The Superintendent's Point of View Concerning Music in the High Schools of Washington State

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THE SUPERINTENDENT'S POINT OF VIEW CONCERNING MUSIC
IN THE 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 Music Education

by
Morris Ray Pedersen
August 1970
APPROVED FOR THE GRADUATE FACULTY

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Dohn A. Miller
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CHAPTER I

INTRODUCTION

A common philosophy of administrators and music educators should be prerequisite for a successful music program. This philosophy should permit enough flexibility to allow for individual differences and yet be rigid enough to encompass general education needs and goals. It can only be shared through communication. The place of music within the curriculum will be understood through this communication between the music educator and the chief administrator. At Atlantic City, New Jersey, in February, 1959, the American Association of Superintendents and Administrators passed the following resolution:

We believe in a well-rounded school curriculum in which music . . . and the like are included side by side with other important subjects such as mathematics, history and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man (16:194).

In 1958, a study such as this one was done by Mr. J. Russell Uusitalo which hopefully helped to further communication between music educators and their administrators. The remaining chapters will present new information which will be compared, in summary, to the 1958 study to illustrate where we stand today.
I. THE PROBLEM

In some instances the individual differences in philosophy between administrators and music educators are sufficient enough to cause stress and conflicts in the general education needs and goals.

Some administrators do not share the point of view towards public school music which has been set forth by the American Association of Superintendents and Administrators. This does not aid the cohesiveness of a unified voice with which music educators must cope. At the same time, many music educators have not presented a satisfactory representation of a music program which could be accepted by administrators.

The problem then becomes simply one of communicating at the person-to-person basis. It is important for the music educator to understand the position of the administrator and to be flexible in his demands and needs. It is equally important for the administrator to understand the demands placed upon the music educator. In short, the point of view concerning the high school music program which is held by the administrator can be improved and maintained by active communication between the music educator and the administrator.

II. IMPORTANCE OF THE STUDY

It shall be the purpose of this study to encourage the shared philosophy and communication relationship between school music educators and their administrators.
Information obtained in a similar study done in 1958 will be compared with that obtained by this study in an effort to promote this philosophy.

Music educators and administrators have made adjustments in their attitudes from 1958 to 1969. These adjustments and the compilation of data provide the importance of the study. The attitudes of 195 superintendents will be used in this study as opposed to 220 in 1958.

III. LIMITATIONS OF THE STUDY

This study was limited to the school superintendents of high school districts in the State of Washington.

Since this study involves data, the interpretation of that data plays an important part in the study. It was difficult to categorize some of the data because of the interpretation of terms by individual responses.

The study was limited to the responsive superintendents as was the 1958 study. It is assumed that the unreturned data is an indication of point of view concerning music by those superintendents. This, too, was a limitation.

IV. DEFINITIONS OF TERMS USED

Administrator. The superintendent or the principal.

Superintendent. The chief executive of a school district, subordinate and responsible to the Board of Education.
Principal. The administrator whose duties are confined to the high school.

Music Teacher, Director, Instructor, or Supervisor. These terms will be used synonymously to describe those music educators directly concerned with the high school music program.

Balanced Program. The total integrated high school curriculum.

Music Program. The high school music curriculum.

V. SUMMARY

The real value of this study will be to illustrate how each respondent superintendent took the opportunity to express and share his thoughts with other concerned educators. It is significant that such a great number of superintendents took the time necessary to think completely in terms of their point of view concerning the high school music program in their high schools.
CHAPTER II

REVIEW OF THE LITERATURE

It is necessary to examine and to review the various factors affecting the superintendent's point of view concerning music in the high schools of Washington State. These views, the total educational program, general education, music as a part of the balanced program, and the superintendent's specific responsibility to the high school music program, are pertinent to this study. This chapter's task will be to review the relevant literature.

I. THE ROLE OF THE SUPERINTENDENT IN THE TOTAL EDUCATIONAL PROGRAM

George F. Kneller, in his book *Foundations of Education*, portrays the superintendent:

He is, among other things, an executive, an educational leader, a policy adviser, civic figure, buffer, confidant, and friend. Engaged as an administrative officer, he is thrown at once into the formulation of educational policies and the development of programs, which he submits to his board of education for review. He is, thus, the board's counselor in the realm of policy (11:451).

This description of the superintendent as an individual also pertains to his role as an educational director. The curriculum to which these young people are exposed certainly reflects his major responsibility role.
The curriculum is broad and comprehensive . . . it is not simply a series of printed pages written in some central office for the guidance of teachers in the classroom . . . . The curriculum has its roots in a philosophy of education. A broad, well-grounded curriculum reaches down into the bedrock of the school's educational principles . . . . Curriculum building is a democratic, cooperative enterprise . . . participation is not limited to teachers and administrators. Pupils, parents, interested patrons, and specialists, as active agents in the educative process, can contribute to the broadened offerings of the community school (5:354-55).

The curriculum may be defined as consisting of the organized pattern of activities provided by the school to achieve the aims of education (9:17-18).

With these concepts in the superintendent's general educational philosophy, we might ask, "What is general education?"

II. GENERAL EDUCATION

Louise E. Hock and Thomas J. Hill have described general education:

. . . . general education is the phase of schooling that deals with the skills, concepts, and knowledge which are needed by all people, as a minimum, for effective participation in society (9:10).

The area of the curriculum that is directed toward common or similar experiences for universal needs may be termed general education (6:217).

It might be concluded then that general education is the program which must meet the educational needs of the people regardless of class or goal.
III. MUSIC AND THE BALANCED PROGRAM

The philosophy of American education has long included music as a vital part of the school curriculum. At Dallas, Texas, in March, 1927, the Department of Superintendence (sic) passed the following resolution:

... we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given equal consideration and support with other basic subjects (16:194).

This resolution together with the resolution in February, 1959, illustrate the importance administrators have placed on music. The balanced curriculum endorsed by these resolutions have yet to be generally adopted. The following is from the Music Educators National Conference publication, Perspectives in Music Education - Source Book III:

Certain subjects are in a more favored position than others because of categorical aid from governmental sources and because of attitudes of legislators, lay leaders, and some state and local school authorities. These influences and attitudes are often reflected in school programs and schedules to the detriment of the arts .... The curriculum must be flexible enough to provide for the aptitudes and interests of the individual student. We cannot say that the fostering of artistic talent is a less important part of the school's responsibility than the training of the scientist or the businessman (16:198).

Music, then, can be considered a part of the balanced program and is considered by many to be of prime importance in the total educational program. Hobart H. Sommers, Assistant Superintendent of Schools, Chicago, Illinois, writes:

Of all the cultural subjects, music offers the most universal and most rewarding opportunities. It contributes to all seven of the basic functions of education:
1. It aids the child's physical and mental health.
2. It develops coordination, relieves tension, and stimulates precise thinking.
3. It helps to prepare children for a vocation.
4. It contributes to a harmonious home life.
5. It provides a wholesome leisure time.
6. It teaches cooperation and good citizenship.
7. It fosters punctuality, industry, integrity, and tolerance (21:46).

Knowing that the balanced program must include music, the superintendent's philosophy must include responsibility to that part of the total balanced program.

IV. THE SUPERINTENDENT'S RESPONSIBILITY TO THE HIGH SCHOOL MUSIC PROGRAM

The Superintendent has a responsibility to every student and for every aspect of the curriculum. Curriculum problems are knotty, complex, difficult. The superintendent of schools must strive for perspective (16:198).

With this in mind the superintendent must realize his tremendous responsibility to the balanced program including its relationship to music.

This total responsibility infers a leadership role by the superintendent in regards to the music program. The superintendent must understand that the value of music in the curriculum is, first of all, that of an intellectual discipline.

In addition to understanding the important place of music for all children in the school program, it is the job of the superintendent to help the school board and the public to understand it. If this understanding is achieved, it is likely that adequate financial support will follow.
Society may look at music as the frosting on the cake—something which is nice if we can afford the calories. The superintendent, if he is to lead, will help others understand that music is not just frosting on the cake; it is part of the main course. It is the beefsteak, the vitamins, and the minerals, without which we are victims of educational malnutrition (16:198).

Functional Values

If the chief administrator is to realize his responsibility to the high school music program, he must be aware of the functional values offered by a music program. Benjamin C. Willis, General Superintendent of Schools, Chicago, Illinois, states:

1. Music offers an opportunity for self-expression through a group activity... self-assurance, self-realization, personal security, and respect for the achievements of others.

2. Music offers an opportunity to develop moral and spiritual values and to satisfy aesthetic needs... expressing, creating, or enjoying beauty when singing a song, playing a tune, or just listening.

