A STUDY AND ORGANIZATION

OF A

COMMUNITY MUSIC PROGRAM

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Degree of Master of Arts

By

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CHAPTER I
INTRODUCTION

For many years the idea of music for music’s sake had little part in the leisure time program of America. Music seemed almost to have established itself as an aristocratic art for the chosen few with special talent and special interest. Before the outbreak of the war the development of the community chorus idea on a democratic basis had begun, and through this important phase of community music the relation of music to life, its social value, its importance as a means and not as an end in itself, began to make itself felt. During the war the use of community singing at public meetings held in the interest of the Liberty Loan and other patriotic purposes was found exceedingly helpful as an emotional appeal and a unifying influence. The work of the song leaders in the camps at home and abroad, and the effect of the music on the morale of the men in service were striking demonstrations of the social values of music.

Gradually the value of music as a force in building citizenship and community morale began to interest those who formerly had no musical interest as such, and the movement for music for all received
the support of public-spirited citizens, business
ten men and community groups. Following the war a
great impetus was given the community music movement.
At first the effort was along special lines such as
the development of the community chorus, miscellaneous community singing, and the community orchestra.
Out of these activities have grown a number of
ambitious community music and civic music associa-
tions. Community music has come to include every-
thing which is of aid in making the community
musical; and if the community is to be truly musical,
music must function in the lives of the mass of people.1

"Literature and the fine arts are of peculiar value because they represent appreciation at
its best -- a heightened realization of meaning through selection and concentration. But
every subject at some phase of its develop-
ment should possess, what is for the individ-
ual concerned with it, an aesthetic quality." 2

This aesthetic quality is obtained through education,
and plays an important part in breaking down the
social barriers and the isolated elements of certain
groups and social classes. Of all the fine arts,
music is the best leveler of social groups and there-
fore affords the best means of cultural integration
in the community.

1 Playground and Recreation Association, Community

"Education is an attempt to integrate personality in terms of the whole interactive process of the individual and the society in which he lives. It is an effort to break down barriers between isolated elements, and relate them into a unified, living work of art. It is an attempt to provide an opportunity to see and live life as a whole."  

We have not utilized music as a means of integrating the personality of the individual with the society in which he lives. And yet, music is one of the most effective means of securing this integration. It is the only art which so easily provides the individual with the means of participation with other members of the group in a common activity. There are few art experiences which bring different people into understanding and sympathy as quickly as does a mutual love of music -- either as an art to be enjoyed through the performance of others or as an activity to be engaged in oneself. We have looked too much upon all of the arts as isolated elements in our culture, and have neglected to relate them into a unified, living work. Art must be an integral part of life if it is to survive. When we ourselves come to the full realization that it is not a "holy thing outside the sphere of ordinary life" but a

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thing proceeding from and intimately related to the
culture which produces it, then we shall have a better
understanding and background for interpreting both to
our students and to the community at large the place
of music in the social world. ¹

There are many different kinds of adult musical
activities which can be organized to meet the need of
a specific community. Among them we find church
choirs, choruses in clubs and industries, community
choruses, instrumental music in clubs and industries,
civic band and orchestra, Junior Symphony Orchestra
for high school graduates, also many home and small
neighborhood groups, chamber music groups or so-called
"haus-musik."

VALUES OF A COMMUNITY MUSIC PROGRAM

In the social consciousness of our day, music
has come to be regarded as a tremendous force in the
well-being of the community -- recreational, education-
al, moral and spiritual -- whether the people be
viewed in their capacity of listeners or performers.
Music is a potent force in all community life.
Interwoven as it is with the fabric of all community
¹ Ibid., p. 67.
groups it has great power in unifying family life and contributing to the happiness of the home. It is the one art which has maintained a close intimacy with religion and has always filled an indispensable place in worship.

"To exalt the music of the church, to give it a high place and make it worthy will set in motion a powerful tendency to Catholicity, will draw Christians together in common worship so real and appealing that they will lay aside the sharp antagonisms that curse the church." ¹

The value of music in industry is coming to be recognized in terms of increased contentment on the part of the working man, of relief from nervous and physical strain and of the opportunity for self-expression of which the modern industrial system has deprived the worker. ²

The effect of music on the fatigued nerves and bodies of the normal individual, as demonstrated by the use of singing in factories, has led to a number of experiments on the effect of music on the sub-normal and those suffering from illnesses of various kinds. The possibilities of music as a therapeutic agent are just beginning to be evident. The use of music in the treatment of the morally delinquent and


² Kenneth S. Clark, *Music in Industry*, p. 3.
mentally diseased is opening up a new field which offers great hope for the future. 1 Music is being effectively used in citizenship work with foreign-born groups. Through no other channel can the newcomer be so quickly appealed to as through music which offers him the opportunity to make his contribution of Old World beauty and native songs and dances.

At community gatherings of all kinds music has a great socializing influence in bringing people together for a common purpose. In community sings, employer and employee and people from all trades and professions can meet on a common ground; a spirit of unity and neighborliness is the result.

The educational and cultural values in community music and the possibilities which lie in it as a force for community building are of primary importance. The following are all fundamental values without which there can be no great national progress.

1. The interpretation of life through music in which all members of the community shall share.

2. The creation of a richer cultural life which will permeate the community and result in a finer appreciation of the best in music and allied forms of art.

3. The development of a higher type of citizenship because through music we are building on the best contributions of all ages and races to our national life.  

Loving the songs and simple melodies they know well, the people are also moved intensely by even the more difficult and unfamiliar classics, provided they are played with feeling and intelligence. The continual rising standards of municipal concerts, the organization of community choruses, Christmas-Tree celebrations, pageants and masques with music, school and community orchestras, and popular symphony concerts point to the general hunger for musical expression, especially in the community sense.

ITS WIDESPREAD ACHIEVEMENTS

The community movement through its democratic spirit has had a remarkable success in the United States. It has penetrated into domestic and industrial circles, places of amusement, schools, colleges, and churches. The following account will give an idea of its widespread achievement.

The supervisor of music in the Minneapolis schools reports that in Anoka with a population of 3000, everybody was invited, everything was donated, and over 2000 more than the whole population of the

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1 Playground and Recreation Association, Community Music, p. 11.

Recently in Minneapolis Park, at a free concert with a chorus of children, no less than 15,000 people attended. But perhaps the most remarkable expression of this kind is found in the Community Chorus Movement, an offspring of the Music School Settlement of New York, that in a very short space of time has met with great success in many communities. This movement is essentially democratic and includes all who would meet together for the joy of singing, without voice trials and without dues. Hundreds of community choruses have been formed and reports of organization and inquiries are entering from every state in the Union. New York and Buffalo have community choruses of over 1500. Kansas has over thirty choruses with the University of Kansas in support of the movement; Wisconsin is carrying out the community music idea in the broadest fashion and has a leader in the University of Wisconsin. In New York the Community Chorus has sung every week since its organization in January 1916.

Beyond the large choral clubs there are the smaller organizations such as the Frauenchor and Maennerchor of the German communities in the United
States, and the various types of choirs in the communities of Wales and other countries.

The enormous extent of musical activities possible in a community is indicated by the numerous competitive musical festivals of Europe. Blackpool, England, for example, has such a festival with about 5000 competitors from all over England.

