

1970

Current Status of Chamber Ensembles in the First-Class High Schools of Washington State

Dennis C. Crabb
Central Washington University

Follow this and additional works at: <https://digitalcommons.cwu.edu/etd>



Part of the [Educational Methods Commons](#), [Music Education Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Crabb, Dennis C., "Current Status of Chamber Ensembles in the First-Class High Schools of Washington State" (1970). *All Master's Theses*. 1271.
<https://digitalcommons.cwu.edu/etd/1271>

This Thesis is brought to you for free and open access by the Master's Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Master's Theses by an authorized administrator of ScholarWorks@CWU. For more information, please contact scholarworks@cwu.edu.

202

CURRENT STATUS OF CHAMBER ENSEMBLES
IN THE FIRST-CLASS HIGH SCHOOLS
OF WASHINGTON STATE

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

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

by
Dennis C. Crabb

July 1970

LD
5771.31
C68

SPECIAL
COLLECTION

175546

Library
Central Washington
State College
Ellensburg, Washington

An integral part of this thesis (covering paper) are tape recordings of graduate recitals performed on March 1, 1970, and July 30, 1970, as part of the requirements for the completion of the thesis.

APPROVED FOR THE GRADUATE FACULTY

A. Bert Christianson, COMMITTEE CHAIRMAN

Robert M. Panerio

Raymond L. Wheeler

APPROVED FOR THE GRADUATE FACULTY

A. Bert Christianson, COMMITTEE CHAIRMAN

Robert M. Panerio

Raymond L. Wheeler

CENTRAL WASHINGTON STATE COLLEGE
DEPARTMENT OF MUSIC

presents in

iii

GRADUATE RECITAL

DENNIS CRABB, Flute, Alto Saxophone
and Bass Clarinet

*Charles Davis, Harpsichord
Gerald Crofford, Piano

P R O G R A M

Sonata II for Flute Handel

Adagio
Andante
Adagio
Presto

Charles Davis, Harpsichord

Theme and Variations (Flute-Oboe-Clarinet) Nott

Andante
Allegro
Adagio
Allegro Vivace

Douglas Nott, Oboe
Kathie Nicholson, Clarinet

Sonata For Alto Saxophone Fasch

Largo
Allegro
Andante
Allegro Assai

Gerald Crofford, Piano

I N T E R M I S S I O N

Preludio (Flute and Clarinet) Handel

Kathie Nicholson, Clarinet

Epitaphium (Flute-Clarinet-Piano) Stawinsky

Roger Cole, Clarinet
Gerald Crofford, Piano

Fuga II (Clarinet Trio) J. S. Bach/Crabb

Roger Cole, Clarinet
Kathie Nicholson, Clarinet
Dennis Crabb, Bass Clarinet

Pastorale (Woodwind Quintet) Sibelius

Dennis Crabb, Flute
Douglas Nott, Oboe
Roger Cole, Clarinet
Richard Chapman, Bassoon
*Richard Jensen, French Horn

HERTZ RECITAL HALL
Sunday, March 1, 1970
3:00 P.M.

*Faculty Member

DEPARTMENT OF MUSIC
CENTRAL WASHINGTON STATE COLLEGE

iv

presents in

Graduate Recital

DENNIS CRABB, FLUTE and ALTO SAXOPHONE

assisted by: Gerald Crofford, Piano Raymond Wheeler, Clarinet
Ethel Cays, Violin A. Bert Christianson, Clarinet
Roger Cole, Clarinet

PROGRAM

Sonata for Flute in G minor G. Handel
Adagio
Allegro
Boree
Menuetto

Eine Klüene Nachtmusik (for mixed woodwind quartet) Mozart/Crabb
Allegro

Rhapsody for Alto Saxophone D. Nott

INTERMISSION

Partita for Violin, Flute, and Piano P. Creston
Preamble
Sarabande
Burlesk
Air
Tarantella
Ethel Cays, Violin

Four Waltzes for Flute, Clarinet, and Piano D. Shostakovich/Atoumyan
Spring Waltz
Waltz Scherzo
Waltz
Waltz Charmaine
Roger Cole, Clarinet

Sonata for Alto Saxophone B. Heiden
Allegro
Vivace
Adagio-Presto

Fugue in G minor (Clarinet Quartet) J. S. Bach/Crabb
Roger Cole, Clarinet A. Bert Christianson, Clarinet
Raymond Wheeler, Clarinet Dennis Crabb, Bass Clarinet

HERTZ RECITAL HALL

July 30, 1970

8:15 P.M.

*Note: This program has been presented in Partial fulfillment
for the Master of Education degree in music.*

TABLE OF CONTENTS

Chapter	Page
1. INTRODUCTION	1
STATEMENT OF THE PROBLEM	2
PURPOSE OF THE PAPER	2
DEFINITION OF TERMS	2
2. THE DEVELOPMENT OF CHAMBER MUSIC FOR WINDS AND ITS RELEVANCE TO MUSIC EDUCATION	4
THE MIDDLE AGES (500-1450)	4
THE RENAISSANCE (1430-1650)	6
THE BAROQUE PERIOD (1600-1750)	7
THE CLASSICAL PERIOD (1750-1830)	9
THE ROMANTIC PERIOD (1830-1910)	11
THE CONTEMPORARY PERIOD (1910-)	13
CHAMBER MUSIC'S RELEVANCE TO MUSIC EDUCATION	16
3. THE QUESTIONNAIRE	20
4. SUMMARY AND CONCLUSIONS	33
BIBLIOGRAPHY	35

Chapter 1

INTRODUCTION

It seems logical to believe instrumental chamber ensembles (see definitions of terms), frequently called ensembles, have existed in one form or another since the beginning of musical instruments. It is established that small groups of instrumentalists performed dance music in the Medieval period (500-1450). These, basically, were the chamber groups of the Medieval period. At this time, the composer did not specify instrumentation; any available instrument was allowed to play any part. "The 'Sonata Pian' e Forte' holds a significant spot in music history, for it is the earliest of Gabrieli's [Giovanni Gabrieli, 1557-1612] works that explicitly delineated dynamic contrasts and is one of the first ensemble pieces to specify exact instrumentation" (7).