3. Music provides a medium through which boys and girls can make direct contributions to their community during their school days and thus acquire a consciousness of the responsibility of the individual to the community.

4. Music offers a medium for understanding other people, their culture, and their problems... it is a universal tool of communications; it transcends the boundaries of nations; it promotes the brotherhood of man.

5. Through music the student who is led to a realization that the arts, of which music is one, have been of indisputable importance throughout history (25:2).
Guiding Principles

In addition to the functional values, the high school music program requires that significant guiding principles be employed to organize this program. If the superintendent is to accomplish this phase of responsibility, he must be aware of these principles. In his book, *Instrumental Music*, Wolfgang E. Kuhn writes:

School music curriculum contributes to the educational needs of students through general music courses, specialized music courses or activities, and extra-class activities. The program is designed to develop appreciation, knowledge, and skills in all students commensurate with their interest, talent, and ability.

Opportunities are provided for all students to become appreciative listeners and successful participants in a variety of music activities. At the same time, an effort is made in the program to discover and train students having exceptional aptitudes and abilities. Whenever possible, school music activities are scheduled so as not to conflict with the music activities of the community (12:7).

Ralph E. Rush, Chairman of the Department of Music Education, University of Southern California, suggested in an article written for the *Music Educators Journal*, "Eight Basic Principles":

1. The music program should be so organized that it is a basic and accepted part of the total educational program of the schools.

2. The total music program should be organized to serve a maximum number of students.

3. The music program should be so organized that it conforms to best accepted practices of all school departments.

4. The music program should be so organized that it not only reaches every child, but also helps each individual to learn to think, feel, and act in a creative manner.
5. The music program should be so organized that all the controls of the program remain within the schools.

6. The music program should be so organized that there is a fine balance between all aspects, such as orchestra, choir, band, appreciation, and any other offerings.

7. The music program should be so administered that it reaches into and vitalizes not only the program of fine arts in school, but also correlates with all school subjects.

8. The music program should be so organized to serve the whole child, including social, physical, and emotional development (17:43).

These functional values and guiding principles have given a general description of the superintendent's responsibility to the high school music program. However, it is necessary to provide a more specific viewpoint concerning the high school music program. The specific points to be considered are scheduling, finance, and music activities.

V. THE PROGRAM

Scheduling

Intensive and concerted effort must be made to develop imaginative scheduling practices to achieve the flexibility necessary for the satisfaction of individual needs. This could result in an extension of the traditional school day or school year. It could also bring about less frequent meetings of classes or more variation in the size of classes (16:197).

This description of the area of scheduling is as relative to the high school music program as to any other school program. The primary responsibility of this scheduling lies in the responsibility of the high
school principal. Keith D. Snyder, in his book, School Music Administra-
tion, states:

There must always be a clear-cut definition of responsibility for schedule making in any given school system. The general over-all schedule by which a school unit operates is usually made by the principal of the building. It would be extremely difficult to conceive of a person's being made responsible for all of the educational activity within his building and yet being denied the right to design the schedule by which the school will operate . . . .

The chief problem of the principal will be to make available to all the children the full facilities and resources of his school in a proportion commensurate with each individual pupil's needs. What the principal believes the goals of education to be, what he believes to be the best way to arrive at those goals, what he believes to be important in the school's curriculum, will be reflected in the schedule he makes or approves . . . as music is contained in the schedule or affected by it, the music educator may advise, counsel, or persuade, but the final decision rests with the principal (20:136-37).

This point of view places the importance of scheduling on the high school principal. If there is a problem in scheduling, it is the responsibility of the principal and the music educator to communicate and resolve the difficulty. Much has been said regarding this phase of the school program. It is important that the principal and the music educator agree on what the minimal time factor is concerning the high school music program.

A minimum program as outlined by the Committee on Music in the Junior High and Senior High School Curriculum (members representing the Music Educators National Conference and the National Association of Secondary-School Principals) is suggested as follows:
SENIOR HIGH SCHOOL

Required:

a. General Music. Minimum of 90 minutes per week or sufficient time for at least 1/2 credit. Recommended for requirement one year only, if possible in tenth year, for pupils not in music electives.

Electives:

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

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

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

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

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

f. Opportunity for class or individual study in school or from private teachers, i.e., applied music (voice or instruments) or theory (14:17-18).

This recommended minimum, together with the philosophy of the principal, can help determine to what extent scheduling is effective.

The adequate high school music program must also provide opportunities for the pupil who has no performance skills to acquire a deeper appreciation and knowledge of music than was possible at lower levels of perception . . .

Programming is closely related to scheduling and is dependent on it. Each student's program must extend his intellectual, emotional, and physical powers into
continuously higher levels of involvement and achievement. Ample flexibility in programming must be provided to enable each student to pursue those studies most appropriate to his special abilities and interests (16:197).

The responsibility of the administration does not end with the realization of functional values, guiding principles, philosophy and scheduling. It should include to some degree the responsibility of finance.

Finance

To this point much has been said regarding nontangible items or items not particularly concerned with the financial responsibility of the administration to the high school music program. The financial responsibility must be assumed by the chief executive of the school district and not by the principal. The high school music program is dependent on the financial support of the district.

Although the chief executive is responsible for financial support, the responsibility for the music budget is that of the music teacher.

There are five purposes generally served by the budget. These have been identified by Mort and Reusser in Keith D. Snyder's book, School Music Administration and Supervision as:

Projection of school program into future. As school plans are laid for the future, it becomes necessary to provide the financial support needed for carrying them out. The budget is the underwriting of the school program as accepted by the board of education and the community, projecting it into the future for at least one year.
Estimation of expected revenues. In the American school structure of today, the funds used in support of the school's program come from several sources. The budget anticipates and estimates the amount of money to be obtained from these various sources.

Estimation of expenditures. After the educational plan for the school has been developed and the costs estimated for putting it into operation, the budget allocates the amount to be spent in support of each of the various parts of the educational program, as well as for the system as a whole.

Determination of the amount to be raised. After the anticipated school income is known and the expenditures in support of the program estimated, the budget will show the amount of money that must be raised by other means when the expected income is not as great as the proposed expenditures. For example, in planning its school program, a community may decide that a new building is not necessary. The expected income from all sources is not enough to operate the existing plant, pay salaries of personnel, and in all other ways support its program and construct a new building as well; therefore, additional funds must very definitely be obtained through increased taxation, by borrowing, or by some other means. The budget brings to light the amount of money that must be raised by the community in support of its schools.

Aid to operation of schools. The budget accepted by the board of education and the community reflects the emphasis they wish placed upon the various parts of the school plan. If they allow three thousand dollars for the athletics program and two thousand dollars for the music program, it is obvious that they wish to buy a greater amount of athletics than they do music. This type of information gives the administrator a clear course of action for conducting the schools according to the plan the community accepts and supports (20:194-95).

It is important for all staff members to realize there are many categories in a school budget and that their programs will be affected by the actual amount of money allotted to them. It is possible for teachers and supervisors to feel somewhat removed from the budget insomuch
as the actual establishment of funds is concerned. Each educator must present documented information to the people concerned specifically with the budget. These figures or documents should be well prepared and should be explicit in regards to price, model numbers and an otherwise precise description of the equipment needed. Many educators feel that it is to the advantage of the respective programs to use long range planning in preparing a budgetary program. In a paper prepared by J. Richard Jensen, *An Administrator's Guide to the Instrumental Music Program in the Public Schools*, it is recommended that each music teacher should see to it his program has a definite purchase plan. It is desirable to use a five year planning program so that district budget planners are able to see that the program does need material and equipment and just precisely what those needs are. With this type of planning it is much easier for administrators to make decisions and to help them establish priorities whereas budget is concerned. It is imperative then, that the music educator organize his budgetary needs and present them in a way that is conducive to good logic, contains all necessary information and above all, is presented with the entire school program in mind. It is very important the music educator assist the superintendent with the proper recommendations regarding the financial responsibility of the district to the music program.

**Public Appearances and Activities**

Together with the music educator, the superintendent must determine what kinds of groups the high school music program should have and what they should do in terms of performance.
Parents, relatives, and friends, of school musicians are always interested in the work of student concert organizations and eagerly await each opportunity for hearing them perform.

All occasions where school performers appear before the public should be properly considered avenues for developing a greater degree of public understanding and acceptance of the school's purpose and work. This will include not only the formal concerts by major performing groups, but all other performances before the community as well. Such occasions will include appearances for community and different civic groups, service clubs, churches, parades, and even competition-festivals. All such programs must be considered a part of the public relations program, and all details of planning, organization, and executing, of them must be meticulously supervised (20:119).

