

Summer 1971

A Comparison of Class C School Music Departments in Washington State with the Music Department at Winlock, Washington

Walter Ross Berglund
Central Washington University

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



Part of the [Art Education Commons](#), [Educational Assessment, Evaluation, and Research Commons](#), and the [Music Education Commons](#)

Recommended Citation

Berglund, Walter Ross, "A Comparison of Class C School Music Departments in Washington State with the Music Department at Winlock, Washington" (1971). *All Master's Theses*. 1591.
<https://digitalcommons.cwu.edu/etd/1591>

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.

A COMPARISON OF CLASS "C" SCHOOL MUSIC DEPARTMENTS
IN WASHINGTON STATE WITH THE MUSIC DEPARTMENT
AT WINLOCK, WASHINGTON

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

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

by
Walter Ross Berglund
July, 1971

APPROVED FOR THE GRADUATE FACULTY

A. Bert Christianson, COMMITTEE CHAIRMAN

Orval Putoff

Raymond L. Wheeler

ACKNOWLEDGEMENT

The author wishes to express his grateful appreciation to Mr. A. Bert Christianson and Mr. Raymond L. Wheeler of the Music department, and Mr. Orval Putoff of the Psychology department for their guidance and assistance in the preparation of this study. Acknowledgement is also extended to the music directors whose participation and cooperation made this study possible.

TABLE OF CONTENTS

	Page
LIST OF TABLES	vii
 Chapter	
I. THE PROBLEM, LIMITATIONS, AND DEFINITIONS	
OF TERMS	1
INTRODUCTION	1
Background	1
STATEMENT OF THE PROBLEM	2
PURPOSE OF THE STUDY	2
SCOPE OF THE STUDY	3
LIMITATIONS OF THE STUDY	3
DEFINITIONS OF TERMS	4
II. REVIEW OF RELATED LITERATURE	6
THE ELEMENTARY MUSIC CURRICULUM	6
The Teacher	7
The Elementary General Music Program	10
The Instrumental Music Program	12
Pre-instrumental preparation	12
The beginning instrumental program	12
THE SECONDARY MUSIC PROGRAM	15
The General Music Class	16
Performance Classes	17
The vocal music program	18

Chapter	Page
The instrumental music program	19
Other music classes	19
The extra-curricular program	20
Music in summer school	20
Other Considerations	21
Music rooms and equipment	21
Financing the music program	22
III. PRESENT STATUS OF THE WINLOCK MUSIC DEPARTMENT	24
GENERAL INFORMATION, MUSIC CURRICULUM, AND EXTRA-CURRICULAR ACTIVITIES	24
FACILITIES, INSTRUMENTS, AND EQUIPMENT	28
FINANCIAL ASPECTS	28
SUMMARY	31
IV. RESEARCH METHODS AND PROCEDURES	33
DIVISIONS OF THE QUESTIONNAIRE	33
AMOUNT OF RESPONSE	34
V. RESULTS OF THE STUDY	35
GENERAL INFORMATION	35
THE MUSIC CURRICULUM	38
EXTRA-CURRICULAR ACTIVITIES.	52
FACILITIES, INSTRUMENTS, AND EQUIPMENT	59
SUMMER MUSIC PROGRAM	65
FINANCIAL ASPECTS.	66
PROJECTED PLANS.	72

Chapter	Page
VI. SUMMARY AND CONCLUSIONS.	74
GENERAL INFORMATION	74
THE MUSIC CURRICULUM	75
EXTRA-CURRICULAR ACTIVITIES.	79
FACILITIES, INSTRUMENTS, AND EQUIPMENT . .	80
SUMMER MUSIC PROGRAM	81
FINANCIAL ASPECTS.	81
PROJECTED PLANS.	83
VII. RECOMMENDATIONS FOR THE WINLOCK SCHOOL DISTRICT	84
THE MUSIC FACULTY AND CURRICULUM	84
EXTRA-CURRICULAR ACTIVITIES	88
FACILITIES, INSTRUMENTS, AND EQUIPMENT . .	88
SUMMER MUSIC PROGRAM	89
FINANCIAL ASPECTS	90
SUMMARY	91
BIBLIOGRAPHY	93
APPENDIXES	96
A. A List of Participating Class "C" Schools. .	96
B. Covering Letter	97
C. Questionnaire.	98

LIST OF TABLES

Table	Page
1. Instruments and Equipment Owned by Winlock School District	29
2. The Class "C" Instrumental Music Curriculum . .	39
3. The Class "C" Vocal Music Curriculum.	43
4. Grade Levels Included in the Elementary General Music Program	46
5. Minutes per Week of Music Instruction in the Elementary Classroom	46
6. Performances Undertaken by Class "C" Schools During One School Year.	53
7. The Class "C" High School Extra-curricular Ensemble Program.	55
8. Type and Number of Instruments Owned by Class "C" Music Departments	60
9. Kind and Number of Equipment Owned by Class "C" Music Departments	63
10. Sources of Music Department Revenues and Approximate Amounts	69
11. A List of Projected Plans of Class "C" Music Departments	73

Chapter I

THE PROBLEM, LIMITATIONS, AND DEFINITIONS OF TERMS

INTRODUCTION

Winlock, Washington is a small rural community in Lewis county located approximately halfway between Chehalis and Longview and about three miles west of Interstate 5. The school system consists of 760 students housed in an elementary school, which comprises kindergarten through sixth grade, and a junior-senior high school. The district employs one music specialist. The writer has been employed in that capacity for the last five years. The Winlock music department is a member of the Southwest Washington Music Educators Association and participates in its competition-festivals as well as activities organized by the East Central League of Lewis County.

Background

Until four years ago, the student population at Winlock was very stable, standing at approximately two hundred students in the high school. Since that time, the entire district has experienced a slow but steady growth which will see the high school population figure stand at approximately 275 during the school year 1971-72. This growth resulted in a change of status for the Winlock music

department from that of a class "D" system to that of class "C". This reclassification means that the Winlock music department must participate in competition-festivals with other schools whose student populations are relatively larger and whose music departments are more refined than those of the "D" classification. It also indicates that the Winlock music department has an increased responsibility to its growing student body and should provide an expanded program of curricular offerings and extra-curricular activities adequate for the needs of a class "C" school district.

STATEMENT OF THE PROBLEM

The Winlock music department must now be studied and evaluated in light of its new status. Increased enrollment necessitates a revision of some aspects of the department in order to more properly serve student needs and meet the standards of other class "C" school music departments in Washington state.

PURPOSE OF THE STUDY

The study will serve to analyze the music department at Winlock and compare it to the other class "C" systems in Washington state.

The completed study then will be used as a basis for proposing improvement in areas of deficiency and suggesting courses of action. It also will serve to provide evidence of need for such action to the administrative personnel of

the school district.

SCOPE OF THE STUDY

Information concerning the various music departments involved in the study was gathered through the use of a mailed questionnaire. All information was limited to only the structure of each department as it existed during the 1970-71 school year. However, projected plans for the near future could be included by each respondent if he felt that these plans would alter considerably his responses to any part of the questionnaire.

LIMITATIONS OF THE STUDY

First of all the study may be limited because only thirty-four of fifty-three schools returned the questionnaire which serves as the basis of the study. Certain areas of the study are further limited because some respondents either failed to follow directions in answering questions or simply failed to answer certain questions.

Last of all, the study may be limited by the fact that some of the participating music educators were better able to respond than others due to the varying lengths of time each has worked within his school system.

In spite of these limitations, much valuable knowledge can be gained from the information gathered. The questionnaires returned represent a 64 percent response and

cover every geographical area of the state. This number is sufficient to enable the writer to observe trends, draw conclusions, and make comparisons to conditions prevailing in the Winlock school district.

DEFINITIONS OF TERMS

Class "D" School. A high school with an enrollment from one to 250 students. Classifications are determined by grades used in interscholastic performing groups.

Example: If one seventh grader is used in a group, his entire class must be counted in arriving at a classification (28:84-85).

Class "C" School. A high school with an enrollment from 251 to five hundred students. Classifications are determined by grades used in interscholastic performing groups. Classification conditions noted above also apply to class "C" schools (28:84-85).

Music Curriculum. All classes in music which are taught during the regular school day and for which credit toward graduation is given.

Extra-curricular Activities. Ensemble groups and soloists who may or may not rehearse on a regular basis outside regular school hours. Credit toward graduation is not granted for this activity.

Primary Grades. The elementary school grades one through three.

Intermediate Grades. The elementary school grades four through six.

Full-Time Music Teacher. A teacher whose sole or major responsibility is the teaching of music classes, although in some cases, he may teach one or more non-music classes.

Part-Time Music Teacher. A teacher who teaches music on a half-day basis, or in some cases, only one or two classes.

Preparation Period. A block of time during which an instructor has no teaching responsibilities, and which he may use to prepare for classes or fulfill other duties.

Chapter II

REVIEW OF RELATED LITERATURE

The question of whether or not music deserves a place in the curriculum with "academic" subject areas seems to be of less concern today than it was just a few years ago during the "Sputnik" crisis. Rather, the primary concern facing music educators today is how best to serve the needs of present and future generations of students. Renewed attention has been focused upon such matters as scheduling practices, curricular offerings, course content, publication of books and materials, and the involvement of the total student population in the study of music.

THE ELEMENTARY MUSIC PROGRAM

Of utmost importance in the development of a child's interest in music is his early experiences in the elementary school. The Washington State Tentative Curriculum Guide for Music, Grades One-Six, stated that:

. . . When the conditions for favorable growth are present, the child develops in his ability to express himself satisfactorily in music. This developing ability is prerequisite to a full and abundant life, both personally and socially. Because music is a communicative art, its place and values in the elementary school curriculum are indisputable.

All children in the elementary school should share daily experiences in music and participate in a planned and capably directed class in music instruction (23:6).

The program of study in the elementary school is particularly crucial since it is here the student begins to develop basic learning skills and concepts and attain information which determine his future success in scholastic endeavors. This is particularly true in the study of music. As Hartsell has stated:

The instructional program in music in the elementary school must be viewed as the foundation for all future endeavors in music. A lack of music education for children while they are in the elementary school can have far-reaching consequences. For example, consider the child who during all of his elementary school years has little or no development or exposure along musical lines. Whatever possibilities he may have for musical expression remain dormant during this period when he is acquiring attitudes, skills and appreciations along many other lines. As he later continues and completes his education in the public schools, he is often denied further contact with music during his years in high school (8:9-10).

Theodore Normann (18:39) described the importance of early music experiences from the standpoint of the instrumental music director when he stated, ". . . the work in the first three grades is of the utmost value both in laying a rich background upon which to build, and in interesting children in music as a worthwhile activity."

Since the first years of music study are regarded as essential to the growth and development of the student, much attention has been focused upon the elementary music teacher, the curriculum, and the beginning instrumental music program.

The Teacher

The question of who can best direct the program of

music instruction has become a major source of disagreement among noted authorities. Three basic plans have been described (5:9-11).

First, the elementary classroom teacher working within the self-contained classroom concept has usually been assigned the responsibility of teaching all subjects including music. This plan has received little support from most authorities, due primarily to the fact that many classroom teachers do not possess the necessary knowledge and special skills to teach music satisfactorily.

The second plan removes all responsibility for the teaching of music from the classroom teacher and places it in the hands of a music specialist who assumes all teaching responsibilities and administrative organization of the entire music curriculum. In some cases, he may be responsible for only the intermediate grades or only the primary grades.

The third plan involves a cooperative effort between the music specialist and the classroom teacher. The music specialist acts as a consultant and assists the classroom teacher in providing an adequate program of instruction. He provides materials and equipment, assists in actual teaching where necessary, and provides a program of in-service education to strengthen the musical background of the classroom teacher.

Since the weaknesses of the first plan have been widely recognized, the major source of disagreement has

focused on the relative merits of the latter two plans. Authorities such as Garretson (5:Ch. 1), Nye and Nye (19:Ch. 1), Hermann (9:Ch. 1), Hartsell (8:Ch. 1), and Swanson (25:Ch. 1) have supported the concept of shared responsibility between classroom teacher and music specialist. Hartsell was particularly critical of the practice whereby classroom teachers gain released time from the pupils while the music specialist assumes responsibility for their care and instruction. He stated, "Nothing is more revealing to children of the true attitude of their homeroom teacher toward music than this widespread and unfortunate practice" (8:6).

In addition, a joint statement of the Music Educators National Conference and the American Association of School Administrators appeared in Perspectives in Music Education, Source Book III, which said:

. . . Since many of the early formal experiences which children have with music must, of necessity, be provided by the classroom teacher, there is an urgent need for these teachers to be intimately acquainted with music. Assistance toward this goal should be provided through the help of a music specialist (15:197).

Opposing this group are those who feel that the teaching of music should be the sole responsibility of the music specialist. Abraham Schwadron asked:

. . . When will we be ready to admit, and to defend, on both musical and educational grounds, with firm philosophical conviction, that teachers prepared to teach music should be charged with this responsibility in the elementary school? To believe otherwise in contemporary practice is to dilute the integrity of the musical arts and of education and to invite warranted criticism (20:62).

He further dismissed the cooperative teaching concept by adding:

The casual acquaintance with music which so often characterizes the type of musical instruction available to potential classroom teachers is, on the whole, insignificant and insufficient for a vigorous, meaningful general music program with or without the music consultant (20:64).

The Yale Seminar on Music Education published a report in 1964 that concluded, "Ultimately, only teachers trained in music should be teaching music in the schools, although it is acknowledged that this recommendation is not immediately feasible" (26:10).

A particularly noteworthy statement by the Washington State Supervisor of Music, James A. Sjolund, appeared in the Spring, 1971 issue of Washington Music Educator:

. . . Many classroom teachers do an excellent job teaching music; but with all the responsibilities that are placed upon classroom teachers, it becomes increasingly difficult for them to provide the kind of instruction program in music that is necessary in this day and age. When a person is called a music specialist, we know that he will teach music. When a person is called a classroom teacher, we have no guarantee that music will be taught at all (21:9).

Apparently, no middle ground exists between these two points of view. Whether one plan or the other is supported within a particular school district must depend upon the philosophy of those administering the program and the unique requirements of the situation being confronted.