In the United States the closest resemblance to such festivals is found in the Saengerfest and the Eisteddfod. At a recent Welsh celebration in Pittsburgh by Cambro-Americans the chief interest was music, although there were competitions in other arts. The chorus was made up of individuals of mill, mine, and factory workers.

There are many nurseries of instrumental music scattered over the great cities of the world, but perhaps the most significant of them all is the Music School Settlement on the East Side of New York with a staff of one hundred teachers. ¹

The advantages of community music are based largely on the aims, interests, and values it affords those who participate in it.

"The term 'value' has two quite different meanings. One on hand it denotes the attitude of prizing a thing, finding it worthwhile, for its

own sake or intrinsically. This is a name for a full complete experience. To value in this sense is to appreciate. But to value also means a distinctively intellectual act -- an operation of comparing and judging -- to value. This occurs when direct full experience is lacking, and the question arises which of the various possibilities of a situation is to be preferred in order to reach a full realization, or vital experience."

Those who participate in community music will involve themselves in thought, invention and initiative in applying their capacities to new aims. They will become opposed to any routine which marks an arrest of growth in their knowledge of music and its appreciation. Tendencies toward crime, delinquency and immorality will be weakened in this more interesting and worthwhile form of self-expression. The old saying, "Teach a boy to blow a horn and he will never blow a safe," is based on this principle. The boy's interest in his horn and his ever increasing knowledge of music will overcome almost all undesirable tendencies in his personality. His thirst for more and more knowledge and appreciation will make him a valuable and useful citizen.

"The enhancement of the qualities which make any ordinary experience appealing, appropriable, and enjoyable, constitutes the prime function of literature, music, drawing, painting in education." 2

1 John Dewey, Democracy and Education, p. 279.

2 Ibid., pp. 291-292.
Community music will return music to many citizens who perhaps years ago put down their instruments never expecting to play them again. For these people to have an active part in making music there is an aesthetic or psychological reaction upon them which they cannot obtain by just listening to others play. It gives them a sense of being and belonging. Music will add to their interpretation of life. It will create for them a richer cultural life which will permeate their community and result in a finer appreciation of the best in music. Through music they will be building on the best contributions of all ages and races.

The foregoing statements are concerned with fundamental values of citizenship without which there can be no great national progress. Music should not be made one of the luxuries of education. It merely emphasizes the expression of that which makes life worthwhile. It should be easily obtained by all.

Present Tendencies in American Life

There are three characteristic tendencies of American life which show the great need for some type of community activity. They are as follows.

1. There is a tendency among people to believe that every person has a particular talent which should be developed. This talent upon being developed will enable the individual to reach the highest degree of usefulness to himself and to the world.
2. There is a national idea of rush -- to be on the "go" continuously. The more rapid an individual's pace of life, the more important that individual will believe himself to be. The principle of conduct seems to be to work hard and play hard until you are exhausted. This philosophy of life results in the tired businessman's attitude which is responsible for the Coney Island type of recreation.

3. Almost all people have as a goal in life the acquisition of many things. Some people want money and material wealth, others prefer peace and happiness, while still others ask only for a rich cultural life and social recognition. 1

These different types of personalities all have a different sense of value and each will go to great lengths to obtain that to which he attaches the greatest value. The keynote to correcting such conditions in a community can be obtained through any activity which places emphasis on cooperation and neighborliness, which gives something in common with the other groups and classes.

"Hence it is the business of education in a democratic social group to struggle against this isolation in order that the various interests may reinforce and play into one another." 2

THE NEED IN PRESENT SITUATIONS

In most of the large cities there exists definite recreational programs in adult life, but such is not the case in the smaller community where it is equally as important. There is a need at present for more personal activity in community life, a greater integration of

1 Peter Dykema, "Community Music An Opportunity," National Education Association, (St. Paul 1914), pp. 627-628

the school music department with community life, and more carry-over of school education into community life. The present trend is to place the responsibility for the development of community being into the hands of city government, although as yet progress has been mainly due to private enthusiasm and enterprise. A large number of orchestras in the cities are maintained through a guarantee fund by suscribing citizens on a private basis. In a number of cities throughout the country, music, concerts and lectures for adults are becoming part of the educational system. In some states bills have been passed by the state legislatures for the support of state orchestras.

INITIAL STEPS IN ORGANIZATION

In starting the organization and development of community music, a survey of the resources of the community should be made. This should include every individual and every organization which can contribute in any way to the work. The aid of all these individuals and organizations should be enlisted, and care should be taken to see that representatives of every church and social groups are included. The movement must be truly representative and democratic to be successful. The main facts to be discovered in planning a program are as follows.
1. **What are the principal factors now contributing to the development of community music?**

2. **What has been accomplished musically from a community point of view?**

3. **What is being planned by the people of the community along community music lines?**

4. **What should be done to meet the community music needs of the community?**

5. **How should this be accomplished?**

   In other words, what does music do for people that makes them want to sing or play or listen to it? In no two cities are the conditions for musical development exactly the same. But with very few exceptions, the possibilities are everywhere greater than the actuality. **The average community's natural resources in music are vastly greater than the wealth derived from them.**

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1 *Playground and Recreation Association, op. cit., p. 157.*
CHAPTER II

THE NEEDS FOR COMMUNITY MUSIC

BY THE HIGH SCHOOL GRADUATE

Life is now so full of subjects of interests and means of pleasure that few of the thousands of children who are learning to play and sing in the schools would "take lessons" and "practice" if these had to be done outside the school. Urged by the social and educational pressure of school life, they begin and most of them continue on through high school.

The high school period of life is the most crucial one as far as musical education is concerned. The new impulses and powers of this period are the very essence of music, literature and the other arts. Roots of adult life are growing with great new energy and they seek their soil. What they will find most suitable to grow in will largely depend on the past experiences and likes and dislikes of the individual. A love of music established during this period is likely to be a lasting possession.

There are now over five million boys and girls in the high schools, and the proportion who enroll in elective choruses, orchestras and bands seems to be steadily increasing. ¹

¹ Augustus Zanzig, Music in American Life, p. 251.
The basic reason for the decline of after-school adult musical organizations is a decline in the will to make and hear music. We have not been able to cultivate this urge enough to survive graduation. If there were a strong demand for musical organizations, such organizations would be created to meet it.

"How futile are many of our teaching efforts in music, concerning themselves primarily with perverted objectives of reading and technique, and failing to develop the will to make and hear music, which is the only legitimate reason for the reading and technical objectives." 1

The effectiveness of the music program in a school is often judged solely by the number of boys and girls who continue to play in an orchestra or sing in a choir in "after-school life." This is not a true evaluation of a music program. It shows what the few have received. What has music contributed to the hundreds of others who continue to play or sing for their own amusement or who prefer to just listen? The select few will, for the most part, take care of their own music. A recent survey in Cleveland revealed the fact that sixty percent of the singers in church choirs of that city were between the ages of 16 and 25. 2

1 Jacob Kwalwasser, Problems in Public School Music, p. 91.
It is hard to concede that unless---unless school musicians continue their musical participation after leaving school, music education has failed. After all, the appreciation of music is the primary objective of all music education and the ability to appreciate good music throughout life is ample justification for our entire school music program.  