The importance of the public performance of small ensembles, soloists, and members of the music staff, must be stressed. . . . All public performances having high public relations value should be capitalized upon . . . . It is difficult to know where the line lies that separates public relations activity from exploitation of school performing groups. The danger of overburdening school performers with too frequent appearances must always be guarded against . . . . The music director who is anxious to develop the most cordial relationship with his community, give it the greatest service, and yet not be guilty of exploiting his student musicians, will do well to form a lay advisory committee of parents and friends to assist in making plans and decisions for his
performing groups . . . . Public performances by school musicians have inherent worth in addition to their actual capacity for developing public understanding and acceptance of the music program and of the school as a whole . . . . By carefully planned, artistically presented, school performances, the listening habits of an entire community can be changed. A school music program that has won the support of the community can be the means for raising the cultural level of that community (20:120-21).

The following is a list of "Guiding Principles for School Music Group Activities" adopted by the North Central Association of Colleges and Secondary Schools in Chicago, Illinois, April, 1957.

Administrators and music educators together must consider the following factors:

1. Size of group involved
2. The effect on school program
3. Frequency with which music education conferences (or other activities) are held
4. Frequency and likelihood of similar opportunities for the music group
5. Distance involved
6. Finance
7. Significance of contribution which group and conductor can make to improvement of instructional program in music
8. Instructional improvement benefits to be derived by group and conductor
9. Opportunities involved for gifted children
10. Broadening experiences to be acquired by students
11. Opportunities students in music group will have for similar experiences (in other groups to which they belong) during the school career (23:45).

The importance of music educators, together with the administrators, making the decisions relevant to the public performance can not be over-emphasized. This decision-making is of extreme importance if the judgments are to be based upon the basic educational values.
VI. THE IMPORTANCE OF A SHARED PHILOSOPHY

It is through communication administrators and music educators will achieve a shared philosophy. If decisions are to be effective regarding music educator-administrative duties, they must be based upon sound educational principles.

William S. Larson emphasizes the importance of a "shared philosophy" in this way:

Opportunities for school children to gain an appreciation of good music, either through performance or listening should be generously provided, for such experience represents for them an investment in fine emotional responses for a lifetime . . . . To this end it is important that the school administrator and the music supervisor (teacher, director, etc.) give their best efforts, despite problems found in an increasingly complex curriculum, to the planning of music programs in a way that will provide a rich offering of worthwhile music subjects. If this is wisely done, school children will have the highly desirable opportunity to develop those talents for fine emotional expression with which they are endowed (13:45).

With this description it may be concluded that the communication between administrator and music educator must be prevalent to further this shared philosophy. For the music program to be effective and meaningful the shared philosophy of the superintendent and music teacher is imperative.

VII. SUMMARY

Much emphasis has been given to the communication between the superintendent and the music educator. It is hoped that the concepts
discussed will help direct the superintendent's philosophy concerning the high school music program. It is important to discuss some of the administrator's responsibilities to the program. It is important to discuss the high school principal's administrative responsibility to the music program. To summarize the superintendent's position concerning the high school music program the following is offered:

It is the responsibility of the superintendent of schools to see that the instructional program is sound and effective and that the mechanics of school organization permit it to function effectively. Of particular concern with respect to music are problems of scheduling, pupil programming, supplies and equipment, and teacher preparation (16:197).
CHAPTER III

DESCRIPTION OF RESEARCH

Early in the research project, an investigator weighs the merits of various procedures for collecting evidence. After determining which approach will yield the form and kind of data necessary to test his hypothesis adequately, he examines the available tools and chooses the ones that are most appropriate for his purpose (24:249).

The foregoing, in Deobold B. Van Dalen's book, *Understanding Educational Research*, does give assistance to the researcher. After investigating the avenues of research it was necessary to do some preliminary planning.

I. PRELIMINARY PLANNING

With the idea of a relative comparative study in mind it was necessary to follow the same type format of the same problem or study done in 1958 by J. Russell Uusitalo at Central Washington State College. After reading through the thesis study it was apparent that some comparisons could be made from that study and a more recent one.

II. THE RESEARCH METHOD

The questionnaire is an instrument that is widely used by educational workers to obtain facts about current conditions and practices, and to make inquiries concerning attitudes and opinions (24:254).

The questionnaire was chosen for the research method. The format of the questionnaire is quite similar to that used by Mr. J. Russell
Uusitalo in his 1958 thesis questionnaire. It was essential that the questionnaires be quite similar so that the data will be more valid in comparison. The questionnaires were mailed in order to reach a greater number of respondents at a relatively low cost. It is unfortunate that the nonrespondents, by the very fact they did not return the questionnaire, affect the findings in a negative way. It is conceivable that the nonrespondents are different that the respondents in that they may not hold the same views as those who do answer the questionnaire. This missing data might effect the findings of the study.

III. RESUME OF QUESTIONNAIRE FINDINGS

After studying the questionnaire findings it was apparent the results from each study were substantially the same. The following pages in chapter three will be devoted to the findings of the questionnaire.
### DISTRIBUTION OF TIME BAND, CHORUS OR ORCHESTRA MEET

<table>
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<td>4.9</td>
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<td>2. After School</td>
<td>7</td>
<td>3.1</td>
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<tr>
<td>3. During School</td>
<td>189</td>
<td>85.1</td>
</tr>
<tr>
<td>4. Activity Period</td>
<td>17</td>
<td>7.6</td>
</tr>
</tbody>
</table>

### DISTRIBUTION OF PERSONNEL ASSISTING STUDENT

<table>
<thead>
<tr>
<th>Personnel</th>
<th>Number</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teachers</td>
<td>158</td>
<td>81.0</td>
</tr>
<tr>
<td>2. Guidance Personnel</td>
<td>168</td>
<td>86.2</td>
</tr>
<tr>
<td>3. Principal</td>
<td>137</td>
<td>70.3</td>
</tr>
<tr>
<td>4. Vice Principal</td>
<td>4</td>
<td>2.0</td>
</tr>
<tr>
<td>5. Students</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>6. Others (friends)</td>
<td>1</td>
<td>.5</td>
</tr>
</tbody>
</table>

### DISTRIBUTION OF DISTRICTS WHERE MUSIC TEACHER ASSISTS THE STUDENT KEENLY INTERESTED IN MUSIC

<table>
<thead>
<tr>
<th>Response</th>
<th>Number</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Yes</td>
<td>184</td>
<td>94.4</td>
</tr>
<tr>
<td>2. No</td>
<td>6</td>
<td>3.0</td>
</tr>
</tbody>
</table>
## DISTRIBUTION OF HIGH SCHOOL MUSIC OFFERINGS

<table>
<thead>
<tr>
<th>Course Offered</th>
<th>Number</th>
<th>Per Cent</th>
<th>Frequency Class Meets</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Training Band</td>
<td>92</td>
<td>47.2</td>
<td>90 6 7 3 0</td>
</tr>
<tr>
<td>2. Concert Band</td>
<td>153</td>
<td>78.5</td>
<td>83 6 6 2 0</td>
</tr>
<tr>
<td>3. Training Orchestra</td>
<td>21</td>
<td>10.8</td>
<td>17 0 0 0 0</td>
</tr>
<tr>
<td>4. Advanced Orchestra</td>
<td>38</td>
<td>19.5</td>
<td>30 1 0 0 0</td>
</tr>
<tr>
<td>5. General Chorus</td>
<td>114</td>
<td>58.5</td>
<td>93 3 5 6 1</td>
</tr>
<tr>
<td>6. Mixed or Select Chorus</td>
<td>142</td>
<td>72.8</td>
<td>91 7 3 3 4</td>
</tr>
<tr>
<td>7. Boys Glee</td>
<td>26</td>
<td>13.3</td>
<td>16 0 1 1 0</td>
</tr>
<tr>
<td>8. Girls Glee</td>
<td>53</td>
<td>27.2</td>
<td>38 5 2 1 1</td>
</tr>
<tr>
<td>9. Music Theory</td>
<td>41</td>
<td>21.0</td>
<td>27 0 3 2 3</td>
</tr>
<tr>
<td>10. Music History</td>
<td>10</td>
<td>5.1</td>
<td>7 0 0 0 0</td>
</tr>
<tr>
<td>11. Music Appreciation</td>
<td>46</td>
<td>23.6</td>
<td>32 2 1 1 3</td>
</tr>
<tr>
<td>12. Wind Ensemble</td>
<td>16</td>
<td>8.2</td>
<td>8 0 0 1 2</td>
</tr>
<tr>
<td>13. String Ensemble</td>
<td>12</td>
<td>6.2</td>
<td>5 0 0 1 1</td>
</tr>
<tr>
<td>14. Vocal Ensemble</td>
<td>26</td>
<td>13.3</td>
<td>16 0 4 5 2</td>
</tr>
<tr>
<td>(including Swing Choir)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Dance or Stage Band</td>
<td>51</td>
<td>26.2</td>
<td>18 0 3 6 6</td>
</tr>
<tr>
<td>16. Pep Band</td>
<td>57</td>
<td>29.2</td>
<td>18 1 4 12 5</td>
</tr>
<tr>
<td>17. TV Music</td>
<td>1</td>
<td>.5</td>
<td>NR* NR NR NR NR NR</td>
</tr>
<tr>
<td>18. General Music</td>
<td>1</td>
<td>.5</td>
<td>NR NR NR NR NR NR</td>
</tr>
<tr>
<td>19. Humanities</td>
<td>2</td>
<td>1.0</td>
<td>NR NR NR NR NR NR</td>
</tr>
<tr>
<td>20. Orchestration</td>
<td>1</td>
<td>.5</td>
<td>NR NR NR NR NR NR</td>
</tr>
<tr>
<td>21. Arranging</td>
<td>1</td>
<td>.5</td>
<td>NR NR NR NR NR NR</td>
</tr>
<tr>
<td>22. Guitar</td>
<td>2</td>
<td>1.0</td>
<td>NR NR NR NR NR NR</td>
</tr>
<tr>
<td>23. Voice</td>
<td>1</td>
<td>.5</td>
<td>NR NR NR NR NR NR</td>
</tr>
</tbody>
</table>