The Elementary General Music Program

In contrast to the controversy over who should teach elementary music, almost universal agreement seems to exist

as to what constitutes an adequate elementary general music program. With minor variances, the authors cited suggested the following areas of study to be included in an elementary music course: singing, both in unison and parts, rhythmic activities, listening activities, experience with playing rhythm and melodic instruments, music reading, and creative activities (5:11; 19:Ch. 2-8; 9:72; 26:6; 30:145-46). In addition, there was close agreement among those recommending scheduling practices for the elementary music program (23:7; 30:248; 1:20; 4:36; 3:40). Daily sessions of music were recommended, with primary classes lasting twenty minutes and intermediate classes lasting from 25 to 30 minutes.

Finally, the choice of materials and equipment regarded as essential to the elementary program by various authors was also in close agreement. A well-supplied classroom should be equipped with songbooks, piano, rhythmic and melodic instruments, phonograph and records, pitchpipe, music staff chalk liner, resonator bells, autoharp, tape recorder, radio, film, filmstrip and slide projector, pictures of composers and instruments, and television (23:89-91; 2:204-213; 3:40-41; 8:42-44). Some of these materials must be a part of the permanent classroom equipment while others should be available to each classroom from a central storage area.

Concern with course content, scheduling, and materials and equipment does not ensure an adequate music program. The entire curriculum must be organized into a

sequential program of instruction which progresses from one step to another, continuously building upon skills, concepts and knowledge learned previously.

The Instrumental Music Program

Many school systems offer opportunities for instruction on band or orchestral instruments as well as provide a general music program. Instrumental instruction may begin at any time during the intermediate grades, with instruction provided by an instrumental music specialist.

Pre-instrumental preparation. In many school systems, preparatory classes are offered prior to the first year of instrumental instruction as part of the general music curriculum. These classes may vary in length from one semester to a year. In support of this type of instruction, Bessom stated:

The use of pre-band instruments (recorders, tonettes, Flutophones, etc.) in general music classes helps in the teaching of music reading, introduces children to instruments, stimulates their interest in instrumental study, and is worthwhile in determining students' potential ability in playing an instrument of the band or orchestra (3:42).

The beginning instrumental program. Authorities disagree as to the optimum age at which children should begin the study of instruments, although most recommend the intermediate elementary grades as a logical point in time. This determination is arrived at in terms of the child's physical and social growth patterns. As Weidensee pointed

out:

. . . Studies of child growth and development show that when a child reaches the fourth grade he has usually developed enough physically to control his fundamental muscles. However, the small or accessory muscles have not matured to where they can adequately cope with the manipulation skills required to play a musical instrument. . . . Thus from a physical readiness standpoint it is apparent that the best time for a student to begin his instrumental music lessons would be in grades five and six. Socially the child in the intermediate grades has developed, or is fast developing, to the point where he is able to benefit from the cooperative experiences involved in studying a musical instrument using the group method (29:9).

Several authors point out that the beginning instrumental program can be delayed until the junior high school years with good results. The greater maturity and increased attention span of the older students allows them to make more rapid gains than the elementary youngster (6:180-81; 13:12). Bessom points out that in any case, "provisions should be made for students through the seventh grade to be able to begin lessons. A student should not be denied the opportunity to learn an instrument simply because his interest is kindled a year, or two, or three after beginning classes are available to him" (3:42).

One of the first questions to be resolved in organizing an instrumental class is that of whether or not to screen applicants. Several standardized tests exist which profess to measure musical ability. However, as Glenn, McBride and Wilson point out, ". . . none of these tests has proven to be an infallible predictor of success in playing an instrument. . . . Since there is not at this

time an accurate method of predicting success, it follows that it would be an unsound practice to eliminate certain students from the beginning instrumental music program" (6:183).

The next matter to investigate is that of organizing the beginning program. Three basic plans are commonly used: Full band or orchestra instruction, small classes of like instruments, or private lessons (29:15-16). Private lessons are often impractical from the standpoints of expense and the lack of ensemble experience provided. The full band or orchestra class, on the other hand, is equally objectionable for several reasons, although it offers the advantages of low cost per pupil and ensemble experience. First of all, students receive little individual attention and poor habits are formed which hamper later development. Often the classes are large and unwieldy, progress is slow, and talented students become discouraged and discontinue lessons (29:15-16; 3:45). Therefore, the plan most often recommended is the class organized around like instruments (13:28; 3:45). Although this plan is somewhat more expensive and does not involve ensemble experience in the usual sense, it offers the advantages of enabling students to receive some individual attention and encouragement and to study literature specifically written for their instrument (29:15). It should be noted that "the combination of two methods is often superior to either of the two methods used separately" (29:16). Individual scheduling problems would

dictate the combination of plans most suitable for an individual school or district.

Concerning scheduling, Kuhn (13:39) and Bessom (3:46) have recommended that classes meet daily for short periods of twenty to thirty minutes or, if this is impossible, three or four times a week, so that not too much time elapses between lessons.

A final consideration involves the provision of instruments. Bessom stated, "Since we are dealing here with music in free (tax-supported) public schools, it would seem logical that the schools own every instrument necessary for instruction. In practice, however, there are relatively few schools that do this" (3:43). Andrews and Cockerille add the thought that, "Once a child has progressed to a point where he wishes to own his instrument, many parents will purchase one, and the school's may be used by another child" (2:212). Kuhn recommends that the school district provide a "reasonable number of instruments. These should be made available to qualified students either free of charge or at a nominal rental fee" (13:37).

THE SECONDARY MUSIC PROGRAM

Since the central purpose of the elementary music program is to provide a foundation of fundamental skills and basic knowledge, it remains for the secondary school to provide a program of curricular offerings and extra-curricular activities which become increasingly more

sophisticated and diversified as one progresses through the school system. As Bessom has stated, the student "should be offered a secondary curriculum built for musical refinement, with experiences that will broaden his understanding, knowledge, enjoyment, and skill" (3:47).

The General Music Class

The general music class has come to be widely regarded as the central core of the music curriculum, around which are clustered the performance classes and activities, and other specialized non-performance classes. The booklet, Music in the Senior High School describes the purpose of this type of organization:

It is both desirable and possible to plan and schedule musical activities for that very large percentage of the student body not enrolled in performing musical organizations, who are and will continue to be a major segment of our music-consuming public. Such a consumer's course in music can provide extensive opportunities for contact with many types of musical experience. Because it is purposely broad in scope and varied in content, and likewise, since it is open without prerequisites to all students who wish to elect it, the course is most often called general music (16:25).

At the junior high school level, the Music Educator's National Conference and the Yale Seminar on Music Education have both recommended that the general music class be required for all seventh and eighth grade students, and be offered to ninth grade students as an elective course (1:10; 26:19). At the high school level, general music has been recommended primarily as an elective class open to all students (1:10; 14:102), although the National Association

of Secondary Principals recommended in 1952 that general music be required for one year (17:12).

Junior high school classes should meet three times a week, according to MENC (1:19), and classes should meet for forty to fifty minutes (1:20). Class size recommendations have ranged from thirty to forty students as a maximum (1:20; 24:320).

Areas of study recommended for the secondary general music curriculum have been essentially the same as those of the elementary, with course content adjusted to the interests and needs of the age level being taught (14:102; 16:26; 11:100-101).

Lists of recommended materials and equipment for the general music class have been published in several books, but these differ insignificantly from those recommended for the elementary classroom (16:30; 11:337; 24:43). However, the level of sophistication of books and other materials necessarily would differ in order to meet the needs of the junior or senior high school course.

Performance Classes

In addition to the consumer-oriented general music class, course offerings are needed to give the interested student an opportunity to express himself in the performance of music. Recommended lists of course offerings reflect the responsibility of the schools to serve the diverse interests and needs of their students. Performing

opportunities should be available both to the average student who wants to participate in a performing group, and the truly talented student who deserves a program of high caliber.

The vocal music program. Recommended lists of course offerings in vocal music commonly have included one or more choirs, boys' and girls' glee clubs, small vocal ensembles, voice classes, and private lessons for credit. Some of the large vocal groups are usually designated as selective and others are open to all students (14:102; 17:11; 11:100-101; 1:14-15). Naturally, the size and need of the school are determining factors in justifying the inclusion of classes in the curriculum. Garretson has stated that:

. . . The most successful school choral programs usually include a selected mixed choir or chorus with other junior groups utilized as "feeders" to the advance group. This does not mean to suggest the exclusion of particular students from the advanced groups. Rather it implies the necessity for choral experience commensurate with the level of each singer's musical development. The choral program should be based upon meeting the needs of all students and everyone with the desire should have the opportunity to participate in some choral group (4:29).

The Music Educator's National Conference has recommended that choral classes be scheduled daily.

Such scheduling provides opportunity for more concentrated interest on the part of the students participating, a more enlarged program, and greater musical growth for the members of the chorus (1:15). . . . It is also desirable that the offerings be arranged so that pupils need not choose between instrumental and choral activities (1:20).

The instrumental music program. Most lists of instrumental classes have included the following recommendations; one or more bands and orchestras, small ensembles, dance band, class instrumental instruction, and credit for private lessons (14:102; 17:11; 11:100-101). Several authors have drawn particular attention to the need for beginning instrumental instruction at the junior high level (1:12; 3:42; 13:55-56). Kuhn specifies three reasons:

. . . (1) Because of the exploratory nature of the junior high school program, many students will have their first opportunities to discover their interests in instrumental music; (2) It is the best time for beginning instruction, because rapid progress is possible through daily scheduling and because older students, having a longer attention span, can learn quickly; (3) It is necessary to teach students to play those instruments which are needed to complete the instrumentation of the organizations (13:56).

The Music Educator's National Conference recommends that these classes include from six to fifteen students, be organized into classes of like instruments, and meet at least three times per week but preferably, daily (1:12). The MENC further recommends that all secondary instrumental performing groups meet daily wherever possible (1:13-14).

Other music classes. In addition to the performance classes and general music program, many schools offer other elective courses in music. Courses in music theory, music history, music appreciation, piano class, voice class, and music literature are among those which have been recommended (30:146; 1:14; 14:11; 17:11; 11:100-101).

The extra-curricular program. In addition to the regular music curriculum, many schools provide an active program of instrumental and vocal ensembles on an extra-curricular basis. Several authorities have recommended that extra-curricular ensembles be offered at both the junior and senior high school levels (1:13-14; 13:72-73; 29:36-40; 12:172). Several benefits result from the activity of such organizations:

1. Large group quality improves because of the ensemble activity and resultant improvement of each member (29:36).

2. Members of ensembles can develop their fullest potential by working in a situation that encourages the development of independence and poise, intensifies and broadens musicianship, and permits more rapid musical development (13:72-73).

3. Community organizations may be entertained by small ensembles. Students become accustomed to the tensions and demands of public performance (12:172).

4. Student interest in ensemble activities may easily carry over into adult life to provide recreational activities (13:73).

Music in summer school. The summer vacation period has been described by several authors as an ideal time to involve students in music activities since students are not involved with other activities or obligations to the same

degree that they are during the school year. Scheduling problems are nonexistent and a great amount of progress can be made. In addition, students are provided with an excellent recreational activity to help fill their leisure hours.

Several authors have made particular note of the desirability of starting beginning instrumental classes in the summer rather than at the beginning of the next school year (6:234; 13:40; 12:182). House proposed several other possible course offerings including individual instruction, small ensembles, a summer band and/or orchestra, a class on marching fundamentals, and special classes in basic harmony, arranging, conducting, baton twirling, and drum majoring (12:182).

Other Considerations

Some other problems must be considered which materially affect the success of the music program. Two major sources of concern are noted below.

Music rooms and equipment. It is beyond the scope of this paper to report on the many specifications required to provide proper music facilities and equipment. Suffice it here to note that instrumental and vocal performance classes require specially constructed rehearsal rooms. In addition, most school districts must provide the more expensive instruments (e.g. bassoons, sousaphones) for band and orchestra since students will not ordinarily purchase

them. Special equipment (e.g. music stands, tape recorder, phonograph) are also needed.

Financing the Music Program

Since the music department requires many expensive and specialized equipment and materials, its budgetary requirement is one of the highest of any department in a school system. This fact may cause considerable concern to superintendents, principals, and music directors alike, since no school has an unlimited source of funds.

The Music Educator's National Conference has made several recommendations concerning financing:

. . . Any subject sponsored by the school and recognized as a school subject or activity should be financed by the school. One important reason is that money raised outside the school to finance the music program comes from the same source as tax money, and could be raised more simply through the existing tax structure (1:34). . . .

Conversations with many music educators and examination of financial statements of school music departments in widely separated areas of the country indicate that there is no one pattern of financing the music program. Some schools plan each year's budget in detail; others assign a lump sum to take care of the music needs. Still other schools assign no specific sum in advance for music expenditures; allotments are on a "catch-as-catch-can" basis, with music teachers endeavoring to obtain their share of whatever funds may be available. The superiority of the planned budget procedure is unmistakable in its influence on the growth and development of a music education program, as it encourages balance and stability (1:35). . . .

The charging of fees in public schools, except in the case of a damage or breakage deposit, tends to be discriminatory and therefore, contradicts the democratic philosophy of free public education (1:36). . . .

The music organization or department that must resort to using students as salesmen, or to running tag days, is spending time and energy on activities that are not musical. This is true of the music teacher's time and energy, too; he should be free to devote himself to

the musical development of his students. It is also true that taxpayers often resent being asked to contribute to the support of school activities they already are supporting, presumably, through taxes (1:36).

Donald Goodale studied the financial aspect of Class "C" high school band programs in Washington state in 1962 using the questionnaire method. His results were based upon responses from thirty-nine music departments. At that time, thirty-two band programs received financial support from the school district budget, 31 earned concert receipts, 21 received student body funds, 9 were aided by band parents' clubs, 9 received donations, and two received funds from athletic contests. Most school districts provided \$500 or more for their band program and student body funds usually contributed \$100 or more. Other sources of income supplemented the amounts contributed by the school in widely varying amounts (7:17).

Chapter III

PRESENT STATUS OF THE WINLOCK MUSIC DEPARTMENT

GENERAL INFORMATION, MUSIC CURRICULUM, AND EXTRA-CURRICULAR ACTIVITIES

Winlock school district is comprised of 760 students of which 263 make up the high school student body. The number of students involved in the various aspects of the music program is as follows:

1. High school vocal music program - 69
2. Junior high vocal music program - 69
3. High school instrumental music program - 45
4. Junior high instrumental music program - 41
5. Elementary instrumental music program - 46

The school system is organized on the basis of one six-year elementary school, one two-year junior high, and one four-year high school. The secondary classes operate on a six period revolving schedule. Only high school students are permitted to participate in high school music classes and activities.

