicated that their orchestra chamber groups met for varying lengths of time, and 4 respondents reported that their small vocal groups did not have a regular scheduled time. These 6 groups were not included when the averages were computed. The overall average of music classes in the

TABLE XIV

SCHEDULING PRACTICES OF MUSIC CLASSES IN RECOGNIZED  
JUNIOR HIGH SCHOOLS WITH THREE HUNDRED FIFTY TO ONE THOUSAND STUDENTS

Music Classes	1. Average Length of Class	2. Is Class Scheduled					3. Scheduled by		4. Class Usually Meets						
		Before School	During School			After School	Quart.	Sem.	M	C	G	CF	A	P	O
			AM	Noon	PM										
<b>BAND</b>															
Beginning	50.8	1	23		12		2	35	37						
Intermediate	52.0	3	23		14		2	38	40	1					
Advanced	52.0	2	33		17		2	50	52	1				2	
Brass Class	25.0			1			1		1						
Woodwind Class	25.0				1		1		1						
Chamber Groups	40.0	5				4	4	4	8						
<b>ORCHESTRA</b>															
Beginning	49.2		5		4			9	7					2	
Intermediate	48.8	1	7	1	3		1	11	12					1	
Advanced	49.1	3	14		8		1	24	24					2	2
String Class	53.4		7		3			10	10						
Chamber Groups	46.3	1	3					2	4						1
<b>VOCAL</b>															
Girl's Glee	48.3	1	26	1	9	3	1	39	31	8		1	1		
Boy's Glee	47.3	2	5	1	6	1	1	14	15			2			
Mixed Chorus	49.4	2	35	1	26	1	2	62	55	5			4	3	
Small Groups	40.1	14	2	1	2	15	1	27	32	2	1		1		
<b>GENERAL MUSIC</b>															
7th Grade	51.2		39		33		18	26	43	5		1	1	3	
8th Grade	50.7		16		16		5	11	15			1		1	
9th Grade	45.0		1					1	1						
<b>OTHER CLASSES</b>															

standard junior high school is 3.3 minutes less than the average of all the music classes reported for the special junior high schools with over 1,000 students.

Scheduling of music classes. It was reported that more music classes were scheduled in the morning than in the afternoon in the 58 standard junior high schools. As Table XIV shows, more music classes were held before school than after school. It was recorded earlier in this chapter that this scheduling arrangement was also true in junior high schools with over 1,000 students. In the standard junior high schools, 35, or 8.3 per cent, of all reported musical activities met in the morning before school. There were 239, or 58.2 per cent, of the musical activities scheduled in the morning during school time, and 6 music groups scheduled during the noon hour. It was reported that 154, or 37.5 per cent of the 411 musical activities in this group of junior high schools, met in the afternoon during school time. Twenty-four, or 58 per cent of the reported music classes, met after school.

Music classes scheduled by quarter or semester. Column three of Table XIV shows that 90 per cent of all scheduled music classes are scheduled for one semester at a time. Forty-two music groups were reported to be scheduled for one

quarter of a year. One-half, or 23 of these classes scheduled for a quarter, were general music classes. Six respondents stated that the general music classes were alternated each quarter with Science and Art classes. The respondents in the group of junior high schools also indicated that 82 of the classes scheduled by the semester remained the same for the whole school year.

Meeting place of music classes. As was explained earlier in this chapter, symbols were used to show the responses made to this last question in section three of the questionnaire. These symbols remain the same in Table XIV. The symbols used are as follows: the music room is represented by the symbol "M," the classroom by "C," the gymnasium by "G," the cafeteria by the letters "CF," the auditorium by "A," a portable classroom by "P," and all other responses were placed under the symbol "O."

Forty-eight, or 11.7 per cent of the 411 music classes in the standard junior high schools, met in a room other than the music room. The most common room used besides the music room was the classroom. Two respondents noted that their advanced orchestra met in the senior high school, and one music teacher added that his orchestra chamber group met on a Saturday in the back of a music store.

Special Junior High Schools With Less Than Three Hundred  
Fifty Students

The response to the four questions in the third section of the questionnaire from junior high schools with less than 350 students has been recorded in Table XV. The answers to the second section of the questionnaire from these junior high schools may be found in Table XII.