In contrast to the use of ensembles by earlier composers, Mozart and Beethoven used ensembles more simply as a medium for the performance of their works. More recently, contemporary composers have been especially interested in the tonal colors and sound experimentation possible with chamber ensembles.

As chamber groups have inherited a wealth of

literature and because they develop individual musicianship, chamber ensembles have been realized by music educators to be a valuable teaching method.

Statement of the Problem

The problem concerned in this paper is to establish the extent to which ensembles are used as a teaching method in music departments of the high schools of the first-class school districts of Washington State.

Purpose of the Paper

The author distributed 117 questionnaires concerning the present status of chamber ensembles throughout the first-class high schools of Washington State. This paper will review the results of the returned questionnaires.

This study fulfills a portion of the author's master's project along with two recital performances of chamber music.

Definition of Terms

Chamber ensembles. A group of musicians performing music in a chamber or concert setting on a stage or in a small room or chamber. There is no specific limit to the number of musicians involved in performing in a chamber ensemble.

Chamber music. Music played in a chamber or stage

setting. There are two basic types of chamber music; one type is solo and the other is ensemble. Solo chamber music implies that the soloist and accompanist perform on a relatively equal level. In chamber ensemble literature, there may exist many harmony parts, but each part is performed by usually not more than one or two players.

Consort. A consort is a 'family' of instruments; for instance, the string family consists of the violins, violas, cellos, and double basses.

Chapter 2

THE DEVELOPMENT OF CHAMBER MUSIC FOR WINDS AND ITS RELEVANCE TO MUSIC EDUCATION

It is logical to assume chamber music has existed in one form or another since the beginnings of music. More formally, however, chamber groups and their literature have received more significant attention since 1750. Although not representative of the great body of Baroque chamber music, Ulrich confirmed this thought when he stated: "The musical repertories of artists and performing groups the world over have at least one characteristic in common: they are drawn to a great extent from music written after 1750" (16:3). Therefore, this brief history generally considers the chamber music for winds of the earlier periods of music history and, in detail, the later periods of music.

THE MIDDLE AGES (500-1450)

Most chamber music of this period was played by small ensembles. An ensemble is a group of performers who need not necessarily perform in a chamber or concert situation as is the more usual connotation of the term chamber music. Chamber or ensemble music in the Middle

Ages was loosely structured and consisted mainly of any available instruments playing music to accompany dancing. The instrumentation of these groups may have ranged from a complete consort to combinations of wind, string and percussion instruments. Printing of music did not occur until 1501. Because of this, music of the Middle Ages was played by ear and from memory. The recorder is the most common instrument known today that was in use during the Middle Ages (since the Middle Ages, the recorder has undergone very little change). Other instruments popular during the Middle Ages were the hurdy-gurdy, lute, guitar, psaltery, portative organ, transverse flute, viol, and cornett.

The importance of instruments in medieval music is as yet uncertain. Investigation indicates that much music of the Middle Ages was vocal, with the voice parts being doubled by instruments. Gustave Reese, in his book Music in the Middle Ages, modified this theory somewhat:

What share instruments had in the performance of vocal music (as distinguished from instrumental dances) we do not know; surviving MSS confront us with one-line compositions only. It has been contended that the instruments were restricted to playing brief--perhaps improvised--introductions, interludes, and postludes, and that they did not, as a rule, actually accompany the voice (13:203).

Instrumental dance forms such as the following are basically the chamber works from this period:

Estampie: The most important instrumental form of the 13th and 14th centuries . . . it consists of

four to seven sections called PUNCTA, each of which is repeated: aa, bb, dd, etc. (1:297).

Rotta: In 14th century Italian dances, the ROTTA is an after-dance that is a rhythmic variant of the main dance (1:741).

Padovana: (1) In the first half of the 16th century it was used as a generic term for the dances of the PAVANE species . . . (2) Toward the middle and in the second half of the 16th century, the term PADOVANA or PADOANA was usually applied to a quick dance in quadruple compound meter (12/8) (1:637).

Pavane: A 16th century court dance of Italian prominence . . . The dance became popular early in the century and quickly spread throughout Europe. The dance remained in vogue for most of the century, although its popularity abated somewhat in the last quarter of the period (1:650).

Piva: One of the fastest dances of the early 16th century. Seven examples of music survive . . . where they appear as a third dance of a suite including a pavane, a salterello, and a piva. All are in compound quadruple meter (12/8) (1:680).

THE RENAISSANCE (1430-1650)

Very little change in chamber music occurred between the Middle Ages and the Renaissance. The main concept regarding change lay in the power and control held by the Catholic Church over the arts. Compared to the Middle Ages, the Renaissance was a time of worldliness. With emphasis on liberal arts, performing music became a fashionable accomplishment.