* NR - No Response

Because of the terminology used in describing some of the music classes above, it is possible that some administrators experienced some difficulty in answering 1 and 2. Training band is usually considered the second band within a high school, while the concert band is normally the more select instrumental organization.
The questionnaire was mailed to 220 school districts in the State of Washington. These are school districts which have high schools. There were 195 responses received by this investigator. Not all questions were answered by all respondents thus creating different totals to compute percentages.

**District Classification**

There were 60 first class districts responding for a total percentage of 30.9%. Second class districts responding numbered 131 for a percentage of 67.5%. There were 3 responses from third class districts for a percentage of 1.5%.

Any school district in the state having a population in excess of ten thousand, as shown by any regular or special census or by any other evidence acceptable to the county superintendent, shall be a school district of the first class. Any other school district maintaining a fully accredited high school, or containing a city of the third class or town, or an area of one square mile having a population of at least three hundred, shall be a school district of the second class. All other school districts shall be school districts of the third class.

**The High School Plan**

Those high schools containing grades 10-12 numbered 57 for a total percentage of 30.6%. The four year high schools containing grades 9-12 numbered 97 for a total percentage of 52.2%. One high school reported
containing grades 8-12. The six year high schools containing grades 7-12 numbered 31 for a percentage of 16.7%.

**Number of High Schools in the Reporting Districts**

Included under the high school plan is the number of high schools in the reporting districts. Those districts having only one high school numbered 168 for a percentage of 87%. There were 16 districts that contained 2 high schools for a percentage of 8.3%. Those districts containing 3 high schools numbered 4 for a percentage of 2.1%. Only three districts reported having 4 high schools for a percentage of 1.6%. There were two districts which reported having 5 high schools for a percentage of 1%.

**Enrollment of Reporting High Schools**

The enrollment of the reporting high schools varied widely. There were 21 high schools having an enrollment of 0-100 indicating a percentage of 9.1%. The number of high schools containing 101-200 was 48, indicating a percentage of 21.1%. There were 60 high schools indicating an enrollment of 201-500 for a percentage of 26.3%. There were 40 high schools reporting an enrollment of 501-1000 for a percentage of 17.5%. There were 59 high schools reporting enrollment of over 1000 for a percentage of 25.9%. Using these figures it is obvious then that the dispersal of school size is weighted slightly in favor of the smaller high school with enrollment of under 500. There were 129 high schools in the category of under 500 while there were 99 over 500. The smaller schools under 500 are in the 56% while the large schools make up 44% of the reporting schools.
General Course Offerings

A question regarding terminology utilized in the method of research was brought up when the question regarding areas in which a high school student may concentrate. The term "concentrate" was meant to be used instead of "take more than one year without losing credit." Some administrators felt the term was questionable. For this reason the validity of this phase could be questioned.

GENERAL COURSE OFFERINGS

<table>
<thead>
<tr>
<th>Course</th>
<th>Number of Schools Offering Course</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. English</td>
<td>176</td>
<td>90.3</td>
</tr>
<tr>
<td>2. Science</td>
<td>181</td>
<td>92.8</td>
</tr>
<tr>
<td>3. Mathematics</td>
<td>177</td>
<td>90.8</td>
</tr>
<tr>
<td>4. Home Economics</td>
<td>161</td>
<td>82.6</td>
</tr>
<tr>
<td>5. Industrial Arts</td>
<td>140</td>
<td>71.8</td>
</tr>
<tr>
<td>6. Carpentry</td>
<td>17</td>
<td>8.7</td>
</tr>
<tr>
<td>7. Fine Arts</td>
<td>53</td>
<td>27.2</td>
</tr>
<tr>
<td>8. Radio or Speech</td>
<td>16</td>
<td>8.2</td>
</tr>
<tr>
<td>9. Foreign Language</td>
<td>120</td>
<td>61.5</td>
</tr>
<tr>
<td>10. Music</td>
<td>141</td>
<td>72.3</td>
</tr>
<tr>
<td>11. Agriculture</td>
<td>91</td>
<td>46.7</td>
</tr>
<tr>
<td>12. Distributive Education</td>
<td>39</td>
<td>20.0</td>
</tr>
<tr>
<td>13. Physical Education</td>
<td>80</td>
<td>41.0</td>
</tr>
<tr>
<td>14. History and Social Studies</td>
<td>112</td>
<td>57.4</td>
</tr>
<tr>
<td>15. Auto Mechanics</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>16. Educational TV Production</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>17. Oceanography</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>18. Photography</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>19. Vocational</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>20. College Preparatory</td>
<td>2</td>
<td>1.0</td>
</tr>
</tbody>
</table>

Courses 16-20 were not listed on the questionnaire, but were added by interested administrators as a response to other course offerings.
Class Rotation

Forty six of the reporting schools indicated their school utilized class rotation. This was 24.1% of the total. One hundred forty five schools reported they did not use class rotation. This was 75.9% of the total responding schools.

Classes rotated in the following ways:

1. One period is dropped each day.
2. The first period of the day is stationary with the rest of the schedule rotating weekly. Lunch periods remain constant.
3. Each class meets four times weekly except music and P.E. which meet daily.
4. Six periods Monday, Wednesday, Friday, with four rotated on Tuesday, Thursday for 90 minutes each.
5. Rotate periods 1 and 2 daily plus 6 and 7 on Tuesday and Thursday.
6. Completely modular.
7. First two periods stationary with 3 through 7 rotating.
8. Utilize a floating period or period X.

Many schools had variations of rotating schedules which were flexible in that the schedule could be rotated at any time to meet the needs of the school community for any situation.

Some administrators felt the rotation gave the advantage of providing variety and flexibility. In contrast with this advantage some administrators felt that in the district where there is one music teacher working in different buildings that a serious problem exists in scheduling around the music teacher. One administrator felt there were simply too many conflicts with the rotating schedule. Generally the administrators felt there were no great disadvantages or advantages to the rotating schedule.
Periods in School Day

The number of periods within the school day varied from four in some schools to several in the modular type of scheduling. There were seven different numbers of periods indicated by the responding districts. The seventh was a combination of 5-6 and 6-7. The first indicating five periods with six classes, while the second indicates six periods with seven classes.

<table>
<thead>
<tr>
<th>PERIODS IN SCHOOL DAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Periods</td>
</tr>
<tr>
<td>-----------------------</td>
</tr>
<tr>
<td>1. Four</td>
</tr>
<tr>
<td>2. Five</td>
</tr>
<tr>
<td>3. Six</td>
</tr>
<tr>
<td>4. Seven</td>
</tr>
<tr>
<td>5. Eight</td>
</tr>
<tr>
<td>6. Modules of varying length</td>
</tr>
</tbody>
</table>

In addition to the normal class period structure many schools reported an activity period of varying length. Seventy schools reported having this activity period for a total of 35.4% of reporting schools.
Length of Class Periods

Many variations of class periods were reported since the number of periods was variable. The variations of time allotted for each class was as reported in this table.