Average length of class. The average length of all music classes reported for these special junior high schools was 48.9 minutes. This was 2.9 minutes more than the overall average of music classes in the standard junior high schools and .4 of a minute less than the special junior high schools with over 1,000 students. The shortest music class was scheduled for 30 minutes, and the longest scheduled music class was reported to be for 60 minutes. It should be noted that there were five types of musical activities in which only one music class was reported. The length of these five music classes appears in Table XV as an average. These five classes may be identified by consulting Table XII.

Scheduling of music classes. Unlike the other two groups of recognized junior high schools, there were more music classes scheduled in the afternoon than in the morning. More music classes were conducted after school than before



TABLE XV

SCHEDULING PRACTICES OF MUSIC CLASSES IN RECOGNIZED  
JUNIOR HIGH SCHOOLS WITH LESS THAN THREE HUNDRED FIFTY STUDENTS

Music Classes	1. Average Length of Class	2. Is Class Scheduled				3. Scheduled by		4. Class Usually Meets							
		Before School	During School	After School		Quart.	Sem.	M	C	G	CF	A	P	O	
			AM	Noon	PM										
<u>BAND</u>															
Beginning	52.0		3		2		1	4	3			1			1
Intermediate	49.9		3		6		2	7	7			1	1		
Advanced	51.0	1	3		1			5	3			1			1
Brass Class	35.0				1			1							1
Woodwind Class	35.0				1			1							1
Chamber Groups	47.5				1	2		3	1						1
<u>ORCHESTRA</u>															
Beginning															
Intermediate															
Advanced	50.0				1			1	1						
String Class	50.0				1			1	1						
Chamber Groups															
<u>VOCAL</u>															
Girl's Glee	50.0		1					1	1						
Boy's Glee															
Mixed Chorus	49.3	1	2		5	1	2	7	6	1		1			1
Small Groups	50.0					2		2	1			1			
<u>GENERAL MUSIC</u>															
7th Grade	51.6		2		4		1	4	5						
8th Grade	58.3		1		1		1	2	3						
9th Grade															
<u>OTHER CLASSES</u>															
Fund. of Music	55.0				1			1		1					

school. Seven, or 14.3 per cent of the 49 music classes, were held outside the regular school day; 5, or 10.2 per cent, were held after school. The number of music classes scheduled in the afternoon during school time was 25. This is 51 per cent of all the music classes reported for this special group of junior high schools. There were 15, or 30.6 per cent, of the music classes scheduled in the morning during school-time. No music classes were reported to be scheduled during the noon hour.

Music classes scheduled by quarter or semester. In relation to the scheduling of music classes for a quarter or a semester, Table XV shows 7 music classes reported to be scheduled by the quarter. Forty classes were scheduled by the semester. It was noted by the respondents that 6 of the above 40 classes were scheduled by the year.

Meeting place of music classes. The responses to the last question in the third section of the questionnaire are recorded in column four of Table XV. The same symbols were used on this table as were used on Tables XIII and XIV. Table XV shows 32, or 65.3 per cent of the music classes, reported to be held in a music room. Two music classes, or 4.8 per cent, were scheduled in a classroom. No music classes were reported to be held in the gymnasium. One music

class was reported to be scheduled in the auditorium, and 6, or 12.2 per cent, in a multi-purpose room. These 6 music classes are recorded under the letter "O" in Table XV.

#### IV. ADDITIONAL INFORMATION OR REMARKS

The fourth section in the questionnaire provided a space whereby each music teacher could write a comment on the survey or add any information to aid the study. A total of 51, or 57.3 per cent of the 89 respondents returning valid questionnaires, made use of this section to further explain the information set down beforehand. Twelve of these returns were used by the respondents to give additional information about their general music program. A total of 9, or 10.1 per cent of the 89 returns, felt they had an inadequate music program or a serious scheduling problem. Seven, or 7.9 per cent of the returns, said that their school was undergoing a scheduling change. Three, or 3.4 per cent of the music teachers, indicated that they were making studies for their master's degree in the field of music. One music teacher pointed out that when credit was not given for musical activities in his school, other means of recognition were employed. This recognition usually took the form of music pins or certificates of service. One return was of a complimentary nature. Whenever possible, this additional information was incorporated with the response made in the other sections of the

questionnaire and appears in the Tables or in the explanation of the Tables.