The instruments used in the ensembles of the Renaissance were similar to those of the Middle Ages. Ensembles by now were used for more than providing entertainment through accompanying dancing and singing. Reese

mentioned a utilitarian aspect of music in the following statement:

The Turkish influence on military music soon led to the acceptance of giant kettle drums by the trumpet corps. They were introduced into Western Europe [ca. 1550] . . . (14:721).

In the sixteenth century the galliard was popularized. The galliard was a gay, rollicking dance of Italian origin. The music was basically compound duple (6/8). Another form which developed during the Renaissance and carried over into the seventeenth century was the fantasia for viols (10:97). Other important new forms of the Renaissance period were the ricercar and canzona. The ricercar was the instrumental counterpart of the (vocal) motet. "Its chief characteristic is the imitative treatment of one or more themes, the themes sometimes being slow and lacking rhythmic as well as melodic individuality" (1:732). The canzona was an important contrapuntal instrumental form of the sixteenth and seventeenth centuries which developed from the Franco-Flemish chansons of Josquin, Janequin, and others.

THE BAROQUE PERIOD (1600-1750)

The basic forms of the Renaissance continued through the seventeenth century. The main forms developed in the Baroque era were the chamber sonata and the church sonata.

The chamber sonata (SONATA DA CAMERA in Italy, KAMMERSONATE in Germany) is a dance suite usually consisting of the conventional four dance movements (allemande, courante, sarabande, and gigue) and one or more optional dances.

The church sonata (SONATA DA CHIESA in Italy, KIRCHENSONATE in Germany) is a more dignified and more abstract form than the chamber sonata, because it was actually used in the church. It is usually in four movements following the plan of tempo contrasts: slow, fast, slow, fast (9:98).

Certain Baroque sonatas were intended for performance by two instruments--usually violins, flutes, or oboes--as a duet without basso continuo accompaniment. Bukofzer substantiated the significance of the Baroque sonata when he said, "The trio setting of the chamber duet must be regarded as one of the happiest and most influential innovations of baroque music" (3:35). The more common trio sonata consists of two melody instruments and basso continuo--a harpsichord and cello or bassoon.

Although at this point in music history the vocal chamber works such as the continuo madrigal and chamber cantata flourished, instrumental music expanded only in these chamber and church sonatas. These were, however, the significant beginnings of chamber music as it is known today. The baroque chamber ensemble was usually a trio or quartet featuring one or two soprano voiced instruments such as the oboe, violin, or flute, accompanied by a basso continuo.

Among the best known chamber works for woodwind

instruments of this period are those by Handel. For example, Handel wrote six trio sonatas for two oboes and continuo; three solos for German (transverse) flute and cembalo; fifteen solos (Op. 1) for German flute, oboe, or violin and continuo; and six sonatas (Op. 2) for two violins, oboes, or German flute and continuo. Others who also composed a voluminous amount of Baroque chamber music are Telemann and Vivaldi.

THE CLASSICAL PERIOD (1750-1830)

The chamber music of the Classical period was primarily for strings. As Pratt mentioned:

With the improvement of solo instruments and the growth of virtuosity came notable advances in concerted music for particular groups, like the string-trio or quartet, [and] for the . . . chamber orchestra (strings and some woodwinds) (12:305).

However, Donald Grout mentioned that the Viennese serenade, similar to the divertimento, cassation, and nocturno, was a cross between the classical symphony and baroque orchestral suite with many movements based on dance rhythm, there being no prescribed order to the movements. These serenades, which were for performance out-of-doors, were written for strings alone or for wind instruments alone (5:424).

The main form which grew in importance during the Classical period is the concerto. The concerto dates from the late Baroque, around 1690, and is similar to the

sonata in form. Essentially, the concerto is a sonata in three movements for soloist or solo group and orchestra. The concerto features the virtuosity of the soloist but not to the point of subordinating the orchestra. A major characteristic of the concerto is the display of the soloist's virtuosity which occurs in a cadenza at the end of the recapitulation in the first movement. Although one may question the relationship of the concerto to chamber music, other works by Mozart and Beethoven for strings and woodwinds or woodwinds alone would certainly apply. Examples of these works are Mozart's Sonata in Bb (K. 292) for bassoon and cello; quartets in D, C, and A (K. 285, App. 171, 298) for flute and strings; five divertimenti for two clarinets and bassoon; Adagio in F (K. 411) for two clarinets and three bassett horns; Quintet in Eb (K. 452) for oboe, clarinet, horn, bassoon, and pianoforte. Also included would be Beethoven's ten sonatas for violin, or violin and flute (Ops. 12, 23, 24, 30, 47, and 96); Serenade in D (Op. 41) for pianoforte, flute or violin; Trio in G for pianoforte, flute, and bassoon.

Beethoven also composed seven works for military bands. These works are: March in C "Zapfenstreich"; Two Military Marches for the Caroussel, both in F; Polonaise in D; Ecossaise in D; March in Bb; and Military March in D. All military works were written in 1809 and 1810 with the last, Military March in D, being written in 1816. The

instrumentation for all but the last work called for piccolo, two flutes or two oboes, two or three clarinets, two horns, one or two trumpets, two bassoons, double bassoon, and percussion. The instrumentation of the 1816 Military March is comparatively larger, consisting of two piccolos, two oboes, five clarinets, six horns, eight trumpets, two trombones, a serpent, two bassoons, double bassoon, and percussion.