Because of the fact that music education provides such a splendid foundation for lifelong enjoyment as an avocation or hobby, and because of the highly desirable social benefits accruing from participation in group activities in music, there should be activity to foster and promote programs of community music activities in every city, town and village in the United States.  

The carry-over of the music department after school days are over pertains to an accepted principle of education -- training for life, vocationally, avocationally, and for just plain intelligent loafing -- so it should receive serious consideration. Unless there is a realization that those persons being trained must be given an opportunity to play after high school and


2 Ibid., p. 162.
after college, education will defeat itself. Many persons thirty-five or even thirty have said, "Sure, I enjoyed it; I had a lot of fun from the choir, the orchestra and the band; but I have no place to sing now, and my trumpet hasn't been out of its case since school days."

When high school graduates leave school to take up various positions in different communities, there should be opportunities for them to make creative use of leisure, and thus to fulfill and not to frustrate their human nature. Young people have an urge to create, and what they do should satisfy that urge. Years ago, man's daily work was creative. At the end of the day, he could hold in his two hands the product of his labor and could say, "I made this." For thousands of young graduates those days are gone forever. Now, they must sit and watch the machine do the creating.

In a way, the man who tends the machine is, of course, producing goods for human needs, and is therefore a contributing member of society. But it will require more imagination than most young people have, to find in that vicarious process a real gratification of the creative impulse.

The point is that the impulse should be gratified, and if the daily work of our youth does not offer
the opportunity, then they should be able to find it outside their daily work in projects like community music. It should be the duty of every community to give our youth the chance to use their increasing leisure in ways that will allow them to remain creative beings, even though they earn their living by throwing a switch. In many communities, the community service program has centered about the school child, and has been rather oblivious of the needs of graduates upon their entrance into adulthood.

The communities that have or participate in Music Festivals, and have free or non-profit musical organizations giving concerts at popular prices (symphony orchestras, bands, choral societies, operas) are already making thousands of young people dissatisfied with the kind of music and entertainments found in cabarets, night clubs or "road houses."

BY THE COLLEGE GRADUATE

What is done with respect to music in colleges is especially important for the values of the activity itself and because it provides a possible means of conserving and advancing the musical gains made in high school. It is among college students that the largest proportion of future leaders and supporters in the cultural life of our communities are to be found.
The National Federation of Music Clubs has made the discovery that but one-tenth of the general student body of college students is interested in music, as attested by thirty deans of Music. ¹

An investigation in Columbia University made by Peter Dykema revealed that those interested in music in college had studied it in some form before entering college. This gives laurels to the secondary schools but does not relieve the college of responsibility. ² The fact that students enter college without musical intelligence and without the mature judgment to seek musical advantage is no justification for their leaving in the same condition.

"The broad aim both in conservatories and colleges should be to make amateurs, lovers of music; to encourage students on their journey together towards a fullness of understanding and expression which they well realize will never be reached; and to guide and develop those students who may have some special ability in music." ³

The importance of music education in the lives of our young graduates has just been emphasized. If music education in America is to fulfill its function of causing our art to become "a thing of beauty and a

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² Ibid. p. 24.
³ Eric Clarke, Music in Everyday Life, p. 72.
joy forever" in the lives of the millions, instead of confining and limiting its influence to the hundreds, or even the thousands, this ideal of continuity must come to permeate our entire musical life in America.

BY THE CITIZEN

As an Aid in Citizenship

Community music presents a powerful medium for citizenship work since music is the one language in which people of all nationalities can converse. In this world of conflicting theory, broken authority, and absence of any coherent social faith and order, we must turn to music to find keen feeling, wide sympathy, noble ideas about life, and a kind sympathy for all its vari-colored moods and movements.

"Song and rhythm express the finest impulses of the human race, the joy and exaltation that accompany great human achievement, the sufferings, sorrow and depessions of the people. They express the melancholy hopelessness of defeated multitudes, the rise and triumph on the field of conquest. They show romance and love, humanity and justice." 1

Music can hold an increasingly important place in the life of every citizen. The following accounts are some of the various ways in which it may be used.

effectively with different groups and individuals.

As a Social Center Activity

In a community there should be ways and means for the individual to spend his leisure time in a wholesome and enjoyable way. It is an unwise thing for an individual to become a "one hobby man" -- to devote all of his time to a single interest. Aside from the handicap he suffers if his single leisure time activity is taken from him, it is obvious that a broad development of the individual is not possible if he pursues a one-track course in all his leisure hours. No matter how poorly a song is sung, or how poorly an instrument is played, the person who plays his own instrument or sings his own song is far richer than the person who is "played or sung to" by someone else and never makes his own music. When people are interested in singing and playing they are interested in better things. That is one of the gratifying features of music as a leisure time activity -- it leads one on because he is not satisfied to remain just where he began.¹ Thus leisure time may be used for social improvement and for bestowing happiness among the masses of our peoples.

Among community gatherings of all kinds, music has a great socializing influence in bringing people together for a common purpose. The place which it has come to occupy in the meetings of such clubs as Kiwanis, Rotary, Lion's Club, Chamber of Commerce and similar organizations is quite obvious. A number of these organizations have their own song sheets and group singing is a popular and indispensable part of their program. Out of this interest have grown, in many instances, quartets, glee clubs and choruses which are used to great advantage at community functions.

Music and the Foreign-born

Community music offers a channel through which the foreign-born can make his contribution of folk songs and dances to the community. The use of translated folk songs furnishes a splendid means of meeting these citizens on a common ground. Choral singing among the foreign-born may best be started through neighborhood centers, industries and schools. Some fine musicians are to be found in practically every industrial center. They are usually best reached through the factory where they may be organized into company bands and orchestras, later taking part in community activities. ¹

¹ Playground and Recreation Association, op. cit., p. 114.
Music in Industry

Many benefits may be derived from the use of music in industry. Music offsets fatigue, breaks the monotony of the working day, helps increase production, freshens the mind, brings relaxation, steadies the nerves and makes possible valuable social contacts. Realizing this, industries everywhere are making provision for mass singing. One large department store has cut twenty-five minutes out of its working day for this activity. An industrial plant in a Massachusetts city has in several of its departments pianos purchased by the voluntary contributions of the employees. A Boston factory makes several breaks during the day for mass singing.

Out of mass singing in many industries have grown glee clubs, choruses and orchestras. In some cities, as in New York, a number of large plants are combined to employ a director to organize choruses and other forms of music. The Carnegie Steel Company of Pittsburgh has a men's and women's chorus which have put on special programs at Christmas time; there are also three negro bands in uniform which give outdoor concerts, playing before safety and welfare rallies. A plant orchestra contributes largely to the promotion of safety activities.
In a number of cities, recreational departments and private groups carrying on leisure time programs are cooperating with factories and industrial plants in sending song leaders to direct noon-time songs and in helping with the general recreational program. Often it has been found that workers are not inclined to return to their places of business after the day's work to take part in musical activities. The city's recreational department, therefore, has an important responsibility in providing these opportunities in the neighborhoods where the workers live and at community centers where they will meet others with whom they may not be associated in industry.  