<table>
<thead>
<tr>
<th>Length of Periods</th>
<th>Number</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 0 - 30 minutes</td>
<td>2</td>
<td>1.0%</td>
</tr>
<tr>
<td>2. 31 - 40 minutes</td>
<td>4</td>
<td>2.0%</td>
</tr>
<tr>
<td>3. 41 - 50 minutes</td>
<td>65</td>
<td>32.8%</td>
</tr>
<tr>
<td>4. 51 - 60 minutes</td>
<td>110</td>
<td>55.6%</td>
</tr>
<tr>
<td>5. 60 and above</td>
<td>11</td>
<td>5.6%</td>
</tr>
<tr>
<td>6. Modified or modular</td>
<td>6</td>
<td>3.0%</td>
</tr>
</tbody>
</table>
Information About Music Teacher-Administrator Relations

A. In terms of orientation, what is the most important advice you could offer a new music teacher to help him fit into your school system most effectively?

1. Music is a part of the total curriculum.
2. Work hard.
3. Know the school program.
4. Work at keeping a good rapport with the teachers and students.
5. Good performances are important, but not the most important.
6. Don't fight the memory of your predecessor.
7. Fight for money and time.
8. Be enthusiastic.
9. Sell your program with good public and school relations.
10. Build the best possible program with present material.
11. Don't be a kook!
12. Communicate with the music supervisor, administration and staff.
13. Consider others.
14. Make realistic budget requests.
15. Be available to perform with your groups.
16. Be a good teacher.
17. Development and involvement of more students in music.
18. Be flexible.
19. Have control, use good discipline and child psychology.
20. Have a minor other than music so that you can teach other subjects than music.
21. Be very aggressive in developing a good program. Don't let other departments take your students.
22. Teach, don't sermonize.
23. Accept constructive criticism.
24. You are a very important member of the faculty team.
25. Develop desire to participate.
26. Ask for help when having difficulty.
27. Adjust to the new school and policy.
28. "Illegitimi non-carborundum."
29. Learn new music quickly and expose it to the public.
30. Be prepared.
31. Know district policy.
32. Make good use of time.
33. Challenge students with good music.
34. Be appreciative of other staff and students.
35. Take care of the equipment.
36. Be creative, but yet responsible.
37. Know custodians and secretaries.
38. Make your wants known.
39. Be intense, but don't push too hard.
40. Be on time.
41. Remember most students are not and will not be professional musicians.
42. Take time to develop a good program.
43. Have high standards.

B. What, on the basis of your experience, is the most frequent criticism of music directors (teachers) concerning their relations with administrative personnel?

1. Lack of understanding of music's relationship to total program.
2. Working alone without administrative consultation.
3. Building musical empire.
4. Bringing public pressure and playing community against administration.
5. They don't know school policy.
6. They lack good discipline.
7. Poor communication.
8. Too extreme.
9. Too great time demands on students and teachers.
10. Lack of interest in other activities.
11. Lack of budget responsibility.
12. Too intense.
14. Lack emphasis of own program.
15. Teaching for personal ego.
16. They take poor care of equipment.
17. Poor quality of teaching.
18. They want to travel too much.
19. Fail to work with other departments.
20. Like all teachers, they feel their own program is the only one on the schedule.
21. They lack support.
22. Often ask for equipment not desired by following teachers.
23. Too independent.
24. Too erratic.
25. Reluctant to participate in some public relations performances.
26. They are kooks.
27. Music interrupts other classes.
28. Too often they feel they are the dumping ground.
29. They are prima donnas.
30. They try to build themselves up by tearing others down.
31. The administration is too sports minded.
DISTRIBUTION OF RATINGS CONCERNING COMPARATIVE IMPORTANCE OF MUSIC ACTIVITIES

<table>
<thead>
<tr>
<th>Item to be Rated</th>
<th>Total Responses</th>
<th>Four***</th>
<th>Three</th>
<th>Two</th>
<th>One</th>
<th>Zero</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item No.</td>
<td>Number</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>A. Local Community Activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) Performing at fairs, rodeos, Labor Day celebrations, etc.</td>
<td>181</td>
<td>23</td>
<td>12.7</td>
<td>63</td>
<td>34.8</td>
<td>71</td>
</tr>
<tr>
<td>2) Marching and playing in parades</td>
<td>183</td>
<td>34</td>
<td>18.6</td>
<td>88</td>
<td>48.1</td>
<td>31</td>
</tr>
<tr>
<td>3) Performing in park concerts</td>
<td>172</td>
<td>10</td>
<td>5.8</td>
<td>49</td>
<td>28.5</td>
<td>75</td>
</tr>
<tr>
<td>4) Performing for professional and service organizations</td>
<td>170</td>
<td>23</td>
<td>14.1</td>
<td>85</td>
<td>50.0</td>
<td>45</td>
</tr>
<tr>
<td>B. Local School Activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) Performing in high school assemblies</td>
<td>163</td>
<td>94</td>
<td>57.7</td>
<td>47</td>
<td>28.8</td>
<td>20</td>
</tr>
<tr>
<td>2) Performing in elementary and junior high school assemblies</td>
<td>176</td>
<td>60</td>
<td>34.1</td>
<td>69</td>
<td>39.2</td>
<td>38</td>
</tr>
<tr>
<td>3) Performing on concerts for the general public</td>
<td>186</td>
<td>135</td>
<td>72.6</td>
<td>41</td>
<td>22.0</td>
<td>9</td>
</tr>
<tr>
<td>4) Performing for PTA groups</td>
<td>184</td>
<td>34</td>
<td>18.5</td>
<td>79</td>
<td>42.7</td>
<td>34</td>
</tr>
<tr>
<td>5) Playing for school dances</td>
<td>172</td>
<td>5</td>
<td>2.9</td>
<td>24</td>
<td>14.0</td>
<td>66</td>
</tr>
<tr>
<td>6) Playing for athletic events</td>
<td>185</td>
<td>82</td>
<td>44.3</td>
<td>75</td>
<td>40.3</td>
<td>24</td>
</tr>
<tr>
<td>C. Out-of-Town Activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) Marching in parades, i.e. Apple Blossom, Seafair, Rose Festival, etc.</td>
<td>181</td>
<td>26</td>
<td>14.7</td>
<td>73</td>
<td>40.4</td>
<td>34</td>
</tr>
<tr>
<td>2) Performing for ratings in music contests</td>
<td>183</td>
<td>58</td>
<td>31.1</td>
<td>69</td>
<td>37.7</td>
<td>33</td>
</tr>
<tr>
<td>3) Performing in music festivals or massed groups under guest conductors</td>
<td>177</td>
<td>45</td>
<td>25.4</td>
<td>86</td>
<td>48.6</td>
<td>33</td>
</tr>
<tr>
<td>4) Exceptional students participating in selective district, state, or regional groups, i.e. All State Band, Orchestra, and Chorus</td>
<td>166</td>
<td>55</td>
<td>33.1</td>
<td>71</td>
<td>42.8</td>
<td>24</td>
</tr>
<tr>
<td>5) Performing in exchange concerts with other schools</td>
<td>170</td>
<td>34</td>
<td>20.0</td>
<td>83</td>
<td>48.8</td>
<td>43</td>
</tr>
</tbody>
</table>

* Represents the number and percentage of responses to each item—not of the total group of responses.

*** Represents a specific rating in the scale described below:

Four - Very important
Three - Important, but not vital
Two - Moderately important
One - Of little importance
Zero - Definitely unimportant
### DISTRIBUTION OF RATINGS CONCERNING THE COMPARATIVE IMPORTANCE OF INFLUENCES TOWARD ESTABLISHING AND MAINTAINING A SUCCESSFUL HIGH SCHOOL MUSIC PROGRAM

<table>
<thead>
<tr>
<th>Item to be Rated</th>
<th>Total Responses</th>
<th>Per Cent and Number Responding to Each Item*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td>Four***</td>
</tr>
<tr>
<td>a. Superior music teaching</td>
<td>185</td>
<td>162</td>
</tr>
<tr>
<td>b. Superior music supervision</td>
<td>180</td>
<td>75</td>
</tr>
<tr>
<td>c. Adequate budget</td>
<td>184</td>
<td>71</td>
</tr>
<tr>
<td>d. Community approval</td>
<td>183</td>
<td>66</td>
</tr>
<tr>
<td>e. Desirable music teacher administrator relationship</td>
<td>184</td>
<td>93</td>
</tr>
<tr>
<td>f. Broad elementary school music experience</td>
<td>181</td>
<td>71</td>
</tr>
<tr>
<td>g. Enthusiasm of teaching staff, exclusive of music specialists, for music</td>
<td>184</td>
<td>72</td>
</tr>
<tr>
<td>h. Strong support of Board of Education</td>
<td>183</td>
<td>42</td>
</tr>
<tr>
<td>i. Awareness on the part of administration of aims and objectives of public school music</td>
<td>185</td>
<td>79</td>
</tr>
<tr>
<td>j. Adequate room facilities</td>
<td>183</td>
<td>58</td>
</tr>
<tr>
<td>k. Highly skilled performing groups</td>
<td>180</td>
<td>30</td>
</tr>
<tr>
<td>l. Integration of the music program with other areas offered in the curriculum</td>
<td>168</td>
<td>27</td>
</tr>
</tbody>
</table>

* Represents the number and percentage of responses to each item—not of the total group of responses.