The school district employs one music teacher whose duties also include teaching two periods of freshman general mathematics. A preparation period is not provided. Four periods are devoted to the music program in the following

manner¹:

Period	Class	Periods	Min.
1	High School Band	5	50
2	High School Choir	5	50
3	Junior High Band and Chorus/General Music	3-2	50
4	Beginning Band and sixth Grade Band	3-2(alt.)	40

The music teacher regularly travels 30 miles per week between the district's two school facilities while fulfilling his teaching assignment. He normally provides his own transportation and does not receive any travel allowance.

The music teacher is also responsible for extracurricular activities and an ensemble program which presently includes a madrigal group and a girl's ensemble and when possible a stage band. At the junior high school level, other ensembles and soloists rehearse irregularly throughout the school year. Additional salary is provided for these duties. Although not officially scheduled, a limited amount of music activities exists in most elementary classrooms. However, the music teacher has no time provided in his daily schedule to direct the elementary general music program or assist elementary teachers through in-service

¹Mt. St. Helens High School will change to a 7 period day during the 1971-72 school year. The writer will teach only one mathematics class and will have a preparation period.

training. The kind and amount of classroom music activity is solely dependent upon the musical background and interest of each teacher. As might be expected, the amount of time spent in music study ranges from zero to 120 minutes per week. Also, there is no instrumental instruction prior to actual instruction on band instruments.

In Winlock schools various techniques have evolved in efforts to manage the problem of teaching classroom music. Fifth and sixth grade students not participating in band are instructed in general music by a sixth grade teacher. One first grade teacher teaches music for both first grade rooms. The other classroom instructors do what they can on their own. Activities are limited to singing and listening to records in the intermediate grades while the primary teachers in most cases provide a wider variety of activities. In no way are any of these activities coordinated nor is there a logical sequence of activities designed to build an increasing body of knowledge and skills. Very little is available in the way of materials and equipment, and those materials which are available are seldom used. The elementary general music program suffers from a lack of organization and the despairing attitude of most classroom instructors. Song book materials consist primarily of the series Music for Young Americans, of which from 17 to 21 copies exist for grades two through six. Copies for kindergarten and first grade as well as several teachers editions are missing. The kindergarten and first

grade teachers depend upon several single copies of various song books either owned by the school or the individual instructor. These two grades also have a supply of 16 miscellaneous L.P record albums plus the set "My First Golden Record Library". Elsewhere, phonograph records are virtually non-existent. Equipment available includes 6 pianos, 3 portable record players, 8 tape recorders, and 2 Auto-harps. To the writer's knowledge, these items are not fully utilized.

Instrumental instruction begins at the fifth grade level. Activities begin in the fall with a general promotional meeting, demonstration and discussion of the instruments, the showing of a promotional film, and the administration of a music aptitude test. However, test results are used more as guidance tools rather than for limiting membership in the band. Both beginning and sixth grade bands meet only in large heterogeneous groups throughout the school year.

Secondary music groups participate in a variety of performance activities throughout the year. Concert activities include six high school or junior high public concerts or assembly programs, a high school exchange concert, festivals for both high school band and choir, and contests for the two bands and high school choir, as well as vocal and instrumental soloists and ensembles. The high school band normally marches in two parades per year, and the junior high band marches once. In addition, the high school band

provides music for baccalaureate and graduation ceremonies, 5 football games, 10 basketball games and 20 pep assemblies. The choir also sings at baccalaureate. Small ensembles and soloists also provide entertainment for community and school functions upon request.

FACILITIES, INSTRUMENTS, AND EQUIPMENT

The school district presently owns a total of fifty-three musical instruments and several pieces of related equipment. An itemized list of these items appears in Table 1.

Rehearsal facilities include a rehearsal room, practice room, storage facilities and music office at the high school and a music room at the elementary school. High school facilities are used by both junior and senior high school music groups.

FINANCIAL ASPECTS

The Winlock music department obtains revenue from three sources, the school district budget, concert receipts, and student or community sponsored activities. The school district provides \$1100 annually, concert receipts earn approximately \$300, and activities usually net \$800 to \$1800 annually.

Funds appropriated by the school district are received by the teacher to be budgeted at his discretion. These funds plus concert receipts (\$1400) are used to de-

Table 1

INSTRUMENTS AND EQUIPMENT OWNED BY
WINLOCK SCHOOL DISTRICT

Instrument/Equipment	Number of Items							
	1	2	3	4	5	6	60	69
Piano		X						
Piccolo	X							
Flute		X						
Oboe		X						
Bassoon	X							
E ^b Sop. clarinet	X							
B ^b Sop. clarinet	X							
Alto clarinet	X							
Bass clarinet	X							
E ^b Contrabass clarinet	X							
Alto saxophone		X						
Tenor saxophone			X					
Baritone saxophone		X						
Trumpet		X						
F Horn (single)						X		
B ^b -F Horn (double)		X						
Trombone	X							
Bass trombone	X							
Baritone horn				X				
BB ^b Sousaphone		X						
BB ^b Tuba		X						

velop a basic plan of yearly expenditures. Any additional income is used to expand this basic plan, replace old instruments and equipment, or purchase needed equipment not previously owned by the district. The \$1400 total is usually allocated in the manner shown below.

Amount	Type of Expenditure
\$600	New instruments
300	Repair and maintenance
250	Instrumental music library
200	Vocal music library
50	Miscellaneous equipment

Students are charged a ten dollar fee per year for the use of school-owned instruments. These fees are applied toward the cost of instrument repair and maintenance. No other fees are assessed. The school also assumes the cost of student entry fees for large group and ensemble contests.

SUMMARY

The Winlock school district presently provides a music program for its students which centers around band and choral performing groups. At present, only one instructor is officially involved in the program. He is handicapped for time by having to teach two mathematics classes in addition to music.

The elementary general music program is virtually non-existent, except for what can be done by classroom

teachers. Growth in the district has caused concern on the part of the writer to better serve the musical needs and desires of the students. This study will serve as a means of evaluating the Winlock program and suggesting changes for improving it if facts prove this to be necessary.

Chapter IV

RESEARCH METHODS AND PROCEDURES

The questionnaire method was selected as the most practical means for obtaining needed information from music directors of Class "C" schools in Washington state. Questionnaires and covering letters were sent to only those schools whose 1970-71 high school enrollment was greater than 250 but less than 500 students as determined by statistics supplied by the Research Office of the Superintendent of Public Instruction, Olympia, Washington, and use of the Washington Education Directory.

DIVISIONS OF THE QUESTIONNAIRE

Information requested was divided into seven main categories: (1) general information; (2) music curriculum; (3) extra-curricular activities; (4) facilities, instruments, and equipment; (5) summer music program; (6) financial aspects; and (7) proposed plans.

The first section was designed to obtain information which would give an overall picture of school size and organization, amount of student participation in the music program, and the organization of the music department.

The second portion of the questionnaire was designed to gather information concerning the entire elementary and

secondary curriculum, non-music teaching assignments, preparation periods, and performance activities.

Section three was designed to identify the kind and amount of extra-curricular solo and ensemble activity.

The fourth section identifies kinds and amounts of school-owned instruments and equipment, and physical facilities.

Section five was designed to identify the number of schools offering summer music programs, their curriculum and fees.

Section six was designed to derive information concerning sources of revenue, method of music budget distribution, and kinds and amounts of student fees.

The last section concerned future plans which might alter prior responses.

AMOUNT OF RESPONSE

Questionnaires were mailed on January 15, 1971 to fifty-three schools. A total of thirty-four completed questionnaires were returned, yielding a 64 percent response. A list of participating schools appears in the Appendix along with a copy of the questionnaire and covering letter.

Chapter V

RESULTS OF THE STUDY

For purposes of clarity, presentation of data will be divided into the same sections that were used in the questionnaire. Within each section, the results of each question will be dealt with separately for the most part.

GENERAL INFORMATION

The initial questions requested information concerning the name of the city and population, name of high school, and the total number of students in the district and in the high school. Community populations vary widely, the smallest being 150 and the largest six thousand. One community is unincorporated and one district serves several small communities. The number of students in the school district range from a low of 650 to a high of 2213; an average district figure is 1216. The number of students in high school range from 215 to five hundred, with an average high school student body figure of 389. The smallest high school, with a student body of 215, meets the definition of a class "C" music department since seventh and eighth grade students are included in the high school music program.

The fourth question was concerned with the total number of students involved in the elementary and secondary music program. The results are summarized below:

Total number of students involved in:	Range		Average
	low	high	
H. S. vocal music program	24	125	65
Jr. High vocal music program	0	170	60
H. S. instrumental music program	17	144	61
Jr. High instrumental music program	30	160	68
Elem. instrumental music program	0	115	62

The fifth question asked each respondent to identify the grade structure of the school system. Below are the results:

School system structure	No. of schools	%	School system structure	No. of schools	%
6 - 2 - 4	21	62	8 - 4	2	6
6 - 3 - 3	6	17	5 - 3 - 4	2	6
4 - 4 - 4	2	6	3 - 5 - 4	1	3

Questions six and seven dealt with the type of schedule used and the number of class periods per day. Twenty-six schools reported employing a conventional schedule and eight use some kind of a rotating schedule. Eighteen schools have 7 periods per day, fourteen schools have a 6 period day, and two schools only 5 periods per day.

Question eight asked respondents to report if other grade levels are permitted to participate in the high school

music program. Twenty-nine schools reported that they do not include other grade levels. One school includes all seventh and eighth grade students. One school reported using eighth graders for extra-curricular activities, and another responded that seventh and eighth graders are included only during marching season.

The next group of questions solicited information regarding the teaching staff. First, the number of full-time and part-time music teachers was ascertained. The results are shown below:

No. of teachers	No. of schools	%	No. of teachers	No. of schools	%
One full-time	8	24	Two full-time; one part-time	3	9
One full-time; one part-time	2	6	Three full-time	5	15
One full-time; two part-time	1	3	Three full-time; one part-time	1	3
Two full-time	14	41			

Respondents also were requested to describe how teaching duties are divided among the music faculty. Answers to this question were so varied that little grouping of responses was possible. Seven music departments are divided into an instrumental teacher and a vocal teacher; three are divided into a secondary music teacher and an elementary music teacher; and two departments are divided into an instrumental teacher, a vocal teacher, and an elementary music specialist.

The next question required respondents to indicate if one person is designated as head of the music department. There were ten affirmative answers. Of these, nine carry a full teaching load in addition to administrative responsibilities, while one teaches only one-half of the day. Three respondents indicated that the head of the department receives extra salary for his additional responsibilities, while seven do not.

Respondents were then asked to indicate if music teachers receive additional salary for extra-curricular activities. All thirty-four answers were affirmative.

The last group of questions concerned the so-called "itinerant" teacher--one who must travel from building to building in the course of his work. Twenty-two schools indicated that one or more music teachers fall into this category. Of these, five are provided with a school car, fifteen provide their own transportation, and two use both. Of those providing their own transportation, six are provided a travel allowance. Four respondents indicated an allowance of 8¢ per mile, one an allowance of 11¢ per mile, and one responded "don't know".

THE MUSIC CURRICULUM

Question one asked respondents to indicate all classes making up the instrumental music curriculum, the number of class periods per week, and the length of the period. The results are tabulated on Table 2. A few points

Table 2

The Class "C" Instrumental Music Curriculum

Level	Class	Periods per week							Length of period in minutes												Average min. per week	
		1	2	2½	3	4	4½	5	7	30	35	40	41	45	48	50	55	60	65	80		Varies
H. S.	Band	-	-	-	1	3	1	29	-	-	-	-	-	4	1	9	14	2	1	1	2	259
	"B" band	-	-	-	-	-	-	2	-	-	-	-	-	-	-	1	1	-	-	-	-	262.5
	Stage Band	1	2	-	2	-	-	2	-	1	-	1	-	-	-	1	3	-	1	-	-	158
	String Ensemble	-	1	-	-	-	-	1	-	-	-	1	-	-	-	1	-	-	-	-	-	165
	Pep band	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	130
	Orchestra	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250
	"B" Orchestra	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250
	Guitar	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	1	325
Jr. ^a High	Band	-	1	1	8	2	1	17	1	2	-	6	1	5	-	7	6	3	-	1	-	207
	Beginning band ^c	1	1	-	2	2	1	6	-	1	-	3	-	3	-	5	1	-	-	-	1	178
	Stage band	-	-	-	-	-	-	-	1	-	-	-	-	1	-	-	-	-	-	-	-	315
	9th gr. band	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250
	8th gr. band	-	-	-	-	-	-	2	-	-	-	-	-	-	-	1	-	1	-	-	-	275

Table 2 (continued)

Level	Class	Periods per week							Length of period in minutes												Average min. per week	
		1	2	2½	3	4	4½	5	7	30	35	40	41	45	48	50	55	60	65	80		Varies
Jr. High	7th gr. band	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	240
	Guitar	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-
	"B" Band	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250
	Orchestra	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250
	"B" Orchestra	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250
	Intermediate Band "A"	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250
Intermediate Band "B"	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	-	250	
Elem. ^a	6th gr. band ^b	-	5	-	10	3	-	7	-	-	1	11	-	8	-	2	4	-	-	-	-	160
	5th gr. band ^b (beg.)	1	3	-	6	1	-	11	-	3	1	10	-	7	-	-	2	-	-	-	-	159
	6th & 5th together	-	-	-	3	-	-	-	-	1	-	1	-	-	-	-	-	-	-	1	-	150
	6th gr. strings	-	-	-	1	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	135
	5th gr. strings	-	1	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	90

^aOne school did not answer this section.

^bOne class meets twice one week, three times the next on an alternating basis.

^cOne school did not indicate how many periods the class meets per week.

should be noted concerning this portion of the study. Four schools indicated that they do not start an instrumental class for beginners until the junior high school years, while three other schools wait until the sixth grade level to begin the study of instruments. Only one school maintains a full orchestra program and two others listed a string ensemble class at the high school level. At the high school level, the classes mentioned most frequently were band and stage band. All thirty-four schools responding indicated that they maintain a band class while seven schools (21 percent) indicated stage band as part of the curriculum.

At the junior high school level, band was again the most frequently mentioned class, with thirty-one schools (91 percent) having this class. The other three schools in the study also maintain junior high bands but two subdivide the students by grade and one did not answer. Junior high beginning band was the next most popular class. Fourteen schools (41 percent) reported offering this class.

The second question asked those respondents having orchestra to indicate if winds and strings combined, and if so, on what basis. The two high schools having string ensembles indicated a negative reply, while the district having an orchestra program indicated that winds and strings combine both regularly and just prior to performance.