Music in the Church

Church music makes its greatest contribution to the community by offering *active participation* to all who desire it. Hymn singing in church is that first great opportunity. At no other time during the week can such a large part of America's population be found singing, as between eleven and twelve o'clock on a Sunday morning. It is estimated that in the United States there are over fifty-four million church members, and one can assume that hymn tunes are

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America's most familiar melodies.

Church music offers special opportunity to the talented through choral activities. The church choir still remains the greatest opportunity for the carrying-over of school music into adult activity. In the larger churches, this opportunity is available through the "graded" or united choir program, notable examples of which are to be found in most of our great cities.

Churches can provide for the training of amateur leaders of music. In every community, men and women are to be found who prize some form of musical expression as an avocation. Where the church has assisted these people to secure special training, it has an enduring hold upon their services as sincere and talented leaders.

The combining of church choirs for purposes of festivals is becoming more common, and there we have another vital contribution to community life; for not only do great civic audiences enjoy the presentation of large choral works, but the singers receive encouragement from the thrill of being in a big project. When the church choir unites with some community group, such as an oratorio society, or a civic orchestra,
mutual interests are again served. By enabling a
good share of the community to hear the best in
religious music, the church renders a unique service,
not only in services and sacred concerts, but also in
the organ recital. A notable example of organ recit-
als contributing a community service is found in that
pioneer institution of daily free recitals at the
Salt Lake Tabernacle. ¹

Music in Therapeutics

The therapeutic value of music and its use in
institutions for mentally diseased and defectives and
for moral delinquents is a phase of the community
recreational program to which more attention should be
given. Music is essentially a harmonizer; it tends to
harmonize forces within the inmates of mental hospitals
and custodial institutions and helps adjust them with
the outside world -- with the rules and accepted
customs of society.

For the mentally diseased, music dispels the
gloom of morbid isolation and creates a direct
pleasurable and beautiful environment in tones. Listen-
ing to music is not its most important medical use.

¹ D.S. Wheelright, "What the Church Can Contribute to
the Community," Yearbook of the Music Educators
Of greater significance is the utilization of music as a means of emotional self-expression through the singing of simple songs and the playing of simple instruments. 1

Music has been used in institutions for the mentally unbalanced who lack power of judgment to lead socially independent lives, but who enjoy music and are talented in a musical way.

In correctional institutions and in reformatories and prisons, recreation helps to break down the anti-social spirit and build up a true group spirit giving training in simple social laws. 2

The work of the Committee for the Study of Music in Institutions and of the Bureau of Mental Health, Pennsylvania Department of Welfare, as well as other groups working on the problem, has shown conclusively how participating in music through orchestras, bands, community singing or solo work can arouse the finer senses, develop self-control, stimulate mental processes and create a morale which has great curative value. 3

1 W. Van de Wall, "The Psychotherapeutic Value of Music," The Playground, (July 1925)

2 W. Van de Wall, Utilizations of Music in Prisons and Hospitals, National Bureau for the Advancement of Music.

3 Frances Moore, loc. cit.
There is opportunity for the community music movement to provide entertainments in hospitals, institutions for the aged, blind and handicapped, in prisons and reformatories.

As a Moral Benefactor

Music helps to raise the standard of morality in the community. It refines and ennobles the population. In the days of chivalry, the knights all studied music because of its elevating and purifying influence upon them. It made them kinder in their social relationships. This elevating influence of music also appears in the fact that the greatest musicians have all been good men, and that when they have experienced themselves at the highest, they have always attempted the holiest themes. This was true of Beethoven, Bach, Mendelssohn, Chopin, Mozart, Liszt and others.

Such being the power of good music, it would seem that it should occupy a larger place in our communities. It would help to soften and remove the asperities of men and would probably do more to cast out the demon of ill humor and social discord than anything else in the world. It was Shakespeare who said, "The man that hath no music in himself and is not
moved with concord of sweet sounds, is fit for
treasons, strategems and spoils."

**Music in Defense**

When a nation is absorbed in a defense program
or in making preparations for a possible war, it has
to ask itself seriously what its attitude should be
towards music and art. Should it encourage citizens
to devote time to dramatic, musical and artistic work,
or should it devote every ounce of available energy to
military service, war production, and the essential
tasks of defense? It seems evident that a civilized
nation compelled to defend itself against war should
do its utmost to prevent the submergence of the most
civilized elements in life. The art of music affords
great pleasure, but the pleasure is derived from an
activity of fine order.

The American Government has usually been more
or less reluctant to interfere in the domain of the
arts. But in a time of emergency, it seems that
nothing less than the machinery of the government can
overcome the handicaps of the situation. Something may
be done, it is true, by private initiative, and usually
is. Without voluntary help, the concerts given in
many of our towns and cities as well as in military
camps, could never be kept going. But this is not
enough. Unless further efforts are made it is clear that much talent will go to waste, and artistic life will be impoverished.

Thus it is well that the government should put aside its traditional aloofness in regard to artistic enterprise and spend money on organizations which aim at fostering music and art, and bring them into the lives of the citizen. Such a policy on the part of the government in conjunction with local authorities and voluntary effort, would probably have a lasting and far reaching effect on American social life. It is therefore hoped that the government will plan to continue developing the arts during the emergency and prevent waste of both professional and amateur talent, and also carry music, art and drama to the masses of people.

In the past, the best concerts, the best picture shows, and the more ambitious productions of legitimate drama have found their public namely among the better educated members of the middle classes. Would the mass of workers in the industrial towns welcome or appreciate opportunities for enjoying the fine arts, if put before them? If it could be proven that they would, what possibilities are open for the future of the creative arts?
Special attention should be given to areas starved of artistic pleasures. Music and drama, the best that the country can produce, should be taken to the people everywhere -- to soldiers, factory workers, miners and farmers. It should be a part of the defense effort to take the minds of the intelligent masses into regions of feeling "above the battle" -- regions of the imagination which will remain to be explained when war is over.

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From the Psalms of David to the syncopation of modern jazz, music has always been the one art that has entered intimately the lives of most people. Existence without music is a drab drear thing for an individual or people.
CHAPTER III

STUDY OF SITUATIONS IN VARIOUS SIZED COMMUNITIES

The following accounts are studies of actual endeavors existing in various sized communities. Let us commence with a survey of musical activities going on in a city in which there is organized endeavor to provide for every kind and degree of musical interest and ability.

CINCINNATI

The community music program in Cincinnati is conducted as a part of the general recreation program which is organized, stimulated and directed by the Public Recreation Commission. The supervisor of Community Music coordinates all musical activities of a recreational or adult educational nature, sponsored by the commission and such Federal Work programs as the WPA, NYA, Federal Music Project and Federal Education program. In this way, all public agencies engaged in providing avocational music opportunities avoid duplication, friction, and confusion.

The music supervisor of the Public Recreation Commission is listed in the reports of the various federal agencies, and is mentioned as a volunteer supervisor. By this expedient it is possible to delegate to him responsibility for organization and authority for supervision and program guidance of federal workers. This very happy arrangement of cooperation has existed since the early days of the CWA and has continued without interruption until the present moment.

On all matters involving major policies, the Recreation Commission is guided by the Municipal Music Advisory Council. The members of this group are appointed or re-appointed for two-year terms and include the director of music for the public schools, the dean of the Teachers' College of the University, the dean of the Conservatory of Music, the director of the College of Music, the president of the Mothersingers, and the managing director of the Cincinnati May Music Festival Association.