#### V. REQUESTS FOR FINAL RESULTS

The last section of the questionnaire provides each music teacher with a detachable form by which he or she could request a copy of the final results of the survey. Seventy-two respondents requested a copy. Upon the completion of this study the detachable form will be used as inserts in window envelopes to mail a summary to those who requested it.

## CHAPTER V

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### I. SUMMARY

The purpose of this study was to survey the practice of scheduling music in the public junior high schools in the State of Washington. The study was undertaken as a result of many questions that arose during the four years this writer has taught on the junior high school level.

In order to bridge the gulf between the theory of teaching music and what was actually being taught in the junior high school, it was decided that all junior high schools in the State of Washington should be surveyed. The information obtained from this survey would supply a composite picture of the junior high school music program.

An appropriate questionnaire was constructed and sent to all junior high schools in the State of Washington. Results have been reported as objectively as possible in Chapter IV of this study.

#### II. CONCLUSIONS

On the basis of information obtained from the survey, the author makes the following conclusions:

- (1) General music is not offered in all junior high

schools in Washington; however, there seems to be a trend to include this subject as part of the music program. Usually general music is offered to seventh or eighth grade students, or both, and is a recognized credit-carrying subject.

(2) Many schools in the State of Washington have the words "junior high school" in their name but are not recognized as such by the State Board of Education. There were 134 State recognized junior high schools as of June, 1959.

(3) It has been generally shown that in Washington junior high schools, more musical activities take place in the morning than in the afternoon.

(4) Music teachers on the junior high school level are often called upon to teach in other subject areas. The three areas in which the music teacher most often gives instruction are Mathematics, Language Arts, and Social Studies.

(5) On the basis of this study, the author believes, in general, that music is recognized as an equal part of the educational program in the junior high school. Although it may not always receive its due consideration, credit is given in most scheduled areas of music.

(6) One of the biggest problems when scheduling the major music activities, such as advanced band, advanced orchestra, or mixed chorus, is that they draw students from all grade levels. Some schools eliminate this problem by

scheduling one of these groups in the morning before school. This scheduling arrangement often makes it possible for the gifted student to participate in more than one major music activity.

(7) What, then, one might ask, is the general trend towards scheduling music on school time as a regular subject in activity periods or scheduling it out of school time? There seems to be an increasing trend toward scheduling music as a regular school subject carrying credit. This trend has a stabilizing effect on both teachers and pupils.

(8) The trend toward scheduling more music activities during the school day has made it possible for much greater student participation and has helped to alleviate a transportation problem.

### III. RECOMMENDATIONS

(1) Music teachers should fortify their teaching qualifications with a basic knowledge of instruction in subject areas other than music. These subject areas would preferably be in the areas of Mathematics, Language Arts, or Social Studies.

(2) Music teachers aspiring to give instruction on the junior high school level should strive to obtain some knowledge of the general music program as well as the other areas of music.

(3) Credit, or some other type of recognition, should be given in all areas of music.

(4) When possible, vocal and instrumental music classes should not be scheduled at the same time.

(5) Students who are active and accepted members of one or more of the performing groups in a junior high school should be exempt from taking general music.

(6) Scheduling one of the major music activities such as advanced band, advanced orchestra, or mixed chorus outside the regular school day seems to alleviate some of the problems of scheduling on the junior high school level.

(7) Whenever possible, extra-curricular music projects should be scheduled in the morning before school rather than after school.

(8) A study should be made to determine the amount of time the average music teacher devotes to the instruction of music outside the regular school day. This study should be conducted on both the junior and senior high school level.

(9) Another study should be made to determine the amount of training the music teachers in the State of Washington have in the field of music.

(10) It is further recommended that a study similar to this one be made on the high school level.

(11) The music program, since it encompasses all the



grades within a school and plays an important part in the school program, presents problems unlike those of any other subject. Because of the many facets of music and the influences it extends on many other areas of study, no study of music should ever be considered as complete. There is always a need for further studies, evaluations, and recommendations.

Music is not static, nor is our educational program. There will always be extenuating conditions, revisions needed, additions, deletions, recommendations, and a constant need for evaluation.

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A P P E N D I X E S



## APPENDIX A

## QUESTIONNAIRE LETTER

Dear

In order to bridge the gulf between theory and what is actually being taught in the field of music in the junior high schools, information is needed that only you can supply. I am investigating the practices of scheduling music classes in the junior high schools in the State of Washington.