Other chamber works by Beethoven are: Octet in Eb (Op. 103) for two oboes, two clarinets, two horns, and two bassoons; Rondino in Eb with the same instrumentation as the Octet; Duet in G for two flutes, and three duos in C, F, and Bb for clarinet and bassoon.

Possibly the most prolific composer of woodwind chamber music during the Classical period was Johann Quantz (1697-1773) who, patronized by Alfred the Great, composed "300 concertos for one and two flutes, and some 200 other flute pieces (solos, duets, trios, and quartets)" (15: 1294).

THE ROMANTIC PERIOD (1830-1910)

Instrument improvements during the Romantic era further contributed to the development of contemporary wind chamber music. Technical improvements were made upon wind instruments to increase their versatility and intonation. A characteristic of the Romantic period which may

have forced many instruments to be redesigned was the increase of harmonic complexity and consideration of sonorities displayed by composers.

Modification of instruments during the Romantic era include these: valves were added to brass instruments, Boehm added ring keys to the clarinet and flute, and Adolphe Sax constructed a family of saxophones. With these changes in the basic instrumental design, it became possible to play chromatic passages without deleting the woodwinds or forcing the brass to change crooks while playing.

Because the Romantic composers placed emphasis upon the massive orchestral sound and the solo vocalist, the Baroque and Classical periods overshadow the Romantic period in the production of wind chamber music. The quintet--string quartet plus piano--was the only major contribution to Romantic chamber music and this was to benefit strings, not winds. Although wind instruments evolved faster than any other group of instruments during this period and were added to the orchestra en masse, the strings still dominated. Perhaps the Contemporary period will resume where the Baroque and Classical periods left off in the production of chamber music.

A few examples of chamber music for winds which did come out of the Romantic period are Schubert's *Eine Kleine Trauermusik* composed in 1813 for two clarinets,

two bassoons, double bassoon, two horns, and two trombones; Minuet and Finale for two oboes, two clarinets, two bassoons, and two horns; Introduction and Variations of "Trockne Blumen" from Die Schone Mullerin for flute and piano. Brahms wrote four chamber works involving the clarinet: Trio in A minor (Op. 114) for clarinet (or viola), cello, and pianoforte; Quintet in B minor (Op. 115) for clarinet, two violins, viola, and cello; and two sonatas (Op. 120)--one in F minor and one in Eb major, both for clarinet (or viola) and pianoforte. Richard Strauss composed three works for wind ensembles: Suite for thirteen instruments (Op. 2); Serenade in Eb (Op. 7) for thirteen wind instruments; and Sonatina No. 1 in F for sixteen wind instruments.

THE CONTEMPORARY PERIOD (1910-)

The format of much contemporary chamber music indicated modern man's tendency toward shorter forms rather than the traditional sonata. Many works for small and varied combinations of instruments have been written by contemporary composers. Possibly the Contemporary period will produce more literature for chamber ensembles than any previous period. Also, much valuable literature previously written for strings and organ is now available transcribed for wind instruments.

Literature such as the following, is considered chamber music:

Chamber Literature for Flute

POEM	Griffes
SONATA	Prokofieff
NIGHT SOLILOQUY	Kenman
SONATA	Hovhaness
SONATINA	Heiden
SONATA	Hindemith
DENSITY 21.5	Varese

Chamber Literature for Clarinet

THREE PIECES	Stravinsky
FOUR PIECES	Berg
SONATINE ANTIQUE	Tomasi
CONCERTO	Copland
CONCERTO	Milhaud
SONATA	Hindemith
RHAPSODY	Debussy

Chamber Literature for Bassoon

SONATA	Hindemith
SOLO DE CONCERT	Pierne
SONATAS 1-6	Galliard
DROLLERIES	Bloch
CONCERT PIECE	Phillips
CONCERTO	Jacob

Chamber Literature for Oboe

SONATA	Piston
CONCERTO	Williams
OBOE CONCERTO	Foss
PASTORALE	Stravinsky
SONATA	Hindemith
CONCERTO	Jacob
SONATINE	Milhaud
SYMPHONIE CONCERTANTE	Ibert

Chamber Literature for Saxophone

SONATA	Heiden
RHAPSODIC SONG	Nott
CONCERTO	Creston
SONATA	Creston
SUITE	Creston
RHAPSODIE	Vellones
RHAPSODIE	Debussy
CONCERTO	Erickson
CONCERTO	Glazounov
CONCERTINO DA CAMERA	Ibert

Contemporary Chamber Ensembles Including Winds

SUITE (ob., cl., vla.)	Thompson
FOUR DUOS (fl., cl.)	Nixon

TRIO (fl., vc., pf.)	Rorem
SONATE (fl., ob., cl., pf.)	Milhaud
EPITAPHIUM (fl., cl., harp)	Stravinsky
WIND QUINTET (fl., ob., cl., bsn., hrn.)	Tzvi Avni
WIND QUINTET (fl., ob., cl., bsn., hrn.)	Hovhaness
OCTET (fl., cl., 2 tpt., 2 trb., 2 bsn.)	Stravinsky
PARTITA (fl., vln., pf.)	Creston

Contemporary composers have done much to expand the pitch ranges and tonal effects of wind instruments. Primarily, composers have expanded the ranges of the trumpet, oboe, clarinet, flute, bassoon, and saxophone (the altissimo register). Special effects may be various methods of articulation, key noises, and so forth. Possibly one might consider uses of extreme ranges as special effects in themselves.