The third section of the questionnaire asked respondents to indicate all classes making up the vocal music

curriculum, the number of class periods per week, and the length of period. The results are tabulated on Table 3. All respondents maintain a choir program at the high school level, and eleven (32 percent) offer two or more vocal classes. At the junior high school level, thirty-two schools (94 percent) offer a vocal music program of some type. Fourteen schools (41 percent) offer two or more vocal classes. Twelve schools (35 percent) offer a vocal music class in the upper elementary grades.

Question three also concerned the number of non-performance music classes offered. Six high schools offer such classes at the high school level, and thirteen (38 percent) offer junior high general music. Complete results are shown below:

Class	Periods per week					Length of Period							
	2	3	4	4½	5	40	45	50	55	60	65	70	Varies
Jr. high general music ^a	2	2	3	1	5	2	3	2	3	1	-	1	11
Music theory	-	-	-	-	2	-	-	1	-	-	-	-	1
Music apprec. ^b	-	-	-	-	3	-	-	1	2	-	-	-	-
Ethnic studies	-	-	-	-	1	-	-	-	-	-	1	-	-

^aTwo schools offer general music one semester only.

^bOne school offers music appreciation one semester only.

The fourth question requested information as to the number of music faculty who teach non-music classes and the

Table 3

The Class "C" Vocal Music Curriculum

Level	Class	Periods per Week							Length of Period in Minutes										Average min. per week	
		1	2	2½	3	4	4½	5	25	30	40	45	48	50	55	60	65	70		Varies
H. S.	Choir	-	1	-	1	2	1	29	-	-	1	4	1	10	13	1	1	1	2	255
	Choir #2 or training choir	-	-	-	1	-	-	4	-	-	-	-	-	2	1	-	-	1	1	262
	Swing Choir	-	1	-	1	-	-	-	-	-	1	-	-	-	1	-	-	-	-	122.5
	Senior Ensemble	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	1	325
	Girls Glee	-	-	-	1	-	-	1	-	-	1	-	-	-	1	-	-	-	-	197.5
	Boys Glee	-	-	-	-	-	-	1	-	-	-	-	-	-	1	-	-	-	-	275
	Small Ensemble & Swing Group	-	-	-	-	-	1	1	-	-	-	-	-	-	1	-	1	-	-	286
Jr. High	Choir (7th & 8th gr.)	1	5	1	2	-	-	11	1	2	2	6	-	5	3	1	-	-	-	166
	8th gr. choir ^a	-	2	-	1	1	1	2	-	-	4	-	-	3	1	-	-	-	-	172.5
	7th gr. choir ^a	-	4	-	1	2	-	4	-	-	5	-	-	3	3	1	-	-	-	169.5
	9th gr. choir	-	-	-	-	-	1	1	-	-	-	-	-	1	1	-	-	-	-	249

^aOne school did not indicate the number of periods per week.

Table 3 (continued)

Level	Class	Periods per Week							Length of Period in Minutes										Average min. per week	
		1	2	2½	3	4	4½	5	25	30	40	45	48	50	55	60	65	70		Varies
Jr. High	Choir (9th & 8th gr.)	-	-	-	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-	225
	Choir (gr. 7-8-9)	-	-	-	-	1	-	3	-	-	-	-	-	2	1	-	-	-	1	264
	Girls Glee	-	1	-	-	-	-	1	-	-	-	2	-	-	-	-	-	-	-	157.5
	Boys Glee	-	1	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	90
Elem.	Grade school chorus	-	7	-	1	1	-	-	-	2	3	1	-	2	-	-	-	-	-	99
	6th grade chorus	-	1	-	1	-	-	-	-	1	1	-	-	-	-	-	-	-	-	90
	5th grade chorus	-	-	-	1	-	-	-	-	-	1	-	-	-	-	-	-	-	-	120
	General music	-	2	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	60

^bOne school did not indicate the length of periods.

number of classes. The results are shown below:

Non-music classes taught	No. of teachers	%
0	38	60
1	9	14
2	2	3
4	1	2
No answer	13	21

Question five solicited responses concerning the number of preparation periods provided for music teachers per day. Results are listed below.

Preparation period	No. of teachers	%
1	51	81
0	9	14
1 every other day	2	3
No answer	1	2

The next group of questions related to the elementary general music program. The first questions asked respondents to indicate the grade levels included in the elementary general music program and the number of minutes per week devoted to music activities. The complete results are shown in Table 4. Twenty-three (68 percent) districts offer classroom music instruction from kindergarten through grade six, or from grade one through six.

The number of minutes per week of classroom instruction in music varied widely. No trend can be readily ob-

Table 4

Grade Levels Included in the Elementary
General Music Program

Grade levels	No. of schools	%	Grade levels	No. of schools	%
K - 6	11	32	1 - 4	1	3
1 - 6	12	35	K - 3	1	3
5 - 6	3	9	none	1	3
3 - 6	2	6	no answer	2	6
4 - 6	1	3			

Table 5

Minutes per Week of Music Instruction
in the Elementary Classroom

Minutes per week	No. of schools	%	Minutes per week	No. of schools	%
90	2	6	60 - 80	1	3
80	2	6	25 - 35	1	3
60	6	18	varies	7	21
40	4	12	no answer	4	12
30	4	12	none	2	6
20	1	3			

served here. Complete results are shown in Table 5.

Question eight attempted to determine how much responsibility for teaching classroom music rests with the elementary classroom teacher and how much rests with a music specialist. One district has no elementary general music program. Another reported that classroom teachers are responsible for music in grades one through three, while a music specialist is responsible for music in grades four through six. Other results are shown below.

Class-room teacher	Music Specialist	No. of school districts	Class-room teacher	Music Specialist	No. of school districts
All	None	2	Some	No answer	1
All	Some	1	Some	None	2
All	No answer	5	Some	All	3
Some	Some	3	None	All	13
Some	Most	2			

Question nine requested information concerning the various activities included in the elementary classroom music curriculum. Three respondents did not answer this section and one district has no elementary program, so the results of this section, shown on the following page, are based on a total of thirty responses.

Activity	No. of School Districts	Activity	No. of School Districts
Singing	30	Playing pre-band instruments	14
Listening to records, tapes, etc.	26	Dancing or other rhythmic motions	13
Playing rhythm instruments	24	Making simple instruments	8
Music reading	22	Creative composing	4
Ear training	18	Piano instruction	2
Playing harmony instruments	16	Music theory	2

In addition, each of the following activities was noted once: experimental sounds, pre-band theory, and science of sound (Manhattanville Project).

Question ten related to the program of instruction on pre-band instruments. Fifteen respondents indicated that students receive instruction on pre-band instruments. Thirteen of these indicated that all students participate in the class, while two responded that only music students are included. Twelve districts provide this instruction at the fourth grade level, one at the fifth grade level, one at the sixth grade level, and one combined both third and fourth grades for instruction. Nine respondents indicated that students buy materials and instruments, five indicated that the school assumes this responsibility, and in one case, the cost is shared by the student and the school. In thirteen cases, a music specialist provides instruction, in one case the classroom teacher instructs the class, and in

one case, the instructional duties are shared by the music specialist and the classroom teacher. Information on number of class sessions per week, length of class session, and length of time of instruction is summarized below:

Pre-band schedule

No. of classes per week	No. of school districts
1	7
2	5
3	1
No answer	2
Length of class session(min)	No. of school districts
20	3
25	1
30	7
40	2
No answer	2
Length of instruction	No. of school districts
1 semester	8
1 year	7

Question eleven asked respondents to indicate the methods used in promoting the beginning instrumental program. Results of this question are summarized on the following page.

Promotional Methods ^a	No. of school districts	%
Demonstrations and discussions of the instruments	29	85
General promotional meetings	24	71
Concerts by secondary school groups	21	62
Concerts by advanced grade school groups	15	44
Promotional films	13	35
Letter to parents	1	3

^aOne respondent indicated he uses another method, but did not describe it.

Question twelve attempted to determine if music aptitude tests are given. Twenty-two (65 percent) indicated "yes". In ten cases, tests are administered to fifth graders, three to fourth graders, three to sixth graders, four to both fourth and fifth graders, one to both fifth and sixth graders, and one to all intermediate grades. Five school districts use test results to limit membership in performing groups and three indicated that they use test results in limiting membership on a partial basis. Thirteen replied that they do not use test results in this manner and one did not answer the question.

Question thirteen required responses concerning the organization of beginning instrumental classes. In thirty-one (91 percent) cases, all instruments meet at one time. However, eleven also break down the large group into smaller

groups for part of the week. The various methods of organization are described below:

Method of Organization	No. of school districts	%
Woodwinds only	12	35
Brass only	10	29
Strings only	1	3
Percussion only	8	24
Clarinets only, etc.	3	9
Private or small group lessons ^a	3	9
Brass and percussion	3	9

^aOne uses this method for only the first two months of instruction, one for only the first three weeks of instruction.

The organization of advanced instrumental classes was then determined. Again, thirty-one (91 percent) indicated that all instruments meet together for large group instruction. In addition, five of these respondents also have these students meet in smaller groups. The methods of class organization are shown on the following page.

Method of Organization	No. of school districts	%
Woodwinds only	2	6
Brass only	2	6
Percussion only	1	3
Private lessons or small group instruction	4	12
No advanced group	1	3
No answer	2	6

The last question in this section asked respondents to note the types of performances undertaken during the school year and the number of times each performance takes place. The results of this question are summarized in Table 6. It should be noted that in some cases, respondents answered "yes" rather than inserting the number of performances as requested. All responding music departments perform publicly to some degree and most quite extensively.

EXTRA-CURRICULAR ACTIVITIES

The first question of this section asked respondents to indicate the high school music ensembles which meet on a regular basis outside of school time, the number of rehearsals per week, and the length of the rehearsal. Complete results are shown in Table 7. Stage band was by far the most popular instrumental ensemble, with twenty-one (62 percent) schools reporting this activity. Swing choir was the most popular vocal ensemble, with ten schools (29 percent)

Table 6 (continued)

Type of Performance	No. of Respondents	%	# of times per year											
			1	2	3	4	5	6	7	8	9	10	Yes	
Band contest, H.S.	27	79	24	-	-	-	-	-	-	-	-	-	-	3
Concert tours	9	26	8	-	-	-	-	-	-	-	-	-	-	1
Choral festivals	13	38	12	-	-	-	-	-	-	-	-	-	-	1
Band festivals	19	56	13	3	-	-	-	-	-	-	-	-	-	3
Musicals or Operettas	13	38	12	-	-	-	-	-	-	-	-	-	-	1
Solo & ensemble recitals	8	24	4	3	-	-	-	-	-	-	-	-	-	1
Baccalaureate	24	71	21	-	-	-	-	-	-	-	-	-	-	3
Graduation	31	91	28	-	-	-	-	-	-	-	-	-	-	3
Football games	33	97	-	-	-	5	17	1	1	3	-	1	-	5
Halftime programs marched	22	65	4	4	5	4	2	1	-	-	-	-	-	2
Basketball games ^d	34	100	-	-	-	-	-	-	-	1	6	15	-	6
Parades, H.S. band	33	97	4	8	8	4	4	-	-	-	-	-	-	5
Parades, Jr.H. band	14	41	4	7	1	1	-	-	-	-	-	-	-	1
Pep assemblies	34	100	-	-	-	1	-	2	-	1	1	5	-	6
Wrestling	1	3	-	-	-	-	1	-	-	-	-	-	-	-
Stage band program	1	3	-	-	-	-	1	-	-	-	-	-	-	-
Stage band festival	1	3	1	-	-	-	-	-	-	-	-	-	-	-

^aOne respondent reported four to six times.

^bOne respondent reported three to four times.
One respondent reported six to eight times.

^cThe $\frac{1}{2}$ indicates that one respondent schedules instrumental and vocal exchange concerts on alternate years.

^dTwo schools also reported twelve times per year. Other responses mentioned once each were 14, 16, 18 and six to seven.

Table 7

The Class "C" High School Extra-curricular
Ensemble Program

Type of Ensemble	No. of Schools	No. of Rehearsals Per Week					Length of Rehearsals in minutes							
		1	2	3	5	No Ans.	20	30	40	45	60	90	120	No Ans.
Instrumental														
Stage band ^a	21	13	6	-	2	-	1	-	1	-	12	1	5	-
Woodwind quartet	3	3	-	-	-	-	-	1	-	-	1	-	-	1
Pep band	2	1	-	-	-	1	-	-	-	-	-	2	-	-
Brass quartet	1	1	-	-	-	-	-	1	-	-	-	-	-	-
Sax quartet	1	1	-	-	-	-	-	1	-	-	-	-	-	-
Flute quartet	1	1	-	-	-	-	-	-	-	-	-	-	-	1
Woodwind quintet	2	1	1	-	-	-	-	-	-	-	2	-	-	-
Brass quintet	1	1	-	-	-	-	-	-	1	-	-	-	-	-
Clarinet choir	1	1	-	-	-	-	-	1	-	-	-	-	-	-
German band	1	-	-	-	-	1	-	-	-	-	-	-	-	1
Private lessons	1	20	per week				-	-	-	-	-	-	-	1

Table 7 (continued)

Type of Ensemble	No. of Schools	No. of Rehearsals Per Week					Length of Rehearsals in minutes							
		1	2	3	5	No Ans.	20	30	40	45	60	90	120	No Ans.
Vocal														
Girls nonette	5	1	3	1	-	-	-	2	-	1	1	1	-	-
Boys glee	1	1	-	-	-	-	-	-	-	1	-	-	-	-
Swing choir	10	6	3	1	-	-	-	-	-	2	3	2	2	1
Girls sextet	2	2	-	-	-	-	-	-	-	1	1	-	-	-
Mixed ensemble	5	4	1	-	-	-	-	-	-	-	2	2	-	1
Solos	1	1	-	-	-	-	-	-	-	-	1	-	-	-

^aOne respondent indicated length of rehearsals vary from 90 to 120 minutes. Another indicated that stage band meets during school hours without credit.

reporting this activity.

A total of twenty-three high schools (68 percent) reported having at least one instrumental ensemble, and twenty (59 percent) respondents at least one vocal ensemble. Fifteen (44 percent) high schools have both instrumental and vocal ensemble activities.

The second question attempted to determine the approximate amount of time each music teacher spends coaching high school soloists or ensembles on an irregular basis per week. Results of the question are shown below:

	Responses			
	Much	Often	Occasional	Seldom
No. of Teachers	6	19	20	11

Two teachers who indicated seldom were part-time teachers, and three who answered occasional were elementary music specialists. All others were teaching at the secondary level. Five teachers did not answer the question.