***Represents a specific rating in the scale described below: y
Four - Very important
Three - Important, but not vital
Two - Moderately important
One - Of little importance
Zero - Definitely unimportant
## DISTRIBUTION OF RATINGS CONCERNING VALUES OF HIGH SCHOOL MUSIC

<table>
<thead>
<tr>
<th>Item to be Rated</th>
<th>Total Responses</th>
<th>Per Cent and Number Responding to each Item*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>% **</td>
</tr>
<tr>
<td>a. To serve in the development of human values (i.e. responsibility, initiative, honesty, etc.)</td>
<td>183</td>
<td>93.8</td>
</tr>
<tr>
<td>b. To aid in public relations</td>
<td>186</td>
<td>95.4</td>
</tr>
<tr>
<td>c. To prepare for careers in music</td>
<td>185</td>
<td>94.9</td>
</tr>
<tr>
<td>d. To provide a means of self-expression</td>
<td>189</td>
<td>96.9</td>
</tr>
<tr>
<td>e. To enrich the lives of children and develop an appreciation of music</td>
<td>191</td>
<td>97.9</td>
</tr>
<tr>
<td>f. To develop an insight into group and democratic processes</td>
<td>184</td>
<td>94.4</td>
</tr>
<tr>
<td>g. To serve a recreational need and take leisure time</td>
<td>188</td>
<td>96.4</td>
</tr>
<tr>
<td>h. To expose children to a highly organized activity</td>
<td>183</td>
<td>93.8</td>
</tr>
<tr>
<td>i. Other comments listed on following page</td>
<td></td>
<td></td>
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</tbody>
</table>

* Represents the number and percentage of responses to each item—not of the total group of responses.

** Represents the percentage of the total responses.

*** Represents a specific rating in the scale described below:

- **Four** - Very Important
- **Three** - Important, but not vital
- **Two** - Moderately important
- **One** - Of little importance
- **Zero** - Definitely unimportant
Additional Comments By Superintendents

The study included additional comment space for remarks which the chief administrators felt pertinent.

The success of any music program depends upon the energy, cooperation, enthusiasm, and personality of the music teacher. It is a most difficult and time consuming position.

The music department usually gets support and aid in a direct ratio with the support and aid given by the music teachers to the rest of the school and the program.

I feel a question such as #22 is not a particularly good one. Depending on the attitude of the specific community and their "demands" these might be vital to a music program purely from the public relations standpoint--with the community's support at stake. Musically and educationally the experience might be of very little importance. I feel that for a valid reply to this section the word "educational" should have been inserted between "comparative" and "importance."

Music is the spirit of a school. I want a good, sound, basic music program. I also want my students to have fun in music. Music is a discipline that progress can be charted by parent, student, and the teacher.

Music is an integral part of the school program--this is a Central Office administrator's opinion.

Music teachers need to be a part of the total school.

Give elementary kids a good general music experience, and you won't have to sell the rest of the program.

Why should the music teacher-administrator relationships be different than other teacher-administrator relationships?

Major parades should be limited to perhaps one per year--regional and local parades should be attended whenever possible.

Good high school music programs are only possible with a strong elementary music program. This is particularly true with strings needed for orchestra. A strong vocal program is the first priority; orchestra next, and band third. A wide variety of small music groups add interest to many students.
Most school music people are excellent teachers.

A music commitment is a serious one. The child who decides to take band commits 1/6 of the last seven years of his school career to music—Grades 5-12. This eliminates the possibility of most other electives for the college bound student. Too often after leaving high school he does nothing more with a skill he has spent a large part of his high school and elementary school career developing. A similar commitment to say football or basketball would be looked upon with a great deal of criticism.

Music is as important as the school district wants to make it. This applies to all programs beyond the basic instructional program.

IV concerning music activities concerns only performance. To achieve the end results I have in mind for young people, more than performance must be made possible.

Let policy be and try to implement and carry out the policy. You will sooner or later lead the whole world.

I feel No. 4 under C uses students for music teacher association purposes. It is too often the need of teacher as chaperone for one or two and leaving forty at home without a capable instructor.

We have all superior music groups. It is not difficult to attract students to the program if you have a good one. We have tryouts for both our choruses.

We selected a band man this summer, and I was surprised how few of the recent college graduates could relate to present day high school students in terms of developing modern dance combos. Too many of these young band men have little or nothing to offer the youth of today.

A successful music department is one which performs willingly at any request. The music department is the best foot forward in establishing good public relations.

Music in a program is great when good teachers are available. It can be miserable with a poor instructor. We try to find the best teachers we can and keep them as long as possible.
Music people must begin to accept the fact that they are a member of a faculty—no more—no less. They cannot any more or less than other departments. Music organizations must be subordinate to the local administration and policies must be set at the state music level in accordance with district wishes or we will lose the gains we have made over the years. Northwest groups are great, but they must not try to usurp state autonomy.

Communities make different demands on their high school music department. Music teachers can pretty well guide a communities' taste in music—at least in small communities.

This school year is the first year we have had a music program. We share a teacher with a neighboring district.

Competition for good students is very keen in these very small schools (150). It is a difficult situation for the music teacher and all teachers.

I find there is very little carry over from the high school program to adult life.

Music can make or break a school's morale. We feel that the training received by these students (many go on into college bands) is invaluable—but even if this were not so, it would still be a vital part of our curriculum. Our whole community is proud of our marching band and the administration is even more so. Our schedule is arranged so that any student can be in band and chorus, and we encourage them. We do not eliminate weaker players or singers even though we could sometimes improve our groups by doing so. Participation, being a part of the whole program is important to our students, and we encourage this feeling. Many adults tell us that they come to a football game to see our band perform—and we note that some even leave after the half time. When we had a levy failure and a second one had not yet been passed, it was feared we would have to drop music as one of the economies—we passed the second by 82%. I would fear having to run a high school for a full year without a music program.

Some attempt should be made by directors to play to the group that pays the bills by taxes and support of music boosters (over twenty-five year olds). Present day pop music will come and go but the good music over the years still survives.
I wish music teachers were allowed to take a few subjects other than music in their undergraduate studies at college. It's a pity that they have time to take only their major and minor (which both have to be in music) and their education courses. I love music but there is more in this world than just music. Get on the tail of these college music departments to require a little less music so that the music person can become a little more broad. If this happens, some music teachers will be accepted by their peer groups a little better.

IV. SUMMARY

In the thesis by Mr. Russell Uusitalo completed in 1958, he requested that more research be done in this area. As this study developed from the earliest stages it was obvious that very few things would differ from the original study.

In 1958 the most important value of high school music, according to superintendents, was to enrich the lives of children and develop an appreciation of music. The least important value was exposing children to a highly organized activity.

In 1969 the most important value of high school music, according to superintendents, was also to enrich the lives of children and develop an appreciation of music. The least important value was to serve in the development of human values (i.e. responsibility, initiative, honesty, etc.) and to expose children to a highly organized activity.

The most significant influence toward maintaining a successful high school music program in 1958 was superior music teaching. The least significant value was that of maintaining highly skilled performing groups.
In 1969 the most significant influence was superior music teaching toward maintaining a successful high school music program. The least significant value was the integration of the music program with other areas offered in the curriculum.

Of all the activities in the community in which the school music groups participated in the 1958 study, the most important was considered to be performing for professional and service organizations. Performing in concerts for the general public was regarded as a very important school activity. The out-of-town event which received the highest response was performing in exchange concerts with other schools. The non-local activity considered most important, however, was performing in music festivals or massed groups under guest conductors. Marching in parades was considered the least important out-of-town type of participation.