As a junior high music teacher, I anticipate this study being of great value to me. At the same time, I hope the results will be significant for many of you who are similarly involved in problems of working out good class schedules.

Your help in obtaining the necessary information for this study would be greatly appreciated. The enclosed questionnaire will make your valuable contribution possible. Your name and the name of your school may appear on the questionnaire, but this information will not be used in reporting the final results.

All returns must be in before June 1, 1960 to be included in the final evaluation, but it would be most helpful to have your completed questionnaire by return mail. If you would be interested in seeing the final results of this study, please fill out the form at the end of the questionnaire and I will be happy to send you a copy.

Thank you, in advance, for your cooperation.

Very truly yours,

Mr. Albert R. Stevens

APPENDIX B

A SURVEY OF SCHEDULING PRACTICES  
OF MUSIC CLASSES IN PUBLIC JUNIOR HIGH SCHOOLS  
IN THE STATE OF WASHINGTON

A. GENERAL INFORMATION

1. Name of school \_\_\_\_\_, City \_\_\_\_\_
2. Enrollment \_\_\_\_\_
3. Grade Levels \_\_\_\_\_
4. Number of music teachers: full time \_\_\_\_\_ part time \_\_\_\_\_ Total \_\_\_\_\_  
Area--Instrum. \_\_\_\_\_ Instrum. \_\_\_\_\_  
Vocal \_\_\_\_\_ Vocal \_\_\_\_\_  
General \_\_\_\_\_ General \_\_\_\_\_
5. If you have a part-time music teacher, what music classes and grades does he or she teach?
6. What other subjects does he or she teach?

B. MUSIC CLASSES OFFERED

The following questions are concerned with the actual music classes offered in your junior high school. Please answer all questions. If any class is not offered in your school, please write "none" in the space at the right of that music activity.

Music Classes	QUESTIONS					
	1. No. of Students	2. Is Credit Given?	3. Is Class Required	4. No. Weekly Meetings	5. Grade Levels	6. Class Includes Boys-Girls-Both
<u>BAND</u>						
Beginning						
Intermediate						
Advanced						
Brass Class						
Woodwnd. Cl.						
Chamber Grps.						
<u>ORCHESTRA</u>						
Beginning						
Intermediate						
Advanced						
String Class						
Chamber Grp.						
<u>VOCAL</u>						
Girl's Glee						
Boy's Glee						
Mixed Chorus						
Small Groups						
<u>GEN. MUSIC</u>						
7th Grade						
8th Grade						
9th Grade						
<u>OTHER CLASSES</u>						

C. SCHEDULING OF MUSIC CLASSES

As in section 'B' please answer all the questions. If any subject is not offered in your school, indicate by writing "none" after that activity.

Music Classes	1. Length of Class in Minutes	2. Is Class Scheduled			3. Scheduled by Quart. Sem.	4. Class Usually Meets Gym, Cafeteria, Port., Music Room, etc. (Please write in)
		Before School	During School	After School		
		AM	PM			
<u>BAND</u>						
Beginning						
Intermediate						
Advanced						
Brass Class						
Woodwd. Cl.						
Chamber Grps.						
<u>ORCHESTRA</u>						
Beginning						
Intermediate						
Advanced						
String Class						
Chamber Grps.						
<u>VOCAL</u>						
Girl's Glee						
Boy's Glee						
Mixed Chorus						
Small Groups						
<u>GEN. MUSIC</u>						
7th Grade						
8th Grade						
9th Grade						
<u>OTHER CLASSES</u>						

D. ADDITIONAL INFORMATION OR REMARKS.

If more space is needed, use back of this page.

E. RESULTS REQUEST

Yes, I would like a copy of the final results of your survey.  
Please print name and address below.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_, STATE \_\_\_\_\_

## APPENDIX C

## FOLLOW-UP LETTER TO QUESTIONNAIRE

Dear

As you may remember, about three weeks ago I sent you a questionnaire dealing with the scheduling practices of music on the junior high school level.

Since there are only a few junior high schools in the State of your size, your answers are of great value.

Perhaps the first questionnaire I sent you has gotten lost or mislaid. In either case, I am enclosing another for your convenience along with a self-addressed envelope.