CHAMBER MUSIC'S RELEVANCE TO MUSIC EDUCATION

Education establishes the basic social construction of an individual. The responsibility of the schools is two-fold. One responsibility is to make opportunity available to the student to explore methods he may eventually use as a vocation, and secondly, offer the opportunity to

investigate the ways in which he may utilize his leisure time. The study of music may contribute in either category. Music may become a method of earning a livelihood, but more often it would be an avocation. It is in the context of an avocation that chamber music in public schools might best be considered.

Although quality of instruction has a large bearing on students' interest in music, many students who drop out of public school music resume later in life.

Instrumental study is on the rise among 'retirees', and the future is already foreshadowed by many leisure-time string students over forty, who are impatiently practicing to gain enough facility to play chamber music (4:103).

Constructive use of leisure time not only eliminates mental boredom, but elevates cultural and social standards. Also there is pride in an adult who has accomplished constructive use of his leisure time.

Chamber music is most ideal for the adult amateur musician. The chamber ensemble format allows an individual to perform without the occasional boredom one receives while playing only for himself.

Normally, association with chamber music begins on the public school level. Because chamber ensembles by nature restrict the number of participating members, their purpose and accomplishments are frequently questioned. In chamber ensembles, while a student is studying the mechanics of music he is subliminally being molded socially.

John Celentano stated the social advantages of chamber music concisely:

Intelligent participation in chamber music demands flexible degrees of self-subordination, cooperation, leadership, and discipline for the sake of the unit as it expresses the musical intentions of the composer. Therefore, it is comprehensible that some educators view participation in chamber music as an introduction to the democratic way of life (4:103).

Responsibility is an important social factor regarding performance in the chamber ensemble. Because there is usually only one player of any one harmony part, the individual is forced to produce his portion of the work responsibly. As there is no one else in the ensemble to play his part, as there would be in a large performing group, it becomes obvious when a part is lacking and which part it is. It is this interdependence of parts which forces responsibility.

Beyond the social aspect of music what can we hope to accomplish? [The music educator] can help to lift the level of musicianship in the . . . instrumentalist to a remarkable degree, illumine the appreciation of music through the direct effort of countless amateurs making music under the personal supervision of sensitive musicians, and increase enormously the desire for serious instrumental study (4:104).

That is to say, the longer and more seriously one studies the arts, the higher level of socialization he achieves. Whereas a student is an observer and participant in the prescribed social methods of a society, the "more serious" artist has transcended this position as an observer and has become a contributor to the culture.

From any of the purposes stated here showing reasons for the study of chamber music, benefits to the individual and society are the main points to be gained. The individual gives dignity and worth to himself and society through his study and contributions to the arts.

Chapter 3

THE QUESTIONNAIRE

The questionnaire upon which this paper is based was a study into the current status of chamber wind ensembles of first-class high schools in Washington State. By status the author means the number of ensembles, their uses, and duration of existence during the school year. The questionnaire went beyond this, however, in attempting to find correlations in the survival of chamber groups relative to their organization and management.

Of 117 questionnaires issued, sixty-one (52%) were returned, not all completed and many were not completed in the manner in which the questionnaire was designed to be completed. It is necessary to understand this so one does not interpret the statistics quoted as absolute, but rather as approximates. Another factor to consider is that three questionnaires were invalid on the following grounds: two were sent to the same school which was not scheduled to open until September, 1970; and one was returned from a high school with a total enrollment of 340 which had no instrumental music program.

The following material illustrates the compiled statistical numerical returns as indicated on the completed questionnaires. In many cases returnees simply

wrote general comments across the page rather than answering each question in detail. This writer attributes these generalized comments to the length of the questionnaire. It was nine pages long.

Question No. 1. This indicated that the lowest grade level was the ninth grade in 13 high schools and the tenth grade in 45 high schools.

Question No. 2. Information returned gave the total school enrollments as 74,250. The average number of students per school was 1,280.2.

Question No. 3. The respondents here indicate the total number of instrumental students as 6,827. The average high school had 117.7 instrumental students.

Question No. 4. Respondents to this question indicated that a total of 1,871 students participated in chamber ensembles with an average of 32.3 students per school.

Question No. 5. Of those responding, 35 directors felt students with previous ensemble experience were more enthusiastic about ensembles and 12 felt that the experienced students were no more enthusiastic than the inexperienced students.

Question No. 6. This question contained some

ambiguity in that most respondees encouraged but did not insist upon ensemble experience for their students. Thirty-nine indicated yes to the question in general (both encourage and insist) while 10 indicated no.

Question No. 7. The following items have been arranged to indicate the order in which they were a hindrance to the music and ensemble program, number one being the worst hindrance, number two the second worst hindrance, and so forth:

1. student schedule conflict
2. director's schedule is too full
3. lack of rehearsal room
4. uneven ability of students
5. lack of student interest
6. lack of suitable published music
7. lack of instrumentation
8. lack of cooperation from counselors
9. lack of cooperation from administrators
10. lack of cooperation from parents
11. lack of student time
12. lack of funds
13. too many students