In 1969, of all the activities in the community in which the school music groups participated, the most important was marching and playing in parades. The least important was performing for professional and service organizations. Performing in concerts for the general public was regarded as the most important of the local school activities. The least important was performing in high school assemblies. The most important out-of-town event was performing for ratings in music contests. The least important out-of-town event was exceptional students participating in selective district, state, or regional groups, i.e. All State Band, Orchestra and Chorus.
Most music curricula in the subject school districts included band, orchestra, and vocal groups in the 1958 study. Orchestras were few in number in comparison to bands and vocal groups. Courses such as music appreciation, history and theory were seldom included in the curricula of high schools.

Most curricula in the 1969 study contained bands and vocal groups while orchestras were in small number. Courses such as music theory and music appreciation were becoming quite popular as they outnumbered the string groups.

In the 1958 study, a large majority of schools scheduled their music classes during the regular school day. Only 6.5 per cent of the districts held all music classes during out-of-school hours.

The study done in 1969 also illustrated most schools scheduled their music classes during the school day. Only 3.1 per cent of the districts held their music classes outside the school day.

The five highest areas of student concentration were science, English composition and literature, mathematics, home economics, and music in the 1958 study. Music ranked above sixteen other areas in this respect.

In the 1969 study, the five highest areas of student concentration were science, mathematics, English, home economics, and music. Music ranked above fourteen other areas in this study.

In 1958 the principal and teachers were approximately equal in the extent to which they aided students in the selection of their high
school subjects. According to 60.5 per cent of the respondents, students were assisted in their choice of subjects by guidance personnel. A conclusive majority of the respondents reported that the music director aided those students keenly interested in music.

The most important personnel area aiding the student in his selection in 1969 was the guidance personnel with the teachers being an important aid to the students also. According to 86.2 per cent of the respondents, students were assisted in their choice of subjects by guidance personnel. According to 94.4 per cent of the respondents, the music director aided those students keenly interested in music.

According to the respondents, it was usually possible for students to enroll in one and often two music classes, regardless of their areas of concentration in the 1958 study. It was reported, however, that because of increased college entrance requirements, it was difficult, and in some cases impossible, for students to participate in more than one music class during the same term. The same was true in the 1969 study.

The six-period day was reported to be advantageous, in both studies, to the music program because it could be scheduled on the same basis as other subjects. The seven-period day was even more advantageous because it allows for the flexibility in scheduling music. The most distinct disadvantages to the six-period day in both studies was the inability to schedule around conflicts created by the need to take college requirement courses.
The most frequent suggestion offered by superintendents for music teacher orientation in 1958 was to keep music in its proper perspective; that is, to relate it to the total educational program. Another frequent suggestion was for music teachers to work cooperatively with other teachers and their administrators. The most frequent criticism of music teachers was that they failed to see the music program in relation to the total educational program. The 1969 study revealed the same information with this one notable difference. The administrators responded to the orientation and criticism section differently than they responded to the section on the section regarding the maintaining a successful music program. In the section regarding the maintaining a successful music program, the least significant value was the integration of the music program with other areas offered in the curriculum. Only 16.1 per cent of the responding administrators felt that was a significant influence. It appears that there might be a question raised regarding these responses.

When given the opportunity to offer miscellaneous comments in the 1958 study, the respondent superintendents most often concurred on the importance of music educators possessing desirable personal traits. Another factor considered significant was that a music teacher should have a broad background, and diverse interests, and that he be first an educator—second, a musician.
CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

After much thought and reading, this study was initiated. It appeared that research into current attitudes of the chief administrators was a valid study. To compare the summaries of this study with the study completed by Mr. Russell Uusitalo in 1958 of the same title, it was necessary to illustrate the change in attitudes, if any. This writer has completed five years of teaching and has seen questions arise concerning communication, curriculum, and music activities which made this study more pertinent. Because of this lack of communication, curriculum direction, and related music activities, this research and its comparative value should be meaningful to the interested administrator and music educator.

To develop a study which would be able to cover much information, it was decided that the questionnaire survey should be utilized. The composite result was compiled as efficiently and objectively as possible by this writer.

I. CONCLUSIONS

As in the 1958 study it was found that, in the opinion of the respondent superintendents, music education is an important part of general education. While music education is an important part of the total program, the administrators feel it should be regarded as only
a part of that program. This also proved to be the case with the study in 1958. In the 1969 study there was a conflict in opinion in the area regarding the place of music in the proper perspective inasmuch as the local school activities were concerned. Thus, one is led to believe continued assessment or evaluation is necessary to keep music within its proper perspective curriculum-wise, as well as where music activities are concerned.

In both studies the administrators concluded that the success of any high school music program depends primarily upon the effectiveness of the music staff. It was in this portion of the 1969 study the superintendents indicated the least important or significant value toward maintaining a successful high school music program was the integration of the music program with other areas offered in the curriculum.

Again in both studies, the superintendents felt the most important value of public school music is to enrich the lives of children and develop an appreciation of music.

The music teacher should take care of his clerical duties and communicate with his administrators and staff members. These two conclusions reiterate the need for a clear line of communication between the music teacher and the administration.

The data from both studies indicated bands, orchestras, and vocal groups generally meet five days per week, and the time allotment usually being 55 minutes. The 1958 study indicated courses such as music appreciation, music history, and music theory were seldom included in the music
programs of most high schools. This was not so in 1969 where the classes such as music appreciation, music history, and music theory actually outnumbered the string groups. Uusitalo says in 1958 that this apparent lack of special music classes may possibly result from the fact that content related to these areas of music instruction is often included as part of the learning experiences of band, orchestra, and vocal groups. Another explanation for the limited number of special classes might be that their enrollments are frequently too low to justify being included in the high school curriculum. If these reasons are valid, it would imply that changes have been made to take into consideration the individual needs of serious music students in 1969. This in itself is the sign of an extremely healthy growth in attitude by the chief administrators.

In 1958 respondents readily agreed that performing in concerts for the general public was the most important activity in which school music groups participate. In 1969 the most important activity was marching in parades. The superintendents' response indicate the importance of music groups as public relations aids.

The highest areas of student participation in both studies were science, mathematics, English, home economics and music. Music ranked above fourteen other areas in the 1969 study, while the 1958 study revealed music ranked above sixteen other areas.

Music participation was sometimes limited by difficulties in scheduling, most generally attributed to college requirements. The 1958 study placed emphasis on the reasoning that there was an increased
emphasis upon science education contributing to conflicts within the schedule. Another factor involved is that most schools were operating on a six-period day allowing little time for music electives.

In both studies the suggestions by the superintendents relating to teacher orientation indicated that music should be kept in its proper perspective. As in 1958, the implication is that many music educators expect special considerations far in excess of reasonable requests. One of the chief criticisms by administrators of music staff in both studies was that music teachers often fail to recognize the importance of the total program. Some administrators indicated this criticism was not any different than it would be for any area. The same administrators who indicated this felt they had good relations with their music staff. With the highly specialized training prevalent in the colleges today, it is most important for educators in general not to become so totally engrossed in their area as not to realize and appreciate the problems encountered in other areas. Further criticisms indicated in the 1958 study was the frequent complaint that music educators fail to undertake building responsibilities, such as faculty meetings, faculty social events, P. T. A. meetings, etc. Similar criticism was registered in the 1969 study as administrators questioned the bookkeeping and clerical duties of the music educators.

In 1958 the respondents expressed a desire for music educators to possess superior personal qualities and high standards. This is true at any point in education as one of the fundamental qualities to be desired in any educator.
Evidence has been rather conclusive that for the high school music program to be a productive, successful, and meaningful part of the total program, there must be a very clear line of communication between the administrator and the music teacher. It is most important that the administrator know the music teacher's point of view and his problems. It is most important for the music teacher to know the importance of the whole program and to place the music program in its proper perspective in the total program. If this line of communication exists, most of the problems in the administration of the high school music program can be resolved.

II. RECOMMENDATIONS

It is recommended that the music teacher utilize the line of communication at all levels of administration, involving the administrators in all decision-making and keeping them informed as to the activities of the music program. It is important the administrator and the music teacher have a shared philosophy to provide the basis for a successful music program. If there are differences between the philosophies of the administrator and the music educator, the line of communication should be utilized.

It is recommended that the music educator be able to state a philosophy and justification of the music program in terms of educational value. If the program is based upon sound educational values and is administered in a conscientious manner, the result should be a successful music program which will meet the needs of the school.
It is recommended that some administrators become personally involved in directing the music program. Some of the questionnaires were invalid because they had been filled out by the district supervisors of music. The point of the survey was to learn more about the superintendents' point of view concerning music in the high schools of Washington State, not what their music supervisors think.