The third question asked respondents to indicate the junior high school music ensembles which meet on a regular basis outside of school time, the number of rehearsals per week, and the length of the rehearsal. Complete results appear on the following page:

Type of Ensemble	No. of Schools	No. of Rehearsals per week				Length of Rehearsal in minutes				
		1	2	3	varies	20	30	45	60	No ans.
Vocal										
Girls Nonette	4	2	1	1	-	-	2	-	1	1
Mixed ensemble	3	-	2	-	1	-	1	2	-	-
Girls trio	1	-	-	-	-	-	1	-	-	-
Instrumental										
Woodwind quartet	2	1	1	-	-	-	1	1	-	-
Woodwind quintet	1	1	-	-	-	-	1	-	-	-
Brass quartet	2	1	1	-	-	-	1	1	-	-
Pep band	2	1	1	-	-	1	-	-	1	-
Percussion ensemble	1	-	1	-	-	1	-	-	-	-
Stage band	1	1	-	-	-	-	-	-	1	-

A total of 6 junior high schools reported having at least one instrumental ensemble, and 8 reported having at least one vocal ensemble. Only three junior high schools have both instrumental and vocal ensembles.

One music director reported that his entire junior high school band class is involved in ensemble work two periods per week. Another director stated that his band is engaged in this type of work approximately once a week.

The last question asked respondents to check the approximate amount of time each music teacher spends coaching junior high school soloists or ensembles on an irregular basis per week. Results are summarized on the following page:

	Responses					No ans.
	Much	Often	Occasional	Seldom	None	
No. of teachers	3	5	15	14	1	10
					School	Schools

FACILITIES, INSTRUMENTS, AND EQUIPMENT

The first question of this section asked respondents to indicate the type of instruments owned by the music department and the number of each. The complete results are listed in Table 8. In the case of school-owned pianos, the number of instruments owned varied so widely from district to district that the author was led to surmise that some respondents may have counted only pianos used in music rooms while others may have included pianos used in elementary classrooms. One respondent neglected to answer this question at all and is excluded from the table. Those leaving a blank instead of a number or zero were considered to mean zero.

Secondly, respondents were asked to enumerate pieces of equipment owned by the music department. Again, those answers left blank were considered to mean zero. In some cases, the number of pieces of a particular kind of equipment were not listed. Instead, respondents answered "yes" or "lots" making parts of this question less meaningful. Complete results are shown in Table 9.

The last group of questions concerned types of school buildings, and the number of rehearsal rooms and practice rooms. First, respondents were asked to describe

Table 8

Type and Number of Instruments Owned by
Class "C" Music Departments

Type of Instrument	No. of Instruments Owned by Music Department																		
	0	1	2	3	4	5	6	7	8	9	10	11	12	14	15	18	20	32	
Piano	1	2	12	1	7	3	1	2	-	9	1	1	-	-	1	-	-	-	
Piccolo	1	17	13	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Flute	19	9	3	-	-	1	1	-	-	-	-	-	-	-	-	-	-	-	
Oboe	2	10	16	4	1	-	-	-	-	-	-	-	-	-	-	-	-	-	
Bassoon	14	13	2	4	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
E ^b Sop. Clarinet	27	5	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
B ^b Sop. Clarinet	18	6	3	2	1	-	1	-	1	-	-	-	-	-	-	-	1	-	
Alto clarinet	10	16	6	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	
Bass clarinet	1	9	16	3	4	-	-	-	-	-	-	-	-	-	-	-	-	-	
E ^b Contrabass clar.	23	9	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
B ^b Contrabass clar.	29	3	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Alto Sax	26	5	1	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	
Tenor Sax	8	12	9	4	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Baritone Sax	-	20	10	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	

Table 8 (continued)

Type of Instrument	No. of Instruments Owned by Music Department																	
	0	1	2	3	4	5	6	7	8	9	10	11	12	14	15	18	20	32
Trumpet	23	5	2	1	1	-	-	-	-	-	-	-	-	1	-	-	-	-
Cornet	29	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-
F horn (single)	1	3	7	4	5	5	4	1	1	1	1	-	-	-	-	-	-	-
B ^b -F horn (double)	20	6	6	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
B ^b horn	29	-	1	1	1	1	-	-	-	-	-	-	-	-	-	-	-	-
E ^b horn	25	1	4	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Trombone	12	12	4	1	1	1	1	-	1	-	-	-	-	-	-	-	-	-
Bass Trombone	16	16	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Euphonium	27	3	1	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Baritone	4	1	2	5	9	4	3	2	2	-	1	-	-	-	-	-	-	-
BB ^b Sousaphone	1	4	11	6	7	2	-	1	1	-	-	-	-	-	-	-	-	-
BB ^b Tuba	23	7	2	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
E ^b Sousaphone	27	3	2	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
E ^b Tuba	28	3	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Tympani	-	-	24	-	8	1	-	-	-	-	-	-	-	-	-	-	-	-
Bass Drum	-	4	9	12	7	1	-	-	-	-	-	-	-	-	-	-	-	-

Table 8 (continued)

Type of Instrument	No. of Instruments Owned by Music Department																	
	0	1	2	3	4	5	6	7	8	9	10	11	12	14	15	18	20	32
Snare drum	-	2	1	5	5	3	5	2	3	1	3	-	1	-	-	2	-	-
Crash Cymbals (pr.)	-	14	12	5	2	-	-	-	-	-	-	-	-	-	-	-	-	-
Suspended cymbals	8	20	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Tenor drum	6	6	8	5	7	1	-	-	-	-	-	-	-	-	-	-	-	-
Bell lyre	1	19	10	1	2	-	-	-	-	-	-	-	-	-	-	-	-	-
Xylphone	26	7	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Marimba	27	6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Chimes	30	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Trap set	23	9	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Violin	32	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Viola	31	-	1	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-
Cello	29	2	1	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-
String bass	17	14	1	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-
Orchestra bells	32	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Vibes	32	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Electric String bass	32	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Concert bells	32	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Table 9

Kind and Number of Equipment Owned by Class "C" Music Departments

Type of Equipment	Number of pieces owned by the music department																					
	0	1	2	3	4	5	6	7	8	9	10	12	13	14	15	16	20	25	1set	2sets	lots	yes
Tape recorder	7	22	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2
Stereo phonograph	17	10	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2
Mono phonograph	22	11	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Acoustical shell	27	3	-	1	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Mutes	16	1	1	1	1	-	3	-	2	-	2	3	-	-	-	-	-	1	-	-	-	3
Metronome	10	16	5	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Tool kit	13	15	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Stage band stands	22	-	-	-	-	-	-	-	1	-	3	1	1	1	1	1	-	-	-	-	-	3
Electronic tuner	13	16	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3
P. A. system	24	7	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2
Filing cabinets	4	1	2	4	4	2	2	3	4	2	1	-	-	-	-	-	-	-	-	-	1	4
Portable band risers	23	3	-	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-	3	-	-	3
Portable choral risers	5	4	2	5	8	2	-	-	1	-	1	-	-	-	-	-	-	-	-	2	1	3
Music sorting racks	17	10	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5
Large instrument storage	7	10	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	14
Folio racks ^a	8	7	6	3	3	-	1	-	-	1	-	-	-	-	-	-	-	-	-	-	1	3
Band Uniforms ^b	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	3
Choir robes ^c	10	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Pep band uniforms ^d	20	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	1	-	-	-	-	2

Table 9 (continued)

Type of Equipment	Number of pieces owned by the music department																					
	0	1	2	3	4	5	6	7	8	9	10	12	13	14	15	16	20	25	1set	2sets	lots	yes
Percussion storage cabinets	12	14	4	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	2
Music library storage	10	9	1	2	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	1	10
Uniform storage ^e	6	11	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	13
Robe storage	14	9	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	9

^aOne response was "3 sets".

^bThe following responses were also received: 60 (11 schools); 35, 85 (3 schools each); 75 (5 schools); 65 (2 schools); 40, 43, 70, 81, 90, 91 (1 school each).

^cThe following responses were also received: 30, 47, 70, 75, 78, 80, 95, 132 (1 each); 35, 90, 100 (2 each); 40, 50, 60 (3 each).

^dThe following responses were also received: 30, 36, 45, 60, 64, 80, 100 (1 each); 75 (2 schools).

^eOne response was "3 cabinets".

The following were also noted once: 60 choir blazers, ensemble blazers, black lights, hat lights, 3 phase psyche light control, 15 white dinner jackets, 12 tuxedo coats, 18 blazers, 35 concert dresses, 50 women's choral formals, 1200 seat auditorium.

their high school building as either a single structure or a campus style building complex. Twenty-one checked single structure and 14 checked campus style complex. Next, twelve respondents noted that junior high students are housed in the high school facilities, in nineteen cases junior high students are housed in a separate structure, in two cases junior high students are housed with elementary students, and one person did not answer the question. The next two questions asked respondents to list the number of rehearsal facilities and practice rooms at their disposal. The results of these questions are shown below:

Type of School Structure	No. of Rehearsal Rooms					No. of Practice Rooms						
	0	1	2	3	No ans.	0	1	2	3	4	5	No ans.
H. S. single building	-	15	4	1	-	4	3	6	4	-	3	-
H. S. campus complex	1	9	3	1	-	1	2	4	1	5	-	1
Separate Jr. high	3	11	1	-	6	5	1	2	2	1	-	10

The last question asked if rehearsal rooms are shared by both secondary and elementary students. Fifteen respondents replied "yes", 18 replied "no", and one did not answer.

SUMMER MUSIC PROGRAM

Of thirty-four total respondents, only 8 maintain a summer music program. In addition, one director replied that his school district holds a summer program once every other year. Of these, five do not charge a tuition fee, one

charges fifteen dollars, another \$12 to \$15, one merely answered "yes", and one did not answer the question.

Respondents were next asked to indicate courses offered during the summer session. Although no course proved to be overwhelmingly popular, beginning instrumental instruction and junior high concert band were mentioned most often. Complete results are shown below.

Course offering	No. of Responses		Course offering	No. of Responses	
	Yes	No		Yes	No
Private study	4	5	Stage band	3	6
Small group instruction	4	5	Beginning instruments	6	3
Conducting	1	8	Marching band	5	4
Theory	1	8	Jr. High Concert band	6	3
Orchestra	1	8	H.S. Concert band	3	6
Small vocal ensembles	3	6	Jr. High Choir	1	8
Small instrumental ensembles	1	8	H.S. Choir	2	7
Swap band	3	6			

The last question in this section asked if students receive credit toward graduation for work done during the summer session. Only one respondent replied affirmatively.

FINANCIAL ASPECTS

In the first question, respondents were asked to indicate from what sources their music departments derive

their financial support and approximately how much each source contributes to the total annual amount. Sources most often mentioned were the district music budget (32 times) and revenues from concerts and festivals (22 times). Responses as to the amount each contributes varied so much that it is difficult to make generalized statements other than the observation that the district music budget in most cases provides a large majority of the funds required by each music department. Complete results appear in Table 10.

The second group of questions concerned the dispersal of the music budget. First of all, respondents were asked if the music supervisor receives a lump sum. Sixteen answers were negative, eleven positive, and seven did not answer.

Of the eleven positive answers, one indicated that \$750 is allotted for the entire district, but did not show how these funds are dispersed. The remaining ten showed the following breakdown:

Type of Expenditure	Amount																	
	None	No Ans.	\$50	\$100	\$150	\$200	\$250	\$300	\$400	\$450	\$500	\$750	\$1000	\$2000	5-10 %	15-20%	50%	whatever is needed
New instruments	1	1	-	-	-	-	1	-	-	-	-	2	2	2	-	-	1	-
Repair and maintenance ^a	-	-	1	1	-	-	2	2	-	-	1	-	-	-	-	1	-	1
Instrumental music library	-	1	-	-	1	1	-	-	2	2	2	-	-	-	-	1 ^b	-	-
Vocal music library	-	1	1	-	-	2	-	2	1	-	2	-	-	-	-	1 ^b	-	-
Misc. Equipment	3	-	1	2	1	-	-	-	-	-	-	-	1	-	1	-	-	1

^aOne respondent noted that repair allotment is included in \$2000 figure for new instruments.

^bBoth together equal 15-20%.

Those who had indicated they do not receive a lump sum were asked to indicate how their budget is administered and by whom. Of the twenty-three respondents who had answered no or did not answer to the "lump sum" question, four gave no indication of how monies are distributed or administered. Nineteen others wrote explanatory comments describing their situations. These generally indicated their budgets vary from year to year according to their needs and/or the ability of the school district to meet their fiscal requests. Two respondents mentioned that the district's ability to provide funds is largely dependent upon the passage of special levies. Each music supervisor deals directly with the superintendent, or in a few cases the building principal, in determining whether or not purchases will be made on a purchase by purchase basis. Some respondents implied by their comments that they are quite satisfied with this arrangement, while others seemed equally displeased.

The third question asked if rental fees are charged for the use of school-owned instruments. Eleven respondents replied affirmatively, twenty-two replied negatively, and one did not answer.

Table 10

Sources of Music Department Revenues and Approximate Amounts

Source of Revenue	Amounts in Dollars																Amounts as Percentage																							
	None	Yes	No Ans.	Varies	\$50	\$100	\$125	\$150	\$200	\$250	\$300	\$350	\$400	\$500	\$600	\$700	\$750	\$800	\$900	\$1200	\$1400	\$1800	\$2000	\$2400	\$3500	\$4000	1%	4%	8%	10%	20%	30%	70%	80%	90%	95%	100%	1/3	2/3	
District Music Budget	1	72 ^a	4 ^b	-	-	-	-	-	-	-	-	-	-	3	-	-	-	-	1	1	-	1	2	1	1	1	-	-	-	-	-	1	2	3	1	1	-	1		
General Student body funds	22	2	1	-	1	1	1	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	3	1	-	-	-	-	-	-	-	-	-	
Revenues from Concerts, etc.	11	7	1	-	1	-	-	1	1	1	1	-	3	1	-	1	-	-	1 ^c	-	-	-	-	-	-	-	-	1	1	1	-	-	-	-	-	-	-	1	-	-
Donations	25	4	1	1	-	1	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Music parent's club activities	23	8	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
Athletic Contests	29	1	1	-	1	1	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Community projects sponsored by music groups ^d	20	6	1	-	-	-	-	-	-	-	-	-	-	1	1	2	-	-	1	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-
Federal grant	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

^aOne respondent replied that amount was unknown at the time.