The major activities conducted in this municipal music movement include the following:

- District orchestras and choruses for adults
- A city-wide amateur symphonic orchestra
- Smaller community choral groups
- Group instruction on various instruments
- Summer playground instrumental ensembles
- Rhythm bands
Among the most important services rendered are the following:

Song leaders supplied free
An all-purpose community song sheet
A Christmas Carol leaflet
Special program of activities and entertainment
Concert and dance bookings for Recreation Department

The paid leadership and other assistance for
conducting the activities is drawn from the following
sources.

1 supervisor and assistant paid by Public
Recreation Commission
15 part-time accompanists, orchestra and chorus
directors paid by Public Recreation Commission
3 teachers paid by Federal Music Project
4 teachers paid by Federal Educational Program
3 teachers and one copyist paid by WPA
10 pianists, orchestra coaches, copyists, librarians, paid by National Youth Administration.

Volunteers rendering public service include the
Municipal Music Advisory Council and auxiliary committees
for various choruses, orchestras, and song leaders.

There is also a host of splendid activities
carried on by private agencies such as the YMCA’s,
churches and other organizations.
FLINT, MICHIGAN

Flint is an industrial city with a population of about 160,000. There is not only generous provision for music in the public schools, but there is also a Community Music Association whose purpose is "to create community interest (through music) and to develop participation in music" among the people of the city. This city is an especially impressive example not only because of its musical accomplishments, but also because in no other city in the United States is there so large a proportion of people engaged in the making of machines by machines. If all the children and many hundreds of the adults of such a city have and use opportunities to sing or play admirable music in amateur choruses, orchestras, bands, and smaller groups, the baneful effects of the mechanization of labor and of music and also all other means of recreation cannot be given as an excuse for the apparently meager interest in, and lack of provision for musical expression in some other cities.

The Flint Community Music Association is carried on by a music director who is also general manager, by one full-time assistant director, one or

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more leaders engaged for briefer services to special groups, and a secretary-office manager.

The Association is governed through a Board of Directors having seventeen members, three of whom represent the city government; four are appointed annually by the Board of Education for a two-year term by whatever citizens attend the annual meetings for the purpose. All persons interested in making Flint a better city through music are invited to these meetings. This meeting is announced in the newspapers two or three days beforehand.

On a later date the Board of Directors meets to elect a president, first vice-president, second vice-president, secretary and treasurer, each to serve one year, and an executive committee of seven. The officers are usually, although not necessarily, taken from the Board of Directors. The executive committee is responsible for the employment of the music director and his assistants, their salaries, and for the general business of the association. It meets once a month with the director to discuss needs and possibilities.

The actual musical activities of such an Association are, of course, dependent on a great deal of planning, organizing, secretarial work and other
services. A survey of the city's musical resources is always kept up to date. An intensive file contains the names, addresses, telephone numbers and professional activities of all the music teachers of the city, choir leaders, other choruses, bands and orchestras, and all professional soloists and groups. It also includes the name, rehearsal and concert times and places, number of members, and requirements for membership of all amateur groups, and the names and officers of these groups. At most of the conventions, leadership in community singing is provided by the Association and information is given regarding musical individuals and groups in the city that are available for performance before the delegates. Many churches have been helped to secure good choir directors.

The Association also conducts a free circulating library of music for all kinds of musical groups.

The following activities comprise some of the activities sponsored through the Association.

ORCHESTRAS

THE FLINT SYMPHONY ORCHESTRA has a membership of 100 of which 56 received their training and experience in the high schools of Flint.

CHURCH ORCHESTRAS are composed largely of high school students and graduates.
MIXED CHORUSES

THE FLINT CHORAL UNION is composed of 150-200 adults. Oratorio and grand opera are included in the program.

THE FLINT PART-SONG CLUB is composed of 60-70 people between the ages of eighteen and thirty. Four paid concerts a year with solo artists are given.

THE JUNIOR COLLEGE CHOIR is composed of former members of the high school a cappella choir.

CHURCH CHOIRS number around twenty-five. High school graduates are cordially invited.

MALE CHORUSES

GROVES MALE CHORUS has grown out of an octet of high school seniors.

THE INDUSTRIAL MUTUAL ASSOCIATION GLEE CLUB is composed of 50 factory men.

THE ELKS GLEE CLUB

THE SOLDIERS CHORUS is a male group of the American Legion.

THE GERMAN GESANGVEREIN is a little more limited in its appeal to high school graduates.

WOMEN'S CHORUSES

THE ST. CECELLIA SOCIETY has a fine Ladies' Chorus and a Junior Club of school students who graduate into the senior group.

THE SINGERS CLUB was originally a Mothersingers' group.

THE MOTHERSINGERS in the PTA furnish opportunity for singing in the community.

COMBINED ARTS

FLINT CIVIC OPERA

NATIONALITY AND RACIAL GROUPS of which there are several, both vocal and instrumental -- Croatian, Hungarian, Scotch Bag-Pipe Band.
BANDS

THE SALVATION ARMY BAND is composed of 60 players.

THE POST OFFICE BAND makes use of high school graduates and is conducted by one of them.

GROVES BAND is composed of 75 players.

There are several neighborhood bands in the C. S. Mott Recreational Program.

Various types of ensembles are encouraged in schools to carry over to the homes -- string, woodwind, brass and small vocal groups.
SPRINGFIELD, VERMONT

Springfield with its population of but 8000 is a good example of what a small city can do along the lines of musical achievements.

Here is a community orchestra presenting all of the conventional symphonic instruments. Of its 48 members, 21 are high school students, and the rest comprise such persons as store owners, machinists, truck-drivers, mill workers, housemaids, clerks, teachers and mothers.

There is active cooperation between the public schools and the community. A music supervisor in the schools giving support to a civic-minded woman in the town whose vision and everlasting endeavor has been to secure interests and funds, have made the orchestra possible. A fifty-cent fee is collected from each member in the beginning. This was increased a little by a modest sum gathered from a few donors. In due time a free concert was given on a Sunday in a local theatre. Seven hundred people attended and were so pleased that at the next Town Meeting, when someone asked that the town give aid to the orchestra, it was

promptly decided to contribute five-hundred dollars of town funds each year to the support of the orchestra for three free concerts during the winter and spring. The same amount is given for the support of a band of twenty amateurs who give about fifteen outdoor concerts during the summer.
CHAPTER IV

ORGANIZATION OF THE COMMUNITY MUSIC PROGRAM

Whatever kind of organization is formed or whatever else is done, its purpose is to help provide musical opportunity for the people of a particular community. What is done must depend on what is already being done, and on available leadership, musical interests, leisure, community, financial support, and civic, educational, and other organizations which might help in musical development.

FESTIVAL OBSERVANCE

One way is through a community observance of Christmas, National Music Week or some other occasion to which all people can give interest and whatever musical ability they possess. Music Week may have an especially broad appeal, bringing out every possible kind of musical activity. But in a city or town in which the musical products are not likely to be anything for even the musically untrained to be proud of, a festival in which singing and playing are primarily a way of celebrating something outside of music, like Christmas, is likely to be safer and more valuable as a beginning than a Music Week Observation would be.
In one the peoples' attention is focused on the musical performance, and in the other it is focused through the musical performance.