8. Check the following instrumental chamber ensembles that are sponsored by your high school?

1.	flute duet	23
2.	flute trio	29
3.	flute quartet	19
4.	flute choir	2
5.	clari. duet	16
6.	clari. trio	8
7.	clari. quart.	24
8.	clari. quint.	
9.	clari. choir	13
10.	sax duet	2
11.	sax trio	2
12.	sax quart.	19
13.	sax quint.	7
14.	sax sextet	1
15.	mixed wdwd. duet	8
16.	mixed wdwd. trio	6
17.	mixed wdwd. quart.	4
18.	wdwd. quint.	14
19.	wdwd. choir	6
20.	trumpet duet	7
21.	trumpet trio	19
22.	trumpet quart.	4
23.	horn duet	7
24.	horn trio	5
25.	horn quart.	14
26.	trombone duet	3
27.	trombone trio	10
28.	trombone quart.	13
29.	brass duet	
30.	brass trio	3
31.	brass quart.	6
32.	brass quint.	5
33.	brass sextet	10
34.	brass choir	17
35.	percussion ensemble	25
36.	recorder ensemble	1
37.	other: wind octet	1
38.	other: sax nonet	1

9. How often do these chamber ensembles rehearse?

	once a week	twice a week	if more how much more	if less how much less
1. flute duet	3	5		
2. flute trio	8	7		
3. flute quartet	5	2		
4. flute choir		1		
5. clari. duet	6	2		
6. clari. trio		2		
7. clari. quart.	7	4		
8. clari. quint.				
9. clari. choir	5	2		
10. sax duet	1			
11. sax trio				
12. sax quart.	5	4		
13. sax quint.	3			
14. sax sextet				
15. mixed wdwd. duet	4			
16. mixed wdwd. trio	1	1		
17. mixed wdwd. quart.		1		
18. wdwd. quint.	3	3		
19. wdwd. choir	1	2		
20. trumpet duet	2	2		
21. trumpet trio	5	6		
22. trumpet quart.		1		
23. horn duet	1	1		
24. horn trio	2			
25. horn quart.	2	4		
26. trombone duet		1		
27. trombone trio	1	4		
28. trombone quart.		2		
29. brass duet				
30. brass trio	1			
31. brass quart.		1		
32. brass quint.	1	1		
33. brass sextet	1	4		
34. brass choir	5	3		
35. percussion ensemble	4	6		
36. recorder ensemble				
37. other: wind octet				
38. other: sax nonet				

10. Indicate with a check mark the usual length of rehearsals.

	15 min.	30 min.	45 min.	1 hour	other: (specify)
1. flute duet		5	6	5	
2. flute trio	1	7	8	6	
3. flute quartet			7	3	
4. flute choir		1			
5. clari. duet		6	4	1	
6. clari. trio		1	1	2	
7. clari. quart.		4	5	4	
8. clari. quint.					
9. clari. choir		2	6	1	
10. sax duet					
11. sax trio		2	2		
12. sax quart.			5	5	
13. sax quint.		3	2		
14. sax sextet			1		
15. mixed wdwd. duet	1	1	3	1	
16. mixed wdwd. trio		1	3		
17. mixed wdwd. quart.		1	2	1	
18. wdwd. quint.		1	3	6	4 (2 or 3 hr.)
19. wdwd. choir		2	1		
20. trumpet duet	1	1	3	1	
21. trumpet trio		4	9	1	
22. trumpet quart.			1		
23. horn duet		2	1		
24. horn trio			3		
25. horn quart.		1	2	3	
26. trombone duet			3	1	
27. trombone trio		1	4	3	
28. trombone quart.		1	1	1	
29. brass duet					
30. brass trio				1	
31. brass quart.		2	2		
32. brass quint.			2	2	
33. brass sextet		3	4	2	
34. brass choir		2	6	3	
35. percussion ensemble		4	7	5	
36. recorder ensemble		1			
37. other:					
38. other:					

11. Indicate with a check mark the purpose of each group.

	perform at contest	perform in concert	more than one concert	at com- munity organi- zations	perform in chamber recital
1. flute duet	14	4	1	5	1
2. flute trio	18	7	5	9	5
3. flute quart.	9	3	2	5	3
4. flute choir					
5. clari. duet	8	2		3	1
6. clari. trio	5	3	2	4	2
7. clari. quart.	14	5	3	6	3
8. clari. quint.					
9. clari. choir	5	3		2	
10. sax duet					
11. sax trio	2	2			
12. sax quart.	12	6	3	5	3
13. sax quint.	1	1	1	2	
14. sax sextet	1	1			
15. mixed wdwd. duet	5	1		3	2
16. mixed wdwd. trio	4	2	1	2	1
17. mixed wdwd. quart.	5			1	1
18. wdwd. quint.	10	4	3	6	2
19. wdwd. choir	2	1			1
20. trumpet duet	5	3	1	2	
21. trumpet trio	10	9	6	5	2
22. trumpet quart.	1				
23. horn duet	2	3	1		1
24. horn trio	1	2	1	1	2
25. horn quart.	6	5	2	3	1
26. trombone duet	2				
27. trombone trio	4	3			
28. trombone quartet	2	3		1	
29. brass duet					
30. brass trio					
31. brass quart.	4	1	1	1	1
32. brass quint.	2	1	2	2	1
33. brass sextet	7	3	3	3	1
34. brass choir	8	7	1	2	3
35. percussion ensemble	15	4	2	3	1
36. recorder ensemble	1	1	1	1	1
37. other: wind octet	1	1			
38. other:					