In the Uusitalo study it was recommended that music educators be concerned first with the total educational needs of children, and second with their musical needs as part of their total needs. The 1969 study reveals that if the music program is well-based in strong educational aims and values, it will most assuredly be a strong part of the total educational program because of its educational values.

It is further recommended that music educators strive to become a valued member of the educational staff. The superintendents have demonstrated much confidence in the music educator through the comments expressed in these studies. It is through superlative effort in public relations, staff communications, and curriculum planning that the music program will become an integral part of the successful total educational program.

This writer feels there has been tremendous growth in attitude by superintendents in the past ten years. If all educators would strive to communicate and plan together, our total program would have the breadth of experience which can be contributed by the total educational staff.
It is recommended that a study of this nature be done involving the responses of music educators and their point of view. It is hoped this study has helped bridge a gap between the chief administrator and the music teacher, if one exists. It is further hoped this study was effective in presenting the superintendents' point of view.
BIBLIOGRAPHY


APPENDIX

A. Initial Letter of Inquiry
B. Follow-up Letter of Inquiry
C. Sample Questionnaire
Dear Superintendent:

As a music educator I am vitally interested in improving the quality of music instruction in the public schools. In your key position as superintendent of schools you are vitally interested in the total development of all the children in your district, a part of which consists of music education.

In my opinion, one of the greatest needs of music educators today is to develop a better understanding of their administrators' philosophies and the background for these philosophies. For this reason I am conducting a study, as part of the work required for the master's degree at Central Washington State College, which I hope will shed some light on this problem. This study will be a comparison study to a similar one done in 1958 by Mr. Russell Uusitalo.

The enclosed questionnaire is a very important part of this study. I hope you will give it your careful consideration and return it as soon as possible. It is hoped that this portion of the study can be completed by May 20, 1969.

Thank you for your interest and participation. If you would like a copy of the summary of the accumulated questionnaire data, I will be glad to send it to you.

Sincerely,

Morris R. Pedersen

Please note: an address on this page was redacted due to privacy concerns.
B. Follow-up Letter of Inquiry

September 10, 1969

Dear Superintendent:

Some time ago a questionnaire was mailed to you entitled "The Superintendent's Point of View Concerning Music In The Public Schools of Washington State." The compilation of data obtained through the questionnaire will be presented in my graduate thesis at Central Washington State College.

Considering the time the first questionnaire was mailed the response was gratifying. However, it is hoped that each superintendent in this state could respond to this study.

If you desire a summary of this study please indicate such on the questionnaire. An early response to this study will be greatly appreciated. If you have not already mailed your questionnaire please fill out the one enclosed and use the self-addressed stamped envelope. Thank you for your interest and participation.

Sincerely,

Morris R. Pedersen
Director of Music
Central Kitsap
School District

Please note: an address on this page was redacted due to privacy concerns.
C. Sample Questionnaire

Respondent No. ____

QUESTIONNAIRE

THE SUPERINTENDENT'S POINT OF VIEW CONCERNING THE HIGH SCHOOL MUSIC PROGRAM
IN THE PUBLIC SCHOOLS OF WASHINGTON STATE

I. General Information about your School System:

1. What is the classification of your district? First, Second, Third Class. (Please circle the appropriate type).

2. Which of the following plans identifies your high school? 3 year, 4 year, 6 year. (Please circle the appropriate type).

3. Number of high schools within your district ________.

4. Enrollment in each high school ___, ___, ___, ___, ___.

5. Does your high school operate on a four, five, six, seven, or eight period day? (Please circle correct response).

6. Length of class periods or modules ___ minutes. Activity period ___ minutes.

7. Do your class periods rotate? ___ If so, explain. ________________________________

8. What are the advantages to the music program of this method of scheduling? __________________________________________________________

9. What, if any, are the disadvantages to the music program of this method in scheduling? ________________________________________________

II. Information about the Curriculum:

9. Please check the areas in which a high school student may concentrate in your district?

   --English Composition and Literature
   ___ Carpentry
   ___ Fine Arts
   ___ Science
   ___ Radio & Speech
   ___ Distributive Ed.
   ___ Commercial Ed.
   ___ Health & P.E.
10. Is it possible for a student to concentrate in an area other than music and yet engage in music activities? Yes ___ No ___.

11. Is it possible for a student to enroll in more than one music class during the same term if his area of concentration is not music? Yes ___ No ___.

12. Is it feasible and likely that a student whose area of concentration is music can enroll in more than one music class during the same term, i.e. band and chorus? Yes ___ No ___.

13. What specific music courses are offered in the high school(s) of your district? (Please indicate in the column to the right how many times per week each class meets).

<table>
<thead>
<tr>
<th>CLASS</th>
<th>DAYS PER WEEK</th>
<th>CLASS</th>
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<tr>
<td>Training Band</td>
<td>____</td>
<td>Music Theory</td>
<td>____</td>
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<tr>
<td>Concert</td>
<td>____</td>
<td>Music History</td>
<td>____</td>
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<td>Training Orchestra</td>
<td>____</td>
<td>Music Appreciation</td>
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<td>Advanced Orchestra</td>
<td>____</td>
<td>Wind Ensembles</td>
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<td>General Chorus</td>
<td>____</td>
<td>String Ensembles</td>
<td>____</td>
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<tr>
<td>Mixed Chorus or</td>
<td>____</td>
<td>Vocal Ensembles</td>
<td>____</td>
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<tr>
<td>Select Chorus</td>
<td>____</td>
<td>Dance Band</td>
<td>____</td>
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<tr>
<td>Boys' Glee Club</td>
<td>____</td>
<td>Pep Band</td>
<td>____</td>
</tr>
<tr>
<td>Girls' Glee Club</td>
<td>____</td>
<td>Other</td>
<td>____</td>
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14. Does Band, Orchestra, or Chorus meet: before school ___, after school ___, during school ___, during activity period ___.

15. Who, in addition to parents, aids the student in his selection of high school subjects? Teachers ___, Guidance Personnel ___, Principal ___, others ___. (If the answer "others" is chosen, please specify person(s)). ____________________________

16. Concerning the student keenly interested in music, does the music director aid him in an advisory capacity? Yes ___ No ___.

17. Of what value in the total curriculum is the high school music program? Please rate each of the items below in order of their importance (4 to 0 using the following scale):

   (4) Very important
   (3) Important - but not vital
   (2) Moderately important
   (1) Of little importance
   (0) Definitely unimportant
18. Using the same value-rating scale as in No. 17 (4 to 0), what, in your opinion, is the comparative importance of each of the following as influences toward establishing and maintaining a successful high school music program?

- Superior music teaching.
- Superior music supervision.
- Adequate budget.
- Community approval.
- Desirable music teacher-administrator relations.
- Broad elementary school music experiences.
- Strong support of Board of Education.
- Enthusiasm of teaching staff, exclusive of music specialists, for music.
- Awareness of the part of administration of aims and objectives of public school music.
- Adequate room facilities.
- Highly skilled performing groups.
- Integration of the music program with other areas offered in the curriculum.
- Other important positive influences (Please list and rate each).

II. Information about Music Teacher-Administrator Relations:

20. In terms of orientation, what is the most important advice you could offer a new music teacher to help him fit into your school system most effectively?

21. What, on the basis of your experience, is the most frequent criticism of music directors (teachers) concerning their relations with administrative personnel?
IV. Information about Music Activities:

22. Using the same value-rating scale as in No. 17 (4 to 0), what, in your opinion, is the comparative importance of the following music activities?

A. Local Community Activities.
   1) Performing at fairs, rodeos, Labor Day celebrations, etc.
   2) Marching and playing in parades.
   3) Performing in park concerts.
   4) Performing for professional and service organizations.
   5) Other (Please explain).

B. Local School Activities.
   1) Performing in high school assemblies.
   2) Performing in elementary and junior high school assemblies.
   3) Performing in concerts for the general public.
   4) Performing for P.T.A. groups.
   5) Playing for school dances.
   6) Playing for athletic events.
   7) Other (Please explain).

C. Out-of-Town Activities:
   1) Marching in parades, i.e. Apple Blossom, Seafair, Rose Festival, etc.
   2) Performing for ratings in music contests.
   3) Performing in music festivals or massed groups under guest conductors.
   4) Exceptional students participating in selective district, state, or regional groups, i.e., All State Band, Orchestra, and Chorus.
   5) Performing in exchange concerts with other schools.
   6) Other (Please explain).

I will appreciate any additional comments you may care to make in connection with this questionnaire.

COMMENTS: ____________________________________________________________

_______________________________________________________________________

_______________________________________________________________________

_______________________________________________________________________

_______________________________________________________________________

_______________________________________________________________________

_______________________________________________________________________