THE STUDY OF INSTRUMENTAL MUSIC PARTICIPATION BY THE GRADUATES OF THE PUBLIC HIGH SCHOOLS OF LIMA, OHIO, 1943 THROUGH 1954

A Thesis
Presented in Partial Fulfillment of the Requirements for the Degree Master of Arts

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CHAPTER I

INTRODUCTION

A. The Purpose of the Study

The main objective of this thesis is that of finding the number of graduates who have participated, or are still participating, in some type of music since graduating from high school.

The idea for this study came from the music magazine, The School Musician. Although similar projects have been undertaken, and successfully completed, the full potentialities cannot be fully realized until one becomes personally involved.

With an increasing number of pupils participating in school music today, the pulse of such a program should be taken. These pupils are the citizens of tomorrow. It is only through them that their musical experiences can best be evaluated.

Other useful and interesting information should be revealed by this study. Such comparisons might be shown as to the attitudes of the students toward music while in school, versus their attitudes after graduation. Also comparable, can be the attitudes of the two divisions of high school graduates of the Lima high schools; namely, South and Central. In the past, there have been economic differences between the two school districts. However, that "block" has been waning in recent years, and with the coming merger of the two high schools, these attitudes
should be significant.

This study will endeavor to uncover the strong points of the music program. It will also try to discover where the music curriculum has fallen short in offering adequate provisions for the full enjoyment of participation in that program. Through the study of the returned questionnaires, it is hoped that a pattern may be formulated which will assist the music staff in preparing for the future.

It can be said that the graduate may be prejudiced, and has not given a clear and unbiased opinion of his or her participation. To facilitate a freedom of response, it was implied on each questionnaire that the returned data would be kept anonymous.

In addition, each of the answers submitted to the seventeen questions will be summarized or listed in detail according to each school.

B. Previous Studies

According to the available resources, there have been four similar studies conducted in Ohio. They are as follows:

1. Alshire, W. O. *An Evaluation of the Post-Graduate Music Activities of the Students of Pomeroy High School*—1941. The Ohio State University.


C. Limitations

This study was confined to the graduates of South and Central High Schools of Lima, Ohio. The final group was composed of those who had participated primarily in instrumental music. This included the students who were taking part in that program at the time of graduation, and also those who had discontinued instrumental music during their high school career.

D. The Method of Collecting the Data

Before beginning this project, the Lima school officials were contacted for permission to use their records, if needed, to acquire the names and addresses of the graduates.

These names were obtained from the yearbooks of the two schools—The Mirror of Central, and The Pot O' Gold of South. They were then placed on three inch by five inch cards with the name of the school and year of graduation in the upper left and right hand corners respectively. This was done as an aid to any separation which might be needed, by school, year or alphabetically. A "Gr." or "Dr." was placed after the name as a key to the student participating in music at the time of graduation, or having dropped it.

The long process of finding present addresses began after the names had been acquired. First, the addresses of those who were known by friends and relatives were removed from the group. Second, the telephone and city directories were consulted. Third, the high school records were then used for the remaining addresses. Fourth, after finding the addresses of many of the parents, 231 telephone calls were made to obtain the correct residence of the graduate. This number of calls included several recalls for a no answer, or a requested call back. Finally, a list of thirty-one names was prepared to be sent with the questionnaire and letter of introduction. The list included the names of those for whom the mailing addresses were as yet unknown.

It was decided to use the questionnaire method, due to the span of years, the geographical location, and the number of contacts to be made. The questionnaire, which can be found on page 91, includes seventeen questions. Under many of the questions, several possible items are listed to facilitate its completion. The matter of remaining anonymous was left to the discretion of the person answering the questionnaire.
CHAPTER II

SCHOOL-COMMUNITY MUSIC RELATIONS

Music will be discussed in this chapter from an overall perspective of music in the world, United States, and community. Thus, Lima's musical experiences may be compared to these.

A. World Music

Music is an important international medium. This has been demonstrated by two music conferences held during the summer of 1953: one in Belgium, and one in Austria. "Unquestionably, through inter-nation exchange, and personal contacts, musicians are a contributing factor in the progress of world understanding." The author of this article further states that "music is one area of common interest which transcends economic, social, and political barriers that too often confuse and impede international relations in other fields."\(^1\)

This statement has been often repeated, but it was born out to be true at the two conferences. Each conference was a first in its field. In Brussels, thirty-nine music educators discussed, in nine days, "The Role of Music in the Education of Youth and Adults." In Bad Aussee and Salzburg, Austria, conservatory officials met for nine days and


\(^2\)Ibid., p. 25.
discussed "The Education of the Professional Musician."