	12. Which ensembles were organized by students alone?	13. Which ensembles came about through student interest but were organized by the music director?	14. Which ensembles were organized by the director alone?
1. flute duet	7	10	2
2. flute trio	7	15	3
3. flute quartet	5	7	2
4. flute choir		1	
5. clari. duet	5	5	
6. clari. trio	3	3	1
7. clari. quart.	3	14	2
8. clari. quint.			
9. clari. choir	1	5	4
10. sax duet			
11. sax trio	1	1	2
12. sax quart.	1	10	1
13. sax quint.	1	3	1
14. sax sextet			
15. mixed wdwd. duet	4	4	
16. mixed wdwd. trio	1	4	
17. mixed wdwd. quart.		2	3
18. wdwd. quint.		8	4
19. wdwd. choir	3	2	2
20. trumpet duet	2	4	2
21. trumpet trio	4	10	3
22. trumpet quart.			2
23. horn duet	5	1	
24. horn trio	3	2	1
25. horn quart.	3	2	3
26. trombone duet	1	1	
27. trombone trio	6	2	1
28. trombone quart.	2	1	3
29. brass duet			
30. brass trio			
31. brass quart.	2	1	2
32. brass quint.	1	1	
33. brass sextet	1	4	5
34. brass choir	3	10	4
35. percussion ensemble	5	9	6
36. recorder ensemble			
37. other: wind octet	1		
38. other:			

15. In your school,
what type of credit
is given to those in
ensembles?

16. Does
this credit
count toward
graduation?

	Academic	Activity	None	Yes	No
1. flute duet	1			1	
2. flute trio	2			2	
3. flute quartet	2	1		2	
4. flute choir					
5. clari. duet					
6. clari. trio					
7. clari. quart.	2	1		2	1
8. clari. quint.					
9. clari. choir					
10. sax duet					
11. sax trio					
12. sax quart.	1	1		1	1
13. sax quint.	2			2	
14. sax sextet					
15. mixed wdwd. duet		1			1
16. mixed wdwd. trio					
17. mixed wdwd. quart.					
18. wdwd. quintet		1			
19. wdwd. choir					
20. trumpet duet					
21. trumpet trio	2	2		2	1
22. trumpet quart.	1			1	
23. horn duet					
24. horn trio					
25. horn quart.	1			1	
26. trombone duet					
27. trombone trio					
28. trombone quart.	1			1	
29. brass duet					
30. brass trio	1			1	
31. brass quart.					
32. brass quint.					
33. brass sextet		1			
34. brass choir					
35. percussion ensemble	1			1	
36. recorder ensemble					
37. other:					
38. other:					

	17. When were the chamber groups organized this year?			18. Which chamber ensembles consistently reorganize year after year?
	beginning of school year (Sept., 1969)	late Fall (Oct.-Dec., 1969)	Winter (Jan.-June, 1970)	
1. flute duet	2	5	8	2
2. flute trio	10	6	9	4
3. flute quartet	3	2	7	3
4. flute choir		3		1
5. clari. duet		7	6	
6. clari. trio	3	2	2	4
7. clari. quart.	6	6	5	5
8. clari. quint.				
9. clari. choir	1	5	3	5
10. sax duet		2		
11. sax trio		1	1	
12. sax quart.	2	5	8	5
13. sax quint.	1	3		1
14. sax sextet		1	1	1
15. mixed wdwd. duet	1	4	3	
16. mixed wdwd. trio	1	2	2	1
17. mixed wdwd. quart.	1	1	3	2
18. wdwd. quintet	3	5	2	6
19. wdwd. choir		4	2	2
20. trumpet duet		3	3	
21. trumpet trio	2	5	8	4
22. trumpet quart.			1	2
23. horn duet	1	2	1	
24. horn trio		2	2	
25. horn quart.	4	4	3	4
26. trombone duet			2	
27. trombone trio	2	2	5	1
28. trombone quart.		1	2	2
29. brass duet				
30. brass trio	1	1		
31. brass quart.	1	2	1	3
32. brass quint.	1	2	2	2
33. brass sextet	4	2	2	5
34. brass choir	2	6	6	3
35. percussion ensemble	2	5	9	3
36. recorder ensemble		1		
37. other:				
38. other: sax nonet		1		

19. Do you feel ensembles should be accredited toward graduation?

yes 27 no 20 comments: _____

20. Do you occasionally tape record your ensembles?

yes 44 no 7

21. Using the ensemble identifying numbers, indicate when the chamber ensembles usually rehearse and who supervises the rehearsals:

	supervised by:		
		director	student(s)
before school	<u>18</u>	<u>19</u>	<u>3</u>
during school-A.M.	<u>23</u>	<u>10</u>	<u>6</u>
during lunch	<u>15</u>	<u>6</u>	<u>2</u>
during school-P.M.	<u>10</u>	<u>7</u>	<u>6</u>
after school	<u>30</u>	<u>15</u>	<u>10</u>
evenings	<u>9</u>	<u>10</u>	<u>4</u>
weekends	<u>2</u>	<u>2</u>	<u>3</u>

(Because of the numerous ways in which question 21 was responded to, it is invalid. Some respondents indicated that all their ensembles rehearsed at each time listed and that occasionally the groups would be supervised by either the director or a student.)

The balance of this chapter will relate general comments written by respondents on returned questionnaires. These may or may not influence the reader's interpretation of what has already been presented.

Regarding question nine, several respondees indicated that ensembles, normally being a non-credit activity, rehearsed as needed prior to performance. In many instances rehearsals became most frequent prior to contest. This is substantiated by the responses to questions eleven and seventeen. Question eleven indicated that contest is probably the strongest motivating force behind the formation of all ensembles. Response to question seventeen shows that 20% of all ensembles are formed at the first of the school year (September), 39% start in the late Fall (between October and December), and 41% begin between January and June--the time usually designated for contest in most districts.