^bOne respondent indicated an approximate figure for 1970-71 of \$2000, another of \$1500.

Table 10 (continued)

^cThis amount represents 100% of that school's budget.

^dOne response indicated an amount between \$300 and \$500. Money raising projects included sale of birthday calendars, candy, baked goods, zip code directories, light bulbs.

Of the school districts who do charge rental fees, ten listed the following amounts:

No. of School districts	Amount								
	\$5.00 per year	\$6.00 per year	\$9.00 per year	\$10.00 per year	\$12.00 per year	\$1.00 per month	\$3.00 per semester	\$2.00 per instrument for insurance	No Answer
1	X		X	X	X	X	X	X	X
2		X							

Of those who answered "no", twenty school districts indicated that they do not require a deposit for each instrument and two did not answer. No one responded affirmatively.

The fourth question asked respondents to indicate if they charge other fees or deposits. Fourteen school districts do charge fees; twelve of these indicated that the fees were related to uniforms (five respondents specifically indicated uniform cleaning). Seventeen respondents stated that they charge no other fees, and three did not answer this question.

The last question in this section asked respondents to indicate whether contest fees are paid by the school or by individual students. Results show that all schools answering pay fees for large groups and most pay for ensembles. Entry fees for soloists are paid for by students in twelve

cases and by the school in thirteen cases. Complete results are shown below:

Type of entry	# paid by school	# paid by individual	No answer
Large group	30	0	4
Ensemble	22	4	8
Solo	13	12	9
All state	1	-	-
Stage band festival	1	-	-
Honor groups	-	1	-

PROJECTED PLANS

This last section of the questionnaire asked respondents to note any projected plans for the future which would alter responses made in previous sections. Thirteen respondents listed at least one proposed change. These comments fell into three broad areas; (1) changes in staff, (2) addition of facilities, and (3) changes in curriculum or financial support. A complete list of responses is shown in Table 11.

Table 11

A List of Projected Plans of
Class "C" Music Departments

No. of Schools	Responses
10 total	Changes in Staff
3	Adding an elementary music specialist
1	Adding an elementary music and secondary vocal instructor (one person)
1	Adding string instructor
2	Changing part-time instructor to full-time
1	Changing from two half-time teachers to one full-time
1	"Adding to staff" (no specification)
1	Losing vocal music teacher
8 total	Addition of Facilities
4	Adding new H.S. music facilities
1	Adding new auditorium
1	Adding new middle school facilities
1	Adding new rehearsal area and equipment (H.S.)
1	Adding new band room and storage area
5 total	Curriculum and Budget
1	Adding summer music program
1	Adding music in grades 3 and 4
1	Adding second choir class
1	Changing schedule and school structure to 7-5 with a six period day
1	Changing to a fixed budget of \$500 plus an undisclosed amount for purchase of instruments.

Chapter VI

SUMMARY AND CONCLUSIONS

It was the purpose of this study to analyze the music department at Winlock, Washington, and compare its music program to the other class "C" music departments in the state. From this comparison an evaluation of the music program at Winlock could be made in relation to other music departments of similar size.

The completed study then could be used as a basis for proposing improvement in areas found to be deficient and for considering courses of action. It would serve further as evidence of a need for such action during consultations with the administrative personnel of the district.

The remainder of the chapter will be devoted to summarizing the results of the research and a discussion of conclusions drawn from observed facts and the study of related literature.

GENERAL INFORMATION

The average class "C" high school student body was found to be 389. The averages for the number of students participating in each part of the elementary, junior high, and high school vocal and instrumental music program were

very similar, the lowest average being sixty and the highest sixty-eight. A distinct majority (62 percent) of school districts reporting are organized around a six year elementary school, two year junior high, and four year high school. The second most popular system is a six year elementary school, three year junior high and three year high school. Membership in high school music groups is, in all but one case, limited to members of the high school student body.

A vast majority (76 percent) of school districts reporting employ at least one full-time music teacher and one part-time teacher; 67 percent employ two or more full-time music teachers. In addition, nine respondents stated that they are planning additions to the music faculty in the near future. The manner in which teaching duties are divided among the music staff follows no particular pattern. All music teachers receive additional salary for extra-curricular activity responsibilities. A substantial number of music faculty travel between schools in the course of their work. However, only about half of these people are provided with a school car or travel allowance.

THE MUSIC CURRICULUM

At the high school level, every curriculum includes a band class and a choir. Twelve high schools offer two or more instrumental music classes and eleven offer two or more vocal music classes. The most popular second classes are stage band and training chorus. Only one school offers

orchestra and two high schools offer a string ensemble class. High school music classes ordinarily meet five days a week.

All respondents indicated that their district offers a band program at the junior high school level. Sixteen respondents stated that their junior high instrumental music program includes two or more classes; fourteen of these second classes are beginning band. Because four of these districts do not offer a band program at the elementary level, the junior high beginning band class is the first opportunity for students to study an instrument. One school district maintains an extensive junior high orchestra program.

Thirty-two junior high schools offer some type of vocal music program; fourteen offer two or more choruses. Mixed choirs are by far the most popular; only three boy's or girl's glee clubs were listed. A vast majority of both vocal and instrumental junior high music groups meet five days a week.

Music classes in the elementary schools are primarily instrumental, although eleven respondents indicated that chorus activities are included in the fifth and/or sixth grades. Twenty-nine school districts begin band instrument instruction at the upper elementary level; twenty-three have separate classes for fifth and sixth grade students. Two respondents instruct students on strings at the elementary level.

Junior high general music is the only non-performance music class which enjoys substantial popularity. Thirteen school districts reported its inclusion in the curriculum. However, general music does not at this time hold the position of importance in the music curriculum that was recommended by authors cited in the study of related literature.

A total of 60 percent of the music faculty represented in the study are not responsible for teaching non-music classes, and 81 percent are provided with a preparation period daily.

Only one district has no elementary general music program. Of those offering some type of program, 68 percent involve all grade levels, and some include kindergarten grades. The amount of time devoted to music varies so widely from district to district that any generalization is prohibited. Most respondents reported a wide variety of activities which make up the elementary music curriculum. These followed closely the recommendations of authors cited in the study of related literature. Fifteen school districts included instruction on pre-band instruments, usually at the fourth grade level as part of the instrumental program.

An effort was made to determine the amount of responsibility for general music instruction assigned to the classroom teacher and the music specialist. Results in this instance were less clear-cut than desired due to

the various and sometimes confusing responses. Questionnaire results indicate the responsibility about equally divided between classroom teachers and music specialists in class "C" school districts.

The elementary instrumental program was the next object of concern. The methods most often used in promoting the instrumental program include demonstration and discussion of the instruments, general promotional meetings, and concerts by secondary school groups. A majority of respondents administer music aptitude tests, but test results generally are not used to limit membership in instrumental groups. In 91 percent of the cases reported, beginning instrumental classes meet as large heterogeneous bands or orchestras. However, a substantial number of respondents also indicated that classes are broken down into more homogeneous groupings such as woodwinds only or brass only part of the time. Advanced elementary instrumental groups also meet on a large group basis in 91 percent of the cases reported, but class sessions on a small group basis are reported in a few cases.

The last portion of the section on curriculum concerned the amount and types of performances by secondary groups. All respondents reported an active schedule of public appearances. The types of appearances mentioned most often in order of popularity are: high school public concerts, basketball games, pep assemblies, football games, parades by the high school band, graduation ceremonies, high

school band contest, high school assembly programs, high school exchange concerts, baccalaureate services, junior high public concerts, instrumental solo and ensemble contest, halftime programs - marching activities, high school choir contest, junior high assembly programs, and band festivals. Each type of performance was mentioned by at least 56 percent of the respondents and some by as many as 100 percent. As might be expected, most performance activity is the concern of high school groups.

EXTRA-CURRICULAR ACTIVITIES

At the high school level, the ensembles mentioned most often were stage band (62 percent) and swing choir (29 percent). These ensembles meet regularly outside of school time. Twenty-three schools (68 percent) have at least one instrumental group, and twenty (59 percent) have at least one vocal ensemble. Fifteen schools (44 percent) have both. Most respondents also indicated that they often work with soloists or ensembles on an unscheduled basis.

Only six junior high schools reported having one or more instrumental ensembles and eight reported vocal ensemble activities. Three junior high schools maintain both instrumental and vocal groups. Two music directors reported carrying on extensive ensemble activity during the junior high band class. Only a few respondents reported working with soloists or ensembles on an unscheduled basis.

FACILITIES, INSTRUMENTS, AND EQUIPMENT

As might be expected, school districts included in this study ordinarily purchase the larger, more expensive instruments such as tubas, baritone saxaphones, and percussion equipment, while expecting students to purchase their own flutes, clarinets, and other similar instruments. However, a few districts inventory large numbers of these instruments. The writer noted with interest that only six school districts own E^b soprano clarinets, and those owning bassoons and bass trombones were not numerous.

Most music departments seem to be relatively well equipped with storage facilities and music equipment. A few respondents, however, indicated definite needs in this area. School owned items most often mentioned were tape recorder, phonograph (mono or stereo), metronome, filing cabinets, choral risers, large instrument storage, folio racks, band uniforms, choir robes, uniform storage, music library storage, and percussion storage cabinets.

School building facilities almost uniformly provide one music rehearsal room and 26 percent of the high school buildings contain two or more rehearsal rooms. A total of 82 percent of the high school music facilities include practice rooms. Fifteen respondents indicated that elementary students also use the secondary music facilities, while eighteen do not. One did not answer.

SUMMER MUSIC PROGRAM

Only eight school districts reported holding annual summer music programs, and one does so on alternate years. Five respondents indicated that tuition fees are required for participation. A wide variety of courses were mentioned by respondents. Beginning instrumental instruction and junior high concert band were most popular, although this generalization is inconclusive since it is based on such a small sample. Only one respondent indicated that credit toward graduation is awarded for work done in the summer program. Only one school district plans to add a summer music program in the near future.

FINANCIAL ASPECTS

While a variety of sources of financial support were cited by respondents, the district music budget and revenue from public appearances constitute the main source of funds. The district music budget provides the bulk of financial support in most cases. Due to the variety and manner of responses, no all-encompassing generalizations could be drawn as to the level of financial support. However, of the twelve schools who indicated answers in dollar amounts, the total amount of funds gained from the various sources ranged from \$1050 to \$5400, and an average amount of approximately \$2700. The average amount allotted by district budgets is \$1715.

Eleven respondents indicated they receive funds in a lump sum and apportion it according to the needs of the music department. Of those indicating the manner in which funds are distributed, more money is spent on the purchase of new instruments than on music materials or any other equipment items.

Of those who do not receive a lump sum budget, nineteen respondents explained that their budgets vary from year to year according to their needs and/or the ability of the district to provide funds. Purchases generally are made on an item by item basis providing the superintendent or building principal approves. Although authors cited in the study of related literature uniformly deplored this type of fiscal arrangement, reactions from Washington respondents were about evenly mixed for and against this financial situation. Only one respondent indicated plans for changing to a fixed budget in the near future.

Only eleven school districts charge rental fees for the use of school owned instruments. Charges ranged from a two dollar insurance fee to \$12.00 per year for instrument rental. Fourteen school districts charge other incidental fees, most of which are connected with uniform cleaning and maintenance.

Most school districts assume the cost of sending large performing groups and ensembles to contests, and thirteen districts pay fees for soloists.

PROJECTED PLANS

A total of thirteen respondents indicated they expect to make changes in the music department in the near future. Their comments fell into the three broad areas of staff increases, additions to facilities, and changes in curriculum or financial support. Most of these changes were of a major nature.

Chapter VII

RECOMMENDATIONS FOR THE WINLOCK SCHOOL DISTRICT

An analysis of the findings of the study reveals that the Winlock music department is quite comparable to other Washington Class "C" music departments in several areas. However, the study does pinpoint several important areas in which the Winlock music program is definitely in need of improvement. The remainder of this chapter will be devoted to recommending specific changes in the Winlock music department.

THE MUSIC FACULTY AND CURRICULUM

As was noted earlier, 76 percent of the music departments surveyed employ at least one full-time music teacher and a half-time teacher, and 67 percent employ two or more full-time music teachers. The writer feels this fact is perhaps the most important information gained from the study since the number of music faculty employed is crucial to any proposed expansion of the program of music classes and extra-curricular activities. The Winlock music department presently employs one full-time music instructor whose duties also include teaching two non-music classes.

No preparation period is provided.¹ By contrast, 60 percent of the teachers surveyed teach no non-music courses, and 81 percent have a preparation period. In comparing the Winlock music curriculum with other class "C" music departments it was found that 79 percent include more performance classes in music than does the Winlock music department at the secondary and upper elementary levels. Non-performance music classes are offered at the secondary level by 44 percent of the music departments surveyed. The Winlock music program does not include any non-performance music classes. In addition, several classes offered at Winlock meet only two or three times a week, whereas the majority of classes offered by the departments surveyed meet daily. The program of elementary general music activities was more varied and inclusive than the Winlock elementary program in 77 percent of the cases surveyed.

Through analysis of the information gained from the study, the author proposes the following recommendations for improvement of the Winlock music program. The Winlock school district should hire a second full-time music teacher and relieve the present instructor of all non-music responsibilities. A proposed schedule for two full-time staff members appears on the following page which allows for more

¹The author will teach only one non-music course in the 1971-72 school year, and will have one preparation period.

efficient utilization of existing facilities.

Period ²	Present music teacher	Additional faculty member
1	5th grade winds-brass-band	High school training chorus
2	6th grade band	High school choir
3	Preparation period	Jr. high choir/general music
4	Jr. high band	Preparation period
5	High school band	Elementary Music K - 1 - 2
6	Stage band	Elementary Music 2 - 3 - 4
7	Jr. high beginning band	Elementary Music 4 - 5 - 6

This schedule would accomplish several objectives toward bringing the Winlock music program up to a level comparable with other class "C" schools. It would add the following courses to the curriculum: stage band, junior high beginning band, high school training choir, and provide for supervision and instruction of general music classes in the elementary school. In addition, all music classes would be scheduled to meet five times per week. At present the following classes meet only two or three times per week: fifth grade band, sixth grade band, junior high band, and junior high choir/general music. Only high school band and choir meet daily. The elementary music program initially would be taught directly by the music specialist, with the option of delegating part of the teaching responsibility to

²Mt. St. Helens high school will change from a six to a seven period day beginning in the fall of 1971.

classroom teachers whenever feasible. The proposed schedule would allow forty-five minutes of music instruction in each classroom per week. The music specialist would be responsible for developing a comprehensive and progressive elementary music curriculum which would, in turn, eventually require revision of the secondary music curriculum content since youngsters would become more knowledgeable and sophisticated in their abilities. He would also be responsible for the organization and utilization of present materials and equipment, and set up a program for the purchase of supplementary teaching materials and supplies. The use of pre-band instruments at the fourth grade level would also be feasible.