At these two conferences, forty some nations were represented from every part of the world. The members of the conferences displayed an air of great enthusiasm and accomplishment.

The plans and objectives were set up two years previously, by the Preparatory Commission appointed by UNESCO and the International Music Council. They included the following four main points.

1. To provide a medium through which qualified representatives from countries throughout the world may come together to exchange and disseminate information and to confer concerning music education philosophy, methods and materials for the purpose of stimulating further recognition of music education as apart of the broad program of general education.

2. To determine the needs in the field of music in general education.

3. To determine how such a conference will contribute to education for international understanding; that is, in bringing people closer together.

4. To discuss and lay tentative plans for a course of action whereby a continuing program of exchange of information and conferences may be pursued through the medium of a permanent international organization.3

A new International Society of Music Education was born from the conference at Brussels. Both conferences successfully achieved their original goals. However, it

is the opinion of the author that if anything world-wide is to be accomplished through music, it must also be understood on the local level.

B. History and Purpose of Public School Music

1. History.

During the Colonial Days, and as late as the nineteenth century, the existence of music for the fostering of the development of an artistic life was barren. In the early 1800's, European immigrants contributed greatly to music in the United States. From forty to fifty years after the Civil War, these people made great changes in the music of their new home country. One of the new additions was the development of the "Community Festival," with the Worchester Music Convention held in 1858.

In 1673 there were no musicians by trade in the new world. In 1730, the first advertising by a music teacher appeared in a South Carolina newspaper.

Throughout the eighteenth century, church music and psalmody were widely used. The latter was a method of reading psalms in a metrical version. Three of the best known tunes for this type of reading were: "Old Hundred," "York Tune," and "Windsor." As early as 1640, the Reverend John Eliot had introduced his Bay Psalm Book. However, it

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4Russell N. Squire. Introduction to Music Education. p. 3.

5Ibid., p. 3.
contained no music. The hymns of Isaac Watt and Charles Wesley were introduced nearly a century later. At this time singing was very crude and mostly by ear. Choral societies came into existence between 1750 and 1800. Music as a serious study did not begin in the schools and colleges until the middle of the nineteenth century. It did not actually flourish until the twentieth century.

The "singing schools" began around 1721 in Boston and spread throughout New England. Their first emphasis was upon religious music. These schools met in the evening for instruction in choral singing and the rudiments of music. "Singing schools" were a motivating factor toward improving church music. To further improve the quality of church music, some of the better singers would sit together during the services. This was the beginning of the church choir.

Later developments attributed to these schools were the oratorio society, especially throughout New England, and the rise of music education in the public schools. The "singing school" continued throughout the eighteenth and nineteenth centuries, and by 1876 all of their early characteristics had disappeared.

Two trends appeared in the early nineteenth century; the increasing appearances of concert artists and the introduction, in 1834, of a manual of singing instruction

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6Neal E. Glenn. Teaching Music in Our Schools. p. 10.
7Ibid., p. 10.
by Lowell Mason, the father of music education in America. But his was not the first written instruction for music education. In 1712, the Reverend John Tufts of Newberry, England had published "A Very Plain and Easy Introduction to the Whole Art of Singing."\(^8\)

Mason's book was the first attempt to break down the old doctrine of the talented few. He had a tremendous influence upon education through his belief "that all children are musical, that they ought to learn to sing, and that music ought, therefore, to be taught in the public schools as a regular subject of instruction."\(^9\)

In Switzerland, the famous educator Pestalozzi had achieved success in teaching children to sing. As a result, Mason felt it could be accomplished in the United States. To demonstrate his theory, he worked in the Boston school system for one year, 1837-1838, without pay. This year was spent teaching children to sing. Thus, the first public school music education in the world had its beginning. As groundwork for his experiment, a petition was presented to the Boston Board of Education in 1836. The following is an excerpt from the granted request.

What is the object of our system of popular instruction? Are our schools mere houses of correction, in which animal nature is to be kept in subjection by law of brute force

\(^8\)Squire. op. cit., p. 4.