THE INFORMAL SURVEY

A second way might be called an informal survey. Information regarding musical activities can be obtained through interviews with the public school music supervisor, other outstanding music teachers, professional and non-professional performers, the librarians of the public library, recreational directors, choirmasters, newspaper editors or music critics, music clubs and other clubs. Through these interviews and through actual observation of as many as possible of the musical activities revealed by them, a good working knowledge of the resources, needs and possibilities in the community may be obtained.

An excellent immediate motive for this kind of survey is the desire for information by people of the community with regard to opportunities available for them to take part in musical activities. The recreational department or some other agency should see to it that anyone who might like to sing or play can easily obtain information as to the choruses, bands, orchestras,
and music schools in the city; what the entrance requirements are of each; when it rehearses; what other activities are carried on in it; and where, when, and how a person can join it. Information regarding opportunities to listen to music should also be available. It should be a living survey, always kept up to date.

THE FORMAL SURVEY

The third way might be called a formal survey, a more intensive and thorough-going study than the informal survey. It is designed to give a disinterested view of the whole situation with a minimum of dependence on mere opinion and to clear the way of all obstacles, actual or potential.

MAKING THE SURVEY

It is well for both the informal and for the formal surveys to have the backing and counsel of an admirable committee representative of the civic, religious, educational, recreational, business and musical organizations that are fitted to give at least moral support to the practical endeavors that will be suggested by the results of the survey. This committee might be constituted as follows, and perhaps be a
natural outgrowth of a previous cooperative endeavor in a festival or Music Week Observance.

A representative of the city government
A public school music supervisor
The superintendent of schools
The superintendent of recreation
Two leading churchmen representing the Catholic and Protestant churches
A representative of the city's social workers
A representative of the Music Clubs and Women's Clubs
A representative of the Community Chorus and Community Orchestra
A representative of the Local Music Union #
A leading business man
Perhaps one or more interested men or women of leisure, wisdom and influence.

A smaller committee selected from this larger one might be appointed to formulate the subjects and methods of survey and then, after having tested and possibly changed them in discussion with the larger committee, make the survey. But to bring in an expert from outside the city to make or direct the survey is likely to be a better way, even though the small executive committee has an important part in it. Such an individual should have the great advantage of being uninvolved in any local politics of any kind; therefore he can move freely and innocently in situations that might be explosive to a local person.

# These and other organizations referred to may, of course, not yet exist.
The most important consideration in a music survey is the quality of the music and of peoples' experience with it. The surveyor should find out from each leader what music has been performed and which pieces have been most enjoyed and are most lasting in interest. He should publish that information in his report. In his recommendations, his plea for the best music should be made through the lists of additional music that he suggests. During the survey one or more local newspapers will welcome write-ups from the surveyor. These may include interesting and accurate accounts of admirable musical organizations that he has found in other cities. No conclusions regarding the city's musical activities should be published until the survey has been completed and adequately considered in private.

**TIME AND MONEY FOR THE SURVEY**

The amount of time for the survey will, of course, depend on the size of the city, the diversity of its musical activities and its social and educational conditions. If a compact schedule of appointment has been made beforehand, a week may be enough time in which to gain a good working knowledge of the outstanding possibilities and needs in a
moderate sized community -- even less time for a small town. In a city of from one hundred to five hundred thousand people, three weeks or a month should be allowed. The surveyor should have time allowed him for unpredictable needs in his survey. He should remain in the city long enough to supervise the first steps to be taken in carrying out his recommendations, and if need be, to find and develop leaders for the various phases of work that are to follow.

The cost in money will depend on the time and extent of the study, the cost of printing questionnaires, the amount of secretarial work as well as the remuneration and travelling expenses of the surveyor and his assistants. (if any are needed)

Let us assume that a survey has been completed. What next? The findings of the study must be brought to the attention of the public. Here local newspapers can be powerful allies by publishing the findings of the study as well as stories of what other communities are doing. There must always be a group of individuals acting as the motive power, keeping the idea before the public and striving for permanent organization.

LEADERSHIP

A type of community musical leader is needed who combines professional expertness and good taste with
the amateur spirit, a depth of interest in people, and one who will supervise many lesser musical activities in addition to directing the city's best chorus or orchestra.

The following recommendations made to the Playground Association of Philadelphia suggest a type of supervision that might be effective in many communities.

1. That a musician with love and understanding of the best music, who has himself the true amateur spirit and other qualities necessary to leadership of uncultivated groups, be engaged as the supervisor or leader.

2. That he work intensively at starting and developing whatever musical activities can be lastingly delightful to the people.

3. That, as far as possible, each settlement and recreation center have one of its workers assigned to developing one or more similar activities at his center, and that all such workers meet with the supervisor of recreational music each week to discuss the problems of those activities.

4. That the supervisor of recreational music keep informed by frequent observation as to what is going on in the schools as far as music is concerned.

5. That all the work suggested above be regarded as sufficient for a full-time position.

Because of the importance of the voluntary leader, one of the first steps in the community music program is the holding of a community music institute where volunteers with native ability can be trained in the elements of conducting. The instruction at such

1 Ibid. pp. 185-187.
institutes must be given by professional leaders of experience.

QUALITIES AND METHODS OF LEADERS

"Obviously, a group leader should have health, a likeable and forceful personality, enthusiasm, skill, sympathetic understanding of people, alertness, confidence, dependability, a sense of humor, tact, and above all, a character in his general life as well as in his musical loves and expression that is worthy of emulation." 1

A music leader should, of course, know music. He may know very little of it and yet succeed as a leader in community singing, but even in that his success will be greater if he has intelligently experienced a great deal of the best music. Such experience is indispensable to a successful conductor of a good chorus or orchestra.

The following qualifications needed by a director or a supervisor of music in a recreational program have been suggested by a Committee on Training and Experience in Community Recreation Work.

- Broad appreciation of recreational values of music
- Personal skills in one or more forms of musical activity
- Ability to organize and direct music groups.

Minimum age:

- Cities under 100,000: 23 years
- 100,000 to 500,000: 25 years
- over 500,000: 25 years

Experience: Previous experience as a teacher of music or conductor.

1 Ibid. p. 212.
Minimum experience in years:
- Cities under 100,000: 1 year
- 100,000 to 500,000: 3 years
- Over 500,000: 5 years

Education: Equivalent of university graduation with a major in music and preparation for teaching.

Essential points to be considered in the organization of choruses, orchestras, and bands are those pertaining to attendance, punctuality, responsibility, discipline, and tuning. Discipline will depend largely on the attitude of the director. Its regulations and methods should as far as possible be the result of unanimous agreement and of initiative on the part of the members.

"START WHERE THEY ARE"

This last need -- to start where people are, and to continue to be where they are as they go forward -- is frequently urged with regard to the quality of music to be used. The following is an instance of effective dealing with it.

"When the present director of instrumental music in the public schools of Ottawa, Kansas, started his work there, the members of the then small high school orchestra wanted to play only jazz. He agreed, but every note had to be correct and handsome. In the process of refining the jazz, the students heard themselves making sounds of such admirable quality as they had never fully heard before. From such quality of performance to quality of music more worthy of it was a natural step for them."