At this time of year I understand that you are very busy, but if you could take a few minutes out to answer my questionnaire, I would be most grateful.

Thank you again for your cooperation.

Very truly yours,

Albert R. Stevens

## APPENDIX D

## THE CHILD'S BILL OF RIGHTS IN MUSIC (17:3)

## I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

## II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

## III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

## IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.

## V

As his right, every child shall be given the opportunity to have his interest and power in music explored

and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

## VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

## APPENDIX E

Importance of Music

## Value of Music Participation

1. Music teaches concentration.
2. Music imparts an understanding of perspective.
3. Music teaches the quality of consistency.
4. Music requires coherence, unity, wholeness, firmness and persistence.
5. Music provides composer, performer and listener with an objective, that toward which effort is directed.
6. Music teaches restraint and self-transcendence.
7. Music is discipline, a training which corrects, molds, strengthens and perfects.
8. Music teaches integrity or moral soundness.
9. Music creates a respect for permanence because time evaluates all works of art.
10. Music is universal in that it is unlimited, all pervasive, and hence available to all.
11. Music imparts a high sense of order, or harmonious relationship, conformity to law, freedom from disturbance, tranquility.
12. Music gives the individual a sense of direction through insistence upon orderly movement toward a goal.
13. Music teaches respect for balance, the equilibrium of various elements in a design.
14. Music communicates in the words of Bruno Walter, "from heart to heart."
15. Music is compassionate.



16. Music is assurance with Browning's poem, that "all's well [sic] with the world!"
17. Music inspires confidence, certainty, and trust.

APPROVED JUNIOR HIGH SCHOOLS

School Year 1960-61

APPENDIX F

SPECIAL APPROVAL

Enrollment Under 350

CHELAN COUNTY

Cashmere - - - - - Cashmere School District No. 122

Chelan - - - - - Chelan School District No. 129

CLALLAM COUNTY

Sequim - - - - - Sequim School District No. 323

CLARK COUNTY

Gause - - - - - Washougal School District No. 112

COWLITZ COUNTY

Castle Rock - - - - - Castle Rock School District No. 401

Kalama - - - - - Kalama School District No. 402

MASON COUNTY

North Mason - - - - - North Mason School District No. 403

OKANOGAN COUNTY

Okanogan - - - - - Okanogan School District No. 105

Omak - - - - - Omak School District No. 19

Oroville - - - - - Oroville School District No. 405

PIERCE COUNTY

Meeker - - - - - Tacoma School District No. 10

White River - - - - - White River School District No. 416  
\*Marymount Military Academy - - - - - Tacoma

SNOHOMISH COUNTY

Monroe - - - - - Monroe School District No. 402

STEVENS COUNTY

Colville - - - - - Colville School District No. 115

Jenkins - - - - - Chewelah School District No. 36

\*St. Mary's School - - - - - Chewelah

WHATCOM COUNTY

Blaine - - - - - Blaine School District No. 503

Caster - - - - - Ferndale School District No. 502

Mount Baker - - - - - Mount Baker School District No. 507

Enrollment Over 1,000

CLALLAM COUNTY

Roosevelt - - - - - Port Angeles School District No. 17

CLARK COUNTY

Shumway - - - - - Vancouver School District No. 37

COWLITZ COUNTY

Monticello - - - - - Longview School District No. 122

FRANKLIN COUNTY

Pasco - - - - - Pasco School District No. 1

KING COUNTY

Puget Sound Highline School District No. 401

\*Nonpublic School

Anderson - - - - - Northshore School District No. 417  
 McKnight - - - - - Renton School District No. 403  
 Denny - - - - - Seattle School District No. 1  
 Addams  
 Eckstein  
 Hamilton  
 Madison  
 Marshall  
 Meany  
 Mercer  
 Monroe  
 Sharples  
 Whitman  
 Wilson

KITSAP COUNTY

Whitman - - - - - South Kitsap School District No. 402

PIERCE COUNTY

Ford - - - - - Franklin Pierce School District No. 402  
 Puyallup - - - - - Puyallup School District No. 3  
 Mason - - - - - Tacoma School District No. 10  
 Stewart