Further remarks regarding question nine pointed out that three ensembles rehearsed three times a week and four ensembles rehearsed daily. Usually, however, this frequent rehearsing occurred prior to contest or a concert, and not throughout the entire school year. Also relating to this question, some directors suggest that modular scheduling would be advantageous to their ensemble programs.

Remarks pertaining to question ten indicated a

great amount of flexibility in the length of rehearsals. One respondee wrote, "no specific length"; another wrote, "as needed to meet performance schedule." More specifically, one director indicated eleven of his ensembles rehearsed three times a week for a minimum of thirty minutes beginning several weeks before contest.

Regarding questions twelve, thirteen, and fourteen, one respondent wrote, "I select groups according to the amount of preparation time."

Most directors who wrote comments regarding question fifteen said that those participating in chamber ensembles out of school time receive extra credit toward their band grade. In some instances these students receive points toward a music award.

Comments on question nineteen were usually of two opposing views. Many respondees felt that students should receive credit for the additional effort put forth beyond that of their band colleagues who do not participate in ensembles. Generally, however, the music directors who responded this way also felt students should put in sufficient class time during school to warrant this credit. On the other hand, many directors believe ensembles should be simply one facet of the band program, thereby eliminating the accrediting of chamber ensembles as such.

Chapter 4

SUMMARY AND CONCLUSIONS

The questionnaire presented in Chapter 3 is a study of the status of chamber wind ensembles within the high school instrumental music departments of first-class school districts of Washington State. This is not a complete study relative to Washington's total instrumental music program as it was necessary to limit the study for the sake of conciseness. At best this study presents enough information to offer some generalizations about the present state of ensembles in high schools throughout the state. Although the statistics are representative of a very small sampling of the state's musical organizations, the following are some generalizations which may be drawn:

1. Generally, a low percentage of instrumental students participate in ensembles in large (first-class) high schools.
2. There are many communities without a significant number of ensembles that would normally present the type of cultural events which would enrich these communities.
3. Because of unavailable rehearsal time and lack

of accreditation combined with the instructor's full teaching schedule, many students miss the opportunity to experience first-hand the fine chamber literature which is contributing to today's uses of leisure time and varied cultural experiences.

4. Many students miss the opportunity to develop responsibility. In ensemble playing, feed-back is immediate and the individual knows whether or not he is producing what is demanded of him. He is also aware that the others in the ensemble know this, too.

Ensemble playing is a true-life learning experience possibly similar to what the individual may experience when working for a livelihood. Timothy McGee stated:

Every year thousands of former high school band and orchestra musicians join the adult ranks and put their instruments in the attic because they do not realize the opportunity open to them for continued enjoyment as performers.

. . . There is some question whether the once-a-year contest actually fulfills the school's obligation to chamber music, and to the student . . . The ensemble contest should be looked upon as just another opportunity for performance and not as the sole end and purpose of the ensemble program (8:116).

Possibly the end purpose of chamber ensembles should not be the annual ensemble contest, but rather the fulfillment of adult leisure time spent in enjoyment and appreciation of music and, indeed, all the arts. It is man's prerogative to invent and create, to offer what he may to society. In music education, the chamber ensemble is one such important method.

BIBLIOGRAPHY

BIBLIOGRAPHY

1. Apel, Willi. Harvard Dictionary of Music. (2nd ed.)
Cambridge: Harvard University Press, 1969.
2. Blom, Eric (ed.). Grove's Dictionary of Music and Musicians. New York: St. Martin's Press, 1954.
3. Bukofzer, Manfred F. Music in the Baroque Era. New York: W. W. Norton and Company, Inc., 1947.
4. Celentano, John. "Chamber Music: Challenge and Opportunity," Music Educators Journal, Vol. 53 (October, 1966), 103-107.
5. Grout, Donald Jay. History of Western Music, A. New York: W. W. Norton and Company, Inc., 1960.
6. Hughes, Charles W. Chamber Music in American Schools. New York: Freybourg Printing Company, Inc., 1933.
7. Kazdin, Andrew. Back record jacket of Columbia Masterwork MS 7209: The Antiphonal Music of Gabrieli. New York: (CBS, Inc., 51 W. 52nd Street, New York), L.C. #R68-3594.
8. McGee, Timothy J. "Emphasis on Chamber Music in the High School," Music Educators Journal, Vol. 53 (November, 1966), 116.
9. Miller, Hugh M. History of Music. New York: Barnes and Noble, Inc., 1965.
10. Minor, Andrew C. (ed.). Music in Medieval and Renaissance Life. Columbia: University of Missouri Press, 1964.
11. Pochon, Alfred. Progressive Method of String-Quartet Playing, A. New York: G. Schirmer, Inc., 1924.
12. Pratt, Waldo S. History of Music, The. New York: G. Schirmer, Inc., 1935.
13. Reese, Gustave. Music in the Middle Ages. New York: W. W. Norton and Company, Inc., 1940.

14. Reese, Gustave. Music in the Renaissance. New York: W. W. Norton and Company, Inc., 1954.
15. Slonimsky, Nicolas (ed.). Baker's Biographical Dictionary of Musicians. (5th ed.) New York: G. Schirmer, Inc., 1958.
16. Ulrich, Homer. Chamber Music. (2nd ed.) New York: Columbia University Press, 1966.