1 Ibid. p. 212.
2 Ibid. p. 203.
WHO MAY BE THE LEADERS

Wishing to start a chorus, orchestra, band or other group musical activity for amateurs, a leader must be secured. The proportion of leaders of such groups who are professional conductors by vocation is very small. This is confirmed by the remuneration given for this group.

Among those capable of the leadership desired are teachers of singing or playing, public school music supervisors, and college or normal school music teachers. Many choruses and at least one good civic orchestra are led by church organists or choirmasters. The more mature of capable students in music schools, and the best of those preparing in colleges to become school music teachers should welcome opportunities to lead a group. One of the best adult Bands in Flint, Michigan, has been directed by a talented and well-trained high school student. There are many musicians -- professional or amateur -- incapable of conducting, who are capable of coaching small groups.

COST OF LEADERSHIP

The remuneration of leaders of adult amateur choruses, orchestras and bands ranges from five dollars to fifty-five dollars a rehearsal depending largely
on the experience, standing and standards of the groups. The most common rates are between ten and twenty-five dollars. Concerts are usually either rated a little higher or are conducted without charge. Part-time leaders of playground and recreation center groups receive from three dollars and fifty-cents to five dollars per evening. The National Committee on Training and Experience in Community Recreation work recommends the following salaries for supervisors of music in municipal recreation departments.

<table>
<thead>
<tr>
<th>Cities under 100,000</th>
<th>$1800 to 3500</th>
</tr>
</thead>
<tbody>
<tr>
<td>100,000 to 500,000</td>
<td>2100 to 4500</td>
</tr>
<tr>
<td>over 500,000</td>
<td>2400 to 4500</td>
</tr>
</tbody>
</table>

The costs common to choruses, orchestras and bands usually involve the following items.

A director  Secretarial work
Music Programs
Music stands Advertising
Rehearsal Hall

Some of these needs may be partly or entirely fulfilled without cost. The public library may already have suitable music for free circulation or it may purchase excellent music when it is needed, and care for it as it cares for its books. The high school music department or some musically advanced adult group in the city may be willing to lend suitable selections from its own

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1 Ibid. p. 212.
library. Many a movie theatre that formerly had an orchestra may have a store of good music from which scores and parts may be inexpensively purchased.

High school and city auditoriums have been used at little or no expense, sometimes fully equipped with music stands. Auditoriums or smaller halls of the Chamber of Commerce, churches, community centers, public libraries, art museums, clubs and industrial plants are often used. The Chicago Business Men's Orchestra rehearses in a department store; the Kalamazoo Symphony Orchestra had its start in an automobile salesroom; the Salt Lake City "Tribune" gives the use of its small auditorium without charge to the Civic Orchestra of that city.

Recreation departments are often well-equipped and eager to provide all the secretarial services necessary.

The cost of printed programs is often defrayed through the sale of advertising space in them. This practice sometime proves so profitable that it helps to defray other expenses also.

The common needs of musical endeavors may be directly supplied. But almost always money is required for other needs. How shall this money be secured?
GOVERNMENT AID AND OTHER KINDS

Of the 767 cities and towns represented in the report of a survey made by the National Bureau for the Advancement of Music in 1925, 327 answered affirmatively the question, "Does your municipality make an appropriation for music for the people?" A total of $1,254,481.17 was given for music by these cities in 1924. By 1930 San Francisco had doubled its annual appropriation from $25,000 to $50,000; Baltimore had added over $12,000 to the $37,000 reported by it in 1925; and Long Beach, California, had brought the record for this sort of municipal generosity from $128,000 to $133,000 for free band concerts all the year round. ¹ The amount of municipal aid for musical organizations has undoubtedly increased in recent years.

Through the generosity of Mr. Cyrus H.K. Curtis, who presented one of the world's best organs to the city in 1912, Portland, Maine, was able to establish a series of municipally supported organ recitals. This plan has been copied in many other cities. ²

Other kinds of aid enlisted for developing community music are:

¹ Kenneth S. Clark, Municipal Aid to Music in America, p. 63.
² Ibid. p. 104.
Aid through Municipal Recreational Agencies
Aid through the Board of Education
Aid through a Community Chest
Aid through Private Support for Civic Music Associations
Aid through Foundations

The five foundations from which generous contributions are made for the support of important musical endeavors are the Julliard, Presser, Eastman and Curtis Foundations, and the Carnegie Corporation. However, only the Julliard, Carnegie and Eastman endowments have given aid to community musical endeavor.
CHAPTER V

DRAFTING A COMMUNITY MUSIC PROGRAM FOR CROCKSVILLE

COMMUNITY BACKGROUND

Crocksville is a small town in southeastern Ohio with a population of about 3000. It is situated fourteen miles from Zanesville. The people are mostly Americans, descendants of the British stock by way of Virginia. There are no negroes in the town.

The occupational status of the population might be classified as follows:

<table>
<thead>
<tr>
<th>Occupational Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional</td>
<td>20%</td>
</tr>
<tr>
<td>Business</td>
<td>10%</td>
</tr>
<tr>
<td>Skilled</td>
<td>30%</td>
</tr>
<tr>
<td>Common Labor</td>
<td>40%</td>
</tr>
<tr>
<td>Unable to work</td>
<td>10%</td>
</tr>
</tbody>
</table>

Ceramics is the most important industry in Crocksville. There are five potteries which employ around nine-hundred men. A few coal mines still exist a short distance from the town but employ a smaller percentage of the people.

There are two grade schools, one junior high, and one senior high school with a total enrollment of 670 pupils. The senior high school is composed of 200 students with an average senior class of around 40 pupils. About 15 to 18 percent of this class seek the
higher institutions of learning after graduation.

The music department has developed considerably within the last few years. Five years ago, the musical activities consisted of a small orchestra, a girls' glee club and a boys' glee club. Today there are two bands, senior band of 50 members and a junior band of 40 members, an orchestra, a girls' and boys' glee club, and a mixed chorus.

When such a large percentage of students choose music as an elective subject in their high school career, there should be some means provided for them to continue and expand their musical gains made in high school.

**NEEDS FOR SUCH A PROGRAM**

As was mentioned previously, the greatest need is for people to continue their musical experiences -- to start where they are and go forward. They should have a part in the making of music, rather than listening to music made by a few.

The need of a community program is especially felt on special days such as Memorial Day, July 4th., Labor Day and others. It is then that the community has to rely on the schools for too much of the program. In every community celebration there should
be more participation on the part of the adults. A Community Park will soon be completed, and this will afford ample opportunity for community sings, bands, orchestras and choruses.

Aside from this, we have already learned of the great value of music as a cultural, moral and citizenship builder in the community.

EXISTING ACTIVITIES

The following is a list of community musical activities existing in Crooksville at the present time; many of them are either ineffectively carried out or include too few adults.

Four mixed church choirs composed mostly of high school pupils

Summer band concerts including bands from surrounding communities, composed of high and junior high school students

One Adult Music Club and one Junior Music Club

Harrison Township Fife and Drum Corps

WPA facilities for piano, voice and guitar; This is open to the public but almost entirely represented by school students.