SNOHOMISH COUNTY

North - - - - - Everett School District No. 2

SPOKANE

Glover - - - - - Spokane School District No. 81

STANDARD APPROVAL

ASOTIN COUNTY

Lincoln - - - - - Clarkston School District No. J-250-185

BENTON COUNTY

Park - - - - - Kennewick School District No. 17  
Highlands  
Prosser - - - - - Prosser School District No. 116  
Carmichael - - - - - Richland School District No. 400  
Chief Joseph

CHELAN COUNTY

Ellison - - - - - Wenatchee School District No. 246  
Pioneer

CLARK COUNTY

Battle Ground - - - - - Battle Ground School District No. 119  
Camas - - - - - Camas School District No. 117  
Evergreen - - - - - Evergreen School District No. 114  
Lewis - - - - - Vancouver School District No. 37  
McLoughlin

COWLITZ COUNTY

Kelso - - - - - Kelso School District No. 403  
Morris - - - - - Longview School District No. 122

GRANT COUNTY

Chief Moses - - - - - Moses Lake School District No. 161  
Ephrata - - - - - Ephrata School District No. 165

GRAYS HARBOR

Hopkins - - - - - Aberdeen School District No. 5  
Miller  
Hoquiam - - - - - Hoquiam School District No. 28

KING COUNTY

Cascade - - - - - Auburn School District No. 408  
Olympia

Bellevue - - - - - Bellevue School District No. 405  
 Highland  
 Enumclaw - - - - - Enumclaw School District No. 216  
 Federal Way - - - - - Federal Way School District No. 210  
 Foster - - - - - South Central School District No. 406  
 Cascade - - - - - Highline School District No. 401  
 Chinook  
 Olympic  
 Sunset  
 Sylvester  
 Issaquah - - - - - Issaquah School District No. 411  
 Kent - - - - - Kent School District No. 415  
 Meridian  
 Kirkland - - - - - Lake Washington School District No. 414  
 Redmond  
 Renton - - - - - Renton School District No. 403  
 Blaine - - - - - Seattle School District No. 1  
 Queen Anne  
 Washington  
 Butler - - - - - Shoreline School District No. 412  
 Morgan

KITSAP COUNTY

Coontz - - - - - Bremerton School District No. 100-C  
 Dewey  
 North Kitsap - - - - - North Kitsap School District No. 400

KITTITAS COUNTY

Morgan - - - - - Ellensburg School District No. 401

LEWIS COUNTY

Centralia - - - - - Centralia School District No. 401

MASON COUNTY

Shelton - - - - - Shelton School District No. 309

PIERCE COUNTY

Bethel - - - - - Bethel School District No. 403  
 Curtis - - - - - University Place School District No. 83  
 DuPont - - - - - DuPont School District No. 7  
 Hudtloff - - - - - Clover Park School District No. 400  
 Summer - - - - - Summer School District No. 320  
 Baker- - - - - Tacoma School District No. 10  
 Gault  
 Gray  
 Hunt  
 Lee  
 McCarver

SKAGIT COUNTY

Cascade - - - - - Sedro Woolley School District No. 101

SNOHOMISH COUNTY

Edmonds - - - - - Edmonds School District No. 15  
 Lynnwood  
 Evergreen - - - - - Everett School District No. 2  
 South  
 Lake Stevens- - - - - Lake Stevens School District No. 4  
 Olympic View- - - - - Mukilteo School District No. 201  
 Snohomish- - - - - Snohomish School District No. 201

SPOKANE COUNTY

Greenacres - - - - - Central Valley School District No. 356  
 North Pines  
 Mead - - - - - Mead School District No. 354  
 Havermale- - - - - Spokane School District No. 81  
 Libby  
 Bowdish

THURSTON COUNTY

Jefferson- - - - - Olympia School District No. 1

Washington

WALLA WALLA COUNTY

Garrison - - - - - Walla Walla School District No. 140  
Pioneer

WHATCOM COUNTY

Fairhaven - - - - - Bellingham School District No. 501  
Shuksan  
Whatcom  
Alexander - - - - - Ferndale School District No. 502

YAKIMA COUNTY

Chief Kamiakin - - - - - Sunnyside School District No. 201  
Grandview - - - - - Grandview School District No. 116-200  
Toppenish - - - - - Toppenish School District No. 202  
Wapato - - - - - Wapato School District No. 207  
Franklin - - - - - Yakima School District No. 7  
Washington  
Wilson