The beginning instrumental program would see an internal revision from the present practice of meeting three days a week for large group instruction to a schedule of two periods for brass and percussion, two for woodwinds, and one period for large group instruction each week.

An expanded schedule of performance activities would also be warranted since two instructors would be available to plan and supervise these activities. Also more performance classes would be included in the curriculum and many of those presently in existence would be gaining more rehearsal time.

EXTRA-CURRICULAR ACTIVITIES

At present, the author maintains two high school vocal ensembles which rehearse regularly; madrigals and a girls ensemble. Addition of a second faculty member would make possible an expansion of this aspect of the Winlock music program. Many students in the past have expressed interest in forming ensembles such as swing choir, boys glee, barbershop quartet, and brass and woodwind ensembles. However, students and teacher alike have been limited by the time element in forming such groups. The addition of another music teacher would undoubtedly enhance the possibilities of forming such groups.

FACILITIES, INSTRUMENTS, AND EQUIPMENT

In comparing the number and kinds of school-owned instruments presently on inventory at Winlock with those owned by other class "C" districts, the author found that the Winlock music department is on a par with most music departments. The purchase of one bass clarinet, a string bass, and two snare drums would enhance the comparison even more.

The Winlock music department also compares quite favorably with other class "C" music departments as to the number and kinds of equipment owned by the school district. This is largely due to the fact that the secondary physical plant was built four years ago and includes a fairly small

but complete music facility. The only piece of equipment lacking is an electronic tuning device.

The relatively strong position of this aspect of the Winlock music department is largely a result of concerted efforts by the writer, the community, and many students over a period of five years to improve the quality and numbers of instruments and equipment. Special money-raising activities have been undertaken by music students each year toward this effort. In addition, a special levy raised \$1800 in 1970 for new instruments, and a group of interested parents of music students raised over \$1600 for new band blazers in 1969.

SUMMER MUSIC PROGRAM

No summer educational program of any kind is undertaken at Winlock, other than Future Farmers of America and Future Homemakers of America activities, and these are done on an informal basis. The writer has not been available to supervise summer activities due to his involvement with graduate studies. However, a substantial number of high school band members have expressed interest in a summer program, particularly "swap band" and sight-reading activities. It is the author's opinion that summer music study could become a very successful part of the Winlock music program. It would be an ideal way for students to utilize their summer leisure hours by providing both educational and recreational activities.

FINANCIAL ASPECTS

As was stated previously, most class "C" music departments derive the bulk of their financial support from school district funds. This amount is supplemented from a wide variety of sources and activities of which concert receipts was mentioned most often. In Winlock usually \$1100 is budgeted by the school district, which comprises approximately 40 to 50 percent of the funds expended by the music department each year. By contrast, the average amount of money allotted by school districts in the thirteen questionnaires showing dollar amounts was \$1715. The remainder of total monies spent at Winlock are derived from concert receipts and extensive community and student projects. Only 38 percent of the music departments surveyed found it necessary to rely upon money-raising activities for part of their revenue.

Unlike the majority of music departments surveyed, the music director at Winlock usually is allotted a lump sum by the superintendent at the beginning of the school year to use at his discretion.

The only other income is derived from a ten-dollar yearly fee assessed for the rental of school-owned instruments. On the other hand, the school assumes the cost of contest entry fees for all large groups, ensembles, and soloists.

In light of the facts noted above, the writer

recommends that the present level of financial support be increased to \$1700, which is the average amount received by other class "C" music departments. This would enable students and teacher to devote less of their attention to money-raising activities and concern themselves more properly with the teaching and study of music.

Each music teacher must travel approximately 30 miles per week between the district's two schools. At present, neither transportation nor a travel allowance is provided. Traveling music teachers who must provide their own transportation should receive a travel allowance of ten cents per mile.

SUMMARY

All of the above recommendations can be realized with relatively little cost and without any addition to present physical facilities. The addition of one music specialist and an increase of only \$600 in the school district music budget will enable the Winlock music department to provide an expanded program of course offerings and extra-curricular activities at the secondary level and instigate a fully developed elementary general music program. In addition, the proposed increase in financial support will allow the purchase of materials required for elementary general music activities as well as provide for the purchase of the few instruments and equipment needed at the secondary level. The adoption of these recommenda-

tions will raise the Winlock music program to a more favorable level when compared to other class "C" music departments. More important, it will enable the Winlock music department to better fulfill its responsibilities to a growing student body. It is the writer's sincerest hope that the presentation of information gathered from this study and consultations with the Winlock administrative personnel will help bring about the desired changes in the Winlock music program.

BIBLIOGRAPHY

1. Andrews, Frances M. (ed.), The Music Curriculum in Secondary Schools, Washington, D.C.: Music Educator's National Conference, 1959. 60pp.
2. Andrews, Frances M., and Clara E. Cockerille, Your School Music Program, Englewood Cliffs: Prentice-Hall, Inc., 1958. 273pp.
3. Bessom, Malcolm E., Supervising the Successful School Music Program, West Nyack: Parker Publishing Co., Inc., 1969. 168pp.
4. Garretson, Robert L., Conducting Choral Music, Boston: Allyn and Bacon, Inc., 1961. 177pp.
5. Garretson, Robert L., Music in Childhood Education, New York: Appleton-Century-Crofts (division of Meredith Publishing Co.), 1966. 244pp.
6. Glenn, Neal E., William B. McBride, and George H. Wilson, Secondary School Music Philosophy. Theory, and Practices, Englewood Cliffs: Prentice-Hall, Inc., 1970. 268pp.
7. Goodale, Donald L., "Financing the Band Program in the Class "C" High Schools in the State of Washington," Unpublished Master's thesis, Central Washington State College, 1962.
8. Hartsell, O. M., Teaching Music in the Elementary School. Opinion and Comment, Washington, D. C.: Association for Supervision and Curriculum Development (co-sponsored by Music Educator's National Conference), 1964. 47pp.
9. Hermann, Edward J., Supervising Music in the Elementary School, Englewood Cliffs: Prentice-Hall, Inc., 1965. 194pp.
10. "High Schools in Washington - 1970-71, October 1970 Enrollment by Grade," Olympia: Research Office, Superintendent of Public Instruction.
11. Hoffer, Charles R., Teaching Music in the Secondary Schools, Belmont: Wadsworth Publishing Co., Inc., 1964. 414pp.

12. House, Robert W., Instrumental Music for Today's Schools, Englewood Cliffs: Prentice-Hall, Inc., 1965. 278pp.
13. Kuhn, Wolfgang E., Instrumental Music, Boston: Allyn and Bacon, Inc., 1962. 198pp.
14. Morgan, Hazel Nohavec (ed.), Music in American Education. Music Education Source Book Two, Washington, D. C.: Music Educator's National Conference, 1955. 286pp.
15. "Music in the School Curriculum" (joint statement of Music Educator's National Conference and the American Association of School Administrators), Perspectives in Music Education. Source Book III, Washington, D. C.: Music Educator's National Conference, 1966. 559pp.
16. Music in the Senior High School, Washington, D. C.: Music Educator's National Conference, 1959. 95pp.
17. National Association of Secondary School Principals and Music Educator's National Conference, The Function of Music in the Secondary School Curriculum, Washington, D. C.: Music Educator's National Conference, 1952.
18. Normann, Theodore F., Instrumental Music in the Public Schools, Philadelphia: Oliver Ditson, Co. (Theodore Presser, Co. distributors), 1941. 344pp.
19. Nye, Robert Evans, and Vernice Trousdale Nye, Music in the Elementary School, Englewood Cliffs: Prentice-Hall, Inc., 1957. 268pp.
20. Schwadron, Abraham A., "In Defense of the Special Music Teacher," Music Educator's Journal, 52:62-64, September - October, 1965.
21. Sjolund, James A., "State Supervisor's Message," Washington Music Educator, 16:9, Spring, 1971.
22. Snyder, Keith D., School Music Administration and Supervision, Boston: Allyn and Bacon, Inc., 1965. 250pp.
23. Special Committee on Music Education for the State of Washington, Washington State Tentative Curriculum Guide for Music. Grades One-Six, Olympia: State Superintendent of Schools, 1960. 109pp.

24. Sur, William Raymond, and Charles Francis Schuller, Music Education for Teenagers, New York: Harper and Brothers, Publishers, 1958. 400pp.
25. Swanson, Bessie R., Music in the Education of Children, San Francisco: Wadsworth Publishing Co., Inc. 1961. 263pp.
26. U. S. Department of Health, Education, and Welfare, Office of Education, Music in Our Schools. A Search for Improvement, (Report of the Yale Seminar on Music Education), Washington, D. C.; U. S. Government Printing Office, 1964. 56pp.
27. Washington Education Directory, Seattle: Washington Education Association in cooperation with the Washington Interscholastic Activities Association and the State Superintendent of Public Instruction, 1970. 111pp.
28. Washington Interscholastic Activities Association, Constitution, Rules, and Regulations, Seattle: Washington Interscholastic Activities Association, 1970. 110pp.
29. Weidensee, Victor J., Instrumental Music in the Public Schools, Boston: Crescendo Publishing Co., 1969. 97pp.
30. Weyland, Rudolph H., A Guide to Effective Music Supervision. Dubuque: Wm. C. Brown, Co., 1968. 321pp.

APPENDIXES

Appendix A

List of Participating Class "C" Schools

Castle Rock	North Mason (Belfair)
Colfax	Oroville
Columbia (White Salmon)	Orting
Connell	Pomeroy
Dayton	Port Townsend
Deer Park	Prosser
Eatonville	Raymond
Ephrata	Ridgefield
Goldendale	Rochester
Grandview	Royal City
Granger	Stanwood
Ilwaco	Tenino
Lynden	Toledo
Montesano	Tonasket
Mount Baker	White Pass (Randle)
Naches	White River (Buckley)
Nooksack Valley	Yelm

Appendix B
Covering Letter

Walter R. Berglund

Dear Colleague,

Enclosed you will find a questionnaire concerning Class "C" music departments in Washington state. This questionnaire is part of the work required for the completion of the master's degree at Central Washington State College.

I think that as you answer this questionnaire you will see that the compiled results can be of tremendous practical value to each participating music educator. The gathered evidence well may be used by each participant in his efforts to improve his own music department. Your help in making this survey a success is urgently requested. Please fill out and return the questionnaire by January 30, 1971.

Thank you for your interest and participation.

Sincerely,

Walter R. Berglund

Appendix C

Questionnaire

A Comparison of Class "C" School Music Departments
in Washington State with the Music
Department at Winlock, Washington

I. General Information

1. Name of City: _____ Population: _____
2. Name of High School: _____
3. Total number of students in district: _____
in high school: _____.
4. Total number of students in:
 - a. high school vocal music program: _____
 - b. junior high vocal music program: _____
 - c. high school instrumental music program: _____
 - d. junior high instrumental music program: _____
 - e. elementary instrumental music program: _____
5. Which of the following plans identifies your school system's structure? (circle one) 6-2-4, 6-3-3, 5-3-4, 6-6, other: _____.
6. Does your high school operate on a: (circle one) conventional, rotating, modular schedule? Other _____
7. Does your high school operate on a: (circle one) 5, 6, 7, 8, 9, period day?
8. Are other grade levels permitted to participate in the high school music program? Yes _____ No _____
If yes, what grade levels? (circle all grades included) 6, 7, 8, 9.
9. How many full-time music teachers are employed by your school district? _____ Part-time? _____
 - a. Please describe how teaching duties are divided.
(Example: one vocal person, one instrumental person, one elementary music specialist.)
 - b. Is one of these people designated as head of the department, music supervisor, etc? Yes _____ No _____
 - c. If yes, what is his teaching load in addition to his administrative duties? (check one)
full load _____ $\frac{1}{2}$ load _____ none _____ other (explain)

- d. Does he receive extra salary for his administrative duties? Yes_____ No_____
10. Do music teachers receive additional salary for supervising activities outside regular school hours? Yes_____ No_____
11. Do any music teachers have to travel by car from building to building? Yes_____ No_____
- a. If yes, what kind of transportation is used? (Check) personal car_____ district or school car_____
- b. If personal car, do they receive a travel allowance? Yes_____ No_____
- c. If Yes, how much per mile?_____
- d. If No, is there any other form of compensation? Yes_____ No_____
- e. If Yes, what form does it take?_____

II. Music Curriculum

1. Place a check after the name of each class which is offered during the school day and for which credit is received. Include the number of class periods per week and the length of class periods.

Instrumental:

Class	Periods Per Week (circle one)	Length of Period (in minutes) (circle one)
<u>High school</u>		
___band	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___stage band	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___marching band	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___pep band	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___orchestra	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___brass		
ensemble	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___woodwind		
ensemble	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___percussion		
ensemble	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___string		
ensemble	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
___other_____	1, 2, 3, 4, 5.	40-45-50-55-60-other_____
_____	1, 2, 3, 4, 5.	40-45-50-55-60-other_____

Class	Periods Per Week (circle one)	Length of Period (in minutes) (circle one)
<u>Jr. High School</u>		
___ band	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ beginning band	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ orchestra	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ other_____	1, 2, 3, 4, 5	40-45-50-55-60-other___
_____	1, 2, 3, 4, 5	40-45-50-55-60-other___
<u>Elementary</u>		
___ 6th grade band	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 5th grade beginning band	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 4th grade beginning band	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 6th grade strings	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 5th grade strings	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 4th grade strings	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ other_____	1, 2, 3, 4, 5	40-45-50-55-60-other___
_____	1, 2, 3, 4, 5	40-45-50-55-60-other___

2. If you have an orchestra, do winds and strings ever combine? Yes___ No___
If yes do they combine: Regularly throughout the year___, just prior to performances___, other___.

3. Place a check after the name of each class which is offered during the school day and for which credit is received. Include the number of class periods per week and the length of class periods.