American Legion Quartet

Methodist Church Quartet

Community singing carried on in the Lions' Club as a part of its regular program, and under good leadership.
ORGANIZATION

The first step in planning the program is to set up a community Music Council which will give backing, counsel and moral support to the enterprise. This committee should be representative of the various civic, religious, educational, recreational and musical organizations in the town and therefore should include the following people.

- Superintendent of Schools
- The Mayor
- Music Supervisor
- Choir Directors
- Local Librarian
- Representative of the Music Club
- Business representative
- Two leading adult musicians

This Community Music Council will sponsor the survey of musical talent in the town. Before the survey is started, much publicity should be created concerning this musical enterprise. This may be done from person-to-person, through the newspapers and through announcements in the schools, churches and civic organizations. The survey should be made through a self-explanatory letter with questionnaire sent out with the school students. This would reach a considerable portion of the population in Grookaville, but not all. High school students could be asked to contribute names to this list, and in this way, a still
larger percentage of the people could be reached.

INITIAL MEETING

An effective way of stimulating interest in such a movement would be through a community gathering on a Sunday evening with the churches, schools and other civic groups cooperating. The program would be presented in the high school auditorium and the general public invited to attend. The following program is suggested.

Selections by Grade School Chorus

Selections by High School Chorus and Orchestra

Selections by Combined Choir of the various churches in the community

Selected vocal and instrumental numbers by adults

Short talk on the value of community music, its use in education and recreation, and its possibility in Crooksville. (Results of the survey should also be announced at this time.)

Group singing by the entire audience through the use of song sheets or slides.

At this meeting a smaller committee should be selected from the Community Music Council to determine the activities to be considered, the quality and kind of music to be performed and the necessary leadership. The personnel of this committee should, of course, include those who know music.
AVAILABLE LEADERSHIP

There are eight persons in Crooksville who, at some time or other have had experience directing choirs, usas and bands. They include four choir directors, a leader of community singing in a civic group, and the music supervisor. The committee should decide on the leaders for the various musical activities to be carried on in the town.

FINANCES

In the beginning most of the direct needs can be met without cost. It is presumed that the services of the leaders will be voluntary; that the high school auditorium will be used as a rehearsal hall; and that music may be borrowed from the high school music department and some purchased by the Library Board.

If the community is assured that it is going to have something worthwhile, it will not hesitate about appropriating funds for the further development of a program of musical activities. These sources of aid would include private support, Board of Education, and various civic organizations and municipal aid.
SUMMARY

Never was there greater need than now for holding fast the things that make life worth living. "The greatest danger" says Zanzig, "is not starvation but degradation." The construction of fine and beautiful buildings and the promotion of material splendor and prosperity are not the only ways of enriching and beautifying American life. A more effective way of making "America, The Beautiful" richer and still more beautiful would be through increased development of the cultural activities, skills and appreciations of the musical art. Too long has the musical art been regarded as something external to the development of human life, as some luxury which can be adopted without ennoblement or discarded without loss to the individual or the community. It is something far more intimate than this. It is the very essence of our being, and should therefore play an important part in bringing a better and happier social order to our American communities.
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SURVEY OF MUSICAL TALENT IN CROOKSVILLE

Dear friend:

A number of people have expressed their interest in a community music program for Crooksville. A Community Music Council has been organized to develop a chorus and band or orchestra. If you play or sing, will you please answer the following questions?

________________

VOCAL

1. Do you sing? _______


3. Have you ever done any solo work? _______

4. Have you ever sung with any groups? _______
   If so, which of the following kinds? (Please check)
   Family groups ____, High school chorus ____,
   Friends' or small neighborhood group ____,
   Church choir ____,
   Larger neighborhood group or community chorus ____. What other kind? __________________

5. Would you be interested in singing in a community chorus? _______
6. Give the names of three or more pieces you particularly like to sing. 

7. What evening is most convenient for rehearsals should you wish to take part in such a program?

***************

INSTRUMENTAL

1. Have you ever played a musical instrument? 

2. Do you play now? 

3. For how many years did you receive instruction or play this instrument? 

4. Have you ever done any solo work? 

5. Did you ever play in any orchestra or band? 

If so, which one of the following kinds? 
(Please check) High school group, Family group, Friends' or small neighborhood group, Dance band or orchestra, Larger neighborhood or Community Band or Orchestra. 
What other kind? 

6. Name three or more pieces you have played or would like to play.
7. What evening is most convenient for rehearsal should you wish to take part in such a program? ________

********************************

Name ________________ Address ________________

We will appreciate your cooperation.

Cordially yours,

------------------------------------------

Chairman of Community Music Council
<table>
<thead>
<tr>
<th>Purpose of Program</th>
<th>Nature of Program</th>
<th>AGENCY</th>
<th>DATE COST OF PROGRAM</th>
<th>PUBLIC CHILDREN AND YOUTH PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>To provide for</td>
<td>Arrangements for a program</td>
<td>LEAGUE MUSIC NATIONAL</td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
</tr>
<tr>
<td>Artistic and creative endeavors, etc.</td>
<td>Audience at larger scale, etc.</td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enrichment services offered</td>
<td>Services to the community;</td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Educational services offered</td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bulletin Board</td>
<td>Bulletin Board</td>
<td>1896</td>
<td>AMERICAN ORGANIZATION OF ARTS AND CRAFTS</td>
<td></td>
</tr>
<tr>
<td>Events, etc.</td>
<td>Event, etc.</td>
<td></td>
<td>AMERICAN ORGANIZATION OF ARTS AND CRAFTS</td>
<td></td>
</tr>
<tr>
<td>Good Fellows' and</td>
<td>Good Fellows' and</td>
<td>PUBLIC</td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
</tr>
<tr>
<td>cooperation and</td>
<td>cooperation and</td>
<td>CHILDE</td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
</tr>
<tr>
<td>further knowledge and</td>
<td>further knowledge and</td>
<td></td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
</tr>
<tr>
<td>To establish a code of</td>
<td></td>
<td></td>
<td>MUSEUMS OF NON-PROFIT both arts and entertainment, etc.</td>
<td></td>
</tr>
<tr>
<td>PURPOSE OF PROGRAM</td>
<td>NATURE OF PROGRAM</td>
<td>AMOUNT OF FUNDS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
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<td></td>
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</tr>
<tr>
<td>To provide education and training programs, etc.</td>
<td>For the mutual benefit of the community and society through music programs, etc.</td>
<td>[993]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provides opportunities for community members to develop leadership and organizational skills</td>
<td>For the mutual benefit of the community and society through music programs, etc.</td>
<td>[996]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offers music classes and concerts to promote cultural appreciation and education</td>
<td>For the mutual benefit of the community and society through music programs, etc.</td>
<td>[997]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supports community events and social activities</td>
<td>For the mutual benefit of the community and society through music programs, etc.</td>
<td>[998]</td>
<td></td>
<td></td>
</tr>
</tbody>
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**Purpose:**
- To provide education and training programs, etc.
- Provides opportunities for community members to develop leadership and organizational skills.
- Offers music classes and concerts to promote cultural appreciation and education.
- Supports community events and social activities.

**Nature of Program:**
- For the mutual benefit of the community and society through music programs, etc.
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**Amount of Funds:**
- \[993\]
- \[996\]
- \[997\]
- \[998\]