Vocal:

Class	Periods Per Week (circle one)	Length of Period (in minutes) (circle one)
<u>High School</u>		
___ choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ swing choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ girls glee	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ boys glee	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ small ensemble	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ other_____	1, 2, 3, 4, 5	40-45-50-55-60-other___
_____	1, 2, 3, 4, 5	40-45-50-55-60-other___

Vocal: (cont.)		
Class	Periods Per Week (circle one)	Length of Period (in minutes) (circle one)
Jr. High School		
___ choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ Girls glee	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ boys glee	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 9th grade choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 8th grade choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 7th grade choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 9th and 8th grade choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ 8th and 7th grade choir	1, 2, 3, 4, 5	40-45-50-55-60-other___
Elementary		
___ grade school chorus	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ other_____	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ _____	1, 2, 3, 4, 5	40-45-50-55-60-other___
Miscellaneous		
___ H.S. Music Theory	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ H.S. Music History	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ H.S. Music Appreciation	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ Jr. high general music	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ other_____	1, 2, 3, 4, 5	40-45-50-55-60-other___
___ _____	1, 2, 3, 4, 5	40-45-50-55-60-other___

4. For each faculty member circle the number, if any, of non-music classes that is part of his teaching assignment. (Include studyhall, etc.)

Teacher

1 0, 1, 2, 3
2 0, 1, 2, 3
3 0, 1, 2, 3

5. How many preparation periods do music teachers have per day? (circle one) 0, 1, 2
6. Place a check after each grade level where elementary classroom music is included in the curriculum.
Grade 6___, 5___, 4___, 3___, 2___, 1___, Kindergarten___.

7. How many minutes per week of music instruction do elementary classroom students receive?_____.
8. How much responsibility for teaching music rests with the (a) elementary classroom teacher? All___, Some___, None___. (b) music specialist? All___, Some___, None___.
9. Which of the following activities are included in the elementary classroom music program? (Check)
- ___Listening to records, tapes, or live performances.
 - ___Music reading
 - ___Ear training; intervals, chords, etc.
 - ___Singing
 - ___Creative composing
 - ___Playing rhythm instruments
 - ___Playing harmony instruments (autoharp, guitar, etc.)
 - ___Piano instruction
 - ___Playing pre-band instruments
 - ___Dancing or rhythmic motions
 - ___Constructing simple instruments
 - ___Other (Please list)
-
-
10. Do elementary students receive instruction on pre-band instruments such as song flutes or tonettes? Yes___, No___.
- a. If yes, who participates? All pupils___, Music pupils___.
 - b. At what grade level? (circle one) 3rd, 4th, 5th, 6th
 - c. How many times a week do they meet? (circle) 1, 2, 3, 4, 5,
 - d. Length of time per class session _____minutes.
 - e. Who purchases materials and instruments? (check) Students___, School___, Other_____.
 - f. How long do they receive instruction? (check) One quarter___, One semester___, One year___, Other_____.
 - g. Who teaches the class? Music specialist___, Classroom teacher___.

11. Which of the following are used to promote the beginning instrumental program? (check those which are appropriate)
- Concerts by secondary school groups.
 - Concerts by advanced grade school groups.
 - Demonstrations and discussions of the instruments.
 - General promotional meeting(s).
 - Promotional film(s).
 - Other (Please list)
12. Do you give a music aptitude test(s)? Yes___, No___.
If yes, at what grade level(s)? 1, 2, 3, 4, 5, 6, 7, 8, 9. If yes, are the results used to limit membership in performing groups? Yes___ No___.
13. Do beginning instrumental classes consist of: (check appropriate items)
- | | |
|---|---|
| <input type="checkbox"/> all instruments at one time. | <input type="checkbox"/> strings only |
| <input type="checkbox"/> Woodwinds only | <input type="checkbox"/> percussion only |
| <input type="checkbox"/> brass only | <input type="checkbox"/> clarinets only, etc. |
| <input type="checkbox"/> private or small group lessons | <input type="checkbox"/> other_____ |
| | _____ |
| | _____ |
14. Do advanced instrumental classes consist of: (check appropriate items)
- | | |
|---|---|
| <input type="checkbox"/> all instruments at one time | <input type="checkbox"/> strings only |
| <input type="checkbox"/> woodwinds only | <input type="checkbox"/> percussion only |
| <input type="checkbox"/> brass only | <input type="checkbox"/> clarinets only, etc. |
| <input type="checkbox"/> private or small group lessons | <input type="checkbox"/> other_____ |
| | _____ |
| | _____ |
15. Please indicate which of the following performance activities are a part of your music program by inserting approximate number of times each activity takes place during the school year.
- | | |
|--|--|
| <input type="checkbox"/> Assembly programs H.S. (or H.S. & Jr. High) | <input type="checkbox"/> Choral contest Jr. high |
| <input type="checkbox"/> Assembly programs Jr. high | <input type="checkbox"/> Band contest Jr. high |
| <input type="checkbox"/> Public concerts H.S. (or H.S. & Jr. high) | <input type="checkbox"/> Choral contest H.S. |
| <input type="checkbox"/> Public concerts vocal only | <input type="checkbox"/> Band contest H.S. |
| <input type="checkbox"/> Public concerts Instrumental only | <input type="checkbox"/> Concert tours |
| <input type="checkbox"/> Exchange concerts H.S. | <input type="checkbox"/> Choral festivals |
| <input type="checkbox"/> Exchange concerts Jr. high | <input type="checkbox"/> Band festivals |
| <input type="checkbox"/> Exchange concerts Instrumental only | <input type="checkbox"/> Musicals or operettas |
| | <input type="checkbox"/> Solo and/or ensemble recitals |
| | <input type="checkbox"/> Baccalaureate |
| | <input type="checkbox"/> Graduation |
| | <input type="checkbox"/> Football games |
| | <input type="checkbox"/> Halftime programs marched |

- | | |
|--|--|
| <input type="checkbox"/> Exchange concerts
vocal only | <input type="checkbox"/> Basketball games |
| <input type="checkbox"/> Instrumental solo &
ensemble contest | <input type="checkbox"/> Parades - H.S. band |
| <input type="checkbox"/> Vocal solo and
ensemble contest | <input type="checkbox"/> Parades - Jr. high band |
| | <input type="checkbox"/> Pep assemblies |
| | <input type="checkbox"/> Public concerts
Jr. high |

III. Extra-curricular Activities

1. Place a check before high school activities which meet outside of school time on a regular basis. Include the number of rehearsals per week and the length of the rehearsal.

Instrumental:

Activity	No. of Rehearsals Per Week (Circle one)	Length of Rehearsal in min.
<input type="checkbox"/> stage band	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass quintet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass sextet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass choir	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> woodwind quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> woodwind quintet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> woodwind sextet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> clarinet choir	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> sax quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> string quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> string ensemble	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> percussion ensemble	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Other _____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
_____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<u>Vocal:</u>		
<input type="checkbox"/> swing choir	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> madrigals	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> male quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> girls glee	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> boys glee	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> girls nonette	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> girls sextet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> girls trio	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> mixed ensemble	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> other _____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
_____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>

2. For each music teacher check the column which approximates the time involved for coaching soloists or ensembles (H.S.) on an irregular basis per week.

Teacher
 1 Much Often Occasional Seldom
 2 Much Often Occasional Seldom
 3 Much Often Occasional Seldom

3. Place a check before Jr. High School activities which meet outside of school time on a regular basis. Include the number of rehearsals per week and the length of the rehearsal.

	No. of Rehearsals Per Week (Circle one)	Length of Rehearsal in min.
Instrumental:		
<input type="checkbox"/> stage band	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass quintet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass sextet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> brass choir	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> woodwind quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> woodwind quintet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> woodwind sextet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> clarinet choir	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> sax quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> string quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> string ensemble	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> percussion ensemble	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> other _____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> _____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
Vocal:		
<input type="checkbox"/> Boys quartet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Girls glee	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Boys glee	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Girls nonette	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Girls sextet	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Girls trio	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Mixed ensemble	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> Other _____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>
<input type="checkbox"/> _____	1, 2, 3, other <input type="checkbox"/>	30-45-60-other <input type="checkbox"/>

4. For each music teacher check the column which approximates the time involved for coaching soloists or ensembles (Jr. high) on an irregular basis per week.

Teacher
 1 Much Often Occasional Seldom
 2 Much Often Occasional Seldom
 3 Much Often Occasional Seldom

IV. Facilities, Instruments, and Equipment:

1. How many instruments does your total music department presently own?

- | | |
|---|--|
| <input type="checkbox"/> Piano | <input type="checkbox"/> BB ^b sousaphone |
| <input type="checkbox"/> Piccolo | <input type="checkbox"/> BB ^b tuba |
| <input type="checkbox"/> Flute | <input type="checkbox"/> E ^b sousaphone |
| <input type="checkbox"/> Oboe | <input type="checkbox"/> E ^b tuba |
| <input type="checkbox"/> English horn | <input type="checkbox"/> Tympani |
| <input type="checkbox"/> Bassoon | <input type="checkbox"/> Bass drum (concert & parade) |
| <input type="checkbox"/> E ^b soprano clarinet | <input type="checkbox"/> Snare drum (concert & parade) |
| <input type="checkbox"/> B ^b soprano clarinet | <input type="checkbox"/> Crash cymbals - pair |
| <input type="checkbox"/> Alto clarinet | <input type="checkbox"/> Suspended cymbal |
| <input type="checkbox"/> Bass clarinet | <input type="checkbox"/> Tenor drum |
| <input type="checkbox"/> E ^b contrabass clarinet | <input type="checkbox"/> Bell lyre |
| <input type="checkbox"/> B ^b contrabass clarinet | <input type="checkbox"/> Xylophone |
| <input type="checkbox"/> Alto saxophone | <input type="checkbox"/> Marimba |
| <input type="checkbox"/> Tenor saxophone | <input type="checkbox"/> Chimes |
| <input type="checkbox"/> Baritone saxophone | <input type="checkbox"/> Trap set |
| <input type="checkbox"/> Trumpet | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Cornet | <input type="checkbox"/> Viola |
| <input type="checkbox"/> Fluegelhorn | <input type="checkbox"/> Cello |
| <input type="checkbox"/> F horn (single) | <input type="checkbox"/> String bass |
| <input type="checkbox"/> B ^b -F horn (double) | <input type="checkbox"/> Other (please list - not |
| <input type="checkbox"/> B ^b horn | necessary to include small |
| <input type="checkbox"/> E ^b horn | percussion item) |
| <input type="checkbox"/> Trombone | _____ |
| <input type="checkbox"/> Bass trombone | _____ |
| <input type="checkbox"/> Euphonium | _____ |
| <input type="checkbox"/> Baritone horn | _____ |

2. What kind of equipment does your music department presently own and how many of each?

- | | |
|---|--|
| <input type="checkbox"/> Tape recorder | <input type="checkbox"/> Band uniforms |
| <input type="checkbox"/> Stereo phonograph | <input type="checkbox"/> Choir robes |
| <input type="checkbox"/> Monoaural phonograph | <input type="checkbox"/> Pep band uniforms |
| <input type="checkbox"/> Portable band risers | <input type="checkbox"/> Percussion storage cabinets |
| <input type="checkbox"/> Portable choral risers | <input type="checkbox"/> Music library storage |
| <input type="checkbox"/> Mutes | <input type="checkbox"/> Uniform storage |
| <input type="checkbox"/> Acoustical shell | <input type="checkbox"/> Robe storage |
| <input type="checkbox"/> Filing cabinets | <input type="checkbox"/> Large instrument storage |
| <input type="checkbox"/> Metronome | <input type="checkbox"/> Music sorting racks |
| <input type="checkbox"/> Instrument repair tool kit | <input type="checkbox"/> Other (please list) |
| <input type="checkbox"/> Stage band stands | _____ |
| <input type="checkbox"/> Folio racks | _____ |
| <input type="checkbox"/> Electronic tuner | _____ |
| <input type="checkbox"/> P.A. system | _____ |

3. a. Is your high school building ___ a single structure or ___ a campus style building complex?
- b. Is your junior high school housed in ___ (a) above, or ___ a separate structure?
- c. How many large rehearsal rooms are available for your performing groups? (Circle one)
 Sr. High single building 1, 2, 3, 4
 Sr. High complex 1, 2, 3, 4
 Separate Jr. High 1, 2, 3, 4
- d. How many practice rooms are included with each rehearsal facility? (circle one)
 Sr. High single building 1, 2, 3, 4, other___
 Sr. High complex 1, 2, 3, 4, other___
 Separate Jr. High 1, 2, 3, 4, other___
- e. Is your rehearsal room(s) shared by both secondary and elementary students? Yes___, No___.

V. Summer Music Program:

1. Do you maintain a summer music program? Yes___ No___
2. What is the charge for a student to participate on a full-time basis? \$_____
3. Which of the following do you include in the curriculum?
- | | |
|----------------------------------|---------------------------|
| ___ Private study | ___ Stage band |
| ___ Small group instruction | ___ Beginning instruments |
| ___ Conducting | ___ Marching band |
| ___ Theory | ___ Concert band Jr. High |
| ___ Music history | ___ Concert band Sr. High |
| ___ Orchestra | ___ Choir Jr. High |
| ___ Small vocal ensembles | ___ Choir Sr. High |
| ___ Small instrumental ensembles | ___ Guitar |
| ___ "Swap band" | ___ Other_____ |
4. Do students receive credit toward graduation for work done in the summer program? Yes___ No___

VI. Financial Aspects

1. From what sources does your music department receive financial support, and approximately how much does each source contribute to the total annual amount?

- District music budget
- General student body funds
- Revenues from concerts, festivals, etc.
- Donations
- Music parent's club activities
- Athletic contests
- Community projects sponsored by music group.
(list below)

OTHER

(The following questions relate to your music budget administration.)

2. Does the music supervisor receive a lump sum?
 Yes___ No___
 a. If yes: how much is usually allocated each year for:
 new instruments \$ _____
 repair and maintenance \$ _____
 instrumental music library \$ _____
 vocal music library \$ _____
 miscellaneous equipment \$ _____
 b. If no: describe how your budget is administered and by whom.
3. Is there a rental fee as opposed to a deposit, for the use of school-owned instruments? Yes___ No___
 a. If yes, list representative fees for various instruments.
 b. If no, do you require a deposit for each instrument? Yes___ No___
4. Do you have other fees or deposits? (i.e., uniform, etc.) Yes___ No___

5. In what way are contest fees paid? (check one)

School Individual

Large group
Ensembles
Solos
Others (list)

VII. Projected Plans

If your school has projected plans for the future which would alter your responses to any part of this questionnaire, please comment below. (Examples: additions to staff, curriculum revision, new facilities, etc.)

Do you wish to receive a copy of the results of this questionnaire? Yes____ No____