\(^9\)Ibid., p. 6.
and the stated drudgery of distasteful tasks? No so. They have a nobler office. They are valuable mainly as a preparation and a training of the young spirit for a usefulness and happiness in coming life. Now, the defect of our present system, admirable as that system is, is this, that it aims to develop the intellectual part of man's nature solely, when, for all the true purposes of life, it is of more importance, a hundred-fold, to feel rightly than to think profoundly. Besides, human life must and ought to have its amusements. Through vocal music you set in motion a mighty power which silently but surely in the end will humanize, refine, and elevate a whole community.10

The last sentence represents the predominant philosophy of music education today.11

Because of the humanizing effects of music upon the masses, it has become the policy of our schools to teach all, rather than a few.

Some of the following principles set by Mason are still modern in concept.

1. Teach sound before sight. Make the child sing before he learns the written notes or their names.

2. To lead him to observe by hearing and imitating sounds, make resemblances and differences, their agreeable and disagreeable effect, instead of explaining these things to him...in short, to make him active instead of passive in learning.

3. To teach but one thing at a time...rhythm, melody, expression being taught and practiced separately before the child is called to the difficult task of attending to all at once.

10 Ibid., p. 7.

11 Ibid., p. 7.
4. To make him practice each step of each division, until he is master of it, before passing to the next.

5. To give the principles and theory after each practice.

6. To have the names of the notes correspond to those used in instrumental music.12

The first attempts to teach children music were in the grammar schools. No music was taught in the primary grades in any organized manner until 1864. Teaching music in the high schools began later in the century.

The techniques used in the schools were developed by working with the children. Two concepts were developed; teaching the children as many songs as possible, and teaching them to read music.13 Emphasis was placed on the latter between 1885 and 1905. During the same period music materials became more prevalent. Other problems included the discovery of the child's voice and the developing of his individual singing.

The instrumental program, as we know it today, has grown since the first world war. Prior to that time there were a few attempts at school bands and orchestras in the Middle West. At first the vocal teacher viewed instrumental music education with wonder and fear. Until the past few years the teachers in these two areas have been constantly in disagreement, even within the same school. This may have

12 Ibid., p. 10.
13 Ibid., p. 11.
been caused by lack of understanding of each others' problems.

In the progressive curriculum, music provides creativity, happiness, association with others, and esthetic satisfaction at all grade levels. It encourages physical expression through rhythmic response to dances. Opportunities are provided for the child to learn and work as a team, with each person subordinating his personal desires for that of the group.

To develop an adequate appreciation of music through listening and performing, the student should have vocal, instrumental, solo, and ensemble experience. The latter is peculiar to the United States. Musical activities are being enlarged within the kindergarten, elementary grades, junior high, high school, and colleges. The elementary curriculum emphasizes the school-community relationship and the home room activity. The junior high school curriculum offers general music classes, which include singing, reading, creativity, listening, and dancing; instrumental classes; band; orchestra, and choral groups.

Senior high school music includes harmony, counterpoint, composition, history, appreciation, instrumental groups, vocal groups, and private or class lessons.

Even with these tremendous advances, the modern school is under criticism because many factors in music education are determined by chance, rather than by planning.\(^\text{14}\)

\(^{14}\)Glenn, op. cit., p. 13.
The music educator should know what music has to offer the student so he can do an effective job. A cultivation for the understanding and appreciation of music and the arts, is one of the basic needs of our civilization. It is this and enjoyable musical experiences which music must provide.

It is true that music education has found a place in the school curriculum. More and more, parents, teachers, and administrators realize the value of music for their students. Today in many communities, the people support their bands with the same enthusiasm given their athletic games.

In moving towards an era of additional leisure time and less work, the public is not yet equipped to use this time to their best advantage. To help solve this situation, the music educator must move out of biased opinions and into those of scientific thought and procedure.¹⁵

Neal E. Glenn, in his Teaching Music in Our Schools, sights three questions and answers concerning the music program of the future.

1. Can we make any guesses or predictions concerning the students, the music program, the community, and the schools of the future?

   a. Answer
      It will come very quickly. The music teachers will change everything at once. The students, parents, and community will be like ourselves.

¹⁵Ibid., p. 13.
2. Is there anything in our present knowledge of past experience that will be helpful in teaching music in this new world?

a. Answer
There is much to hold onto that is worth-while. Music, the natural heritage of the child, has influence upon the emotional and social life. Music is a part of man's life and our duty is to give the opportunity to every boy and girl in their normal activities to enjoy that part. Music and the rest of the arts have not been made a meaningful experience for all of the people.

3. Is there a way of educating music teachers in adjustability, making them sensitive to new conditions and willing to change, as contrasted with the tenacity and inflexibility? Our music education people have not been famous for their understanding on this subject.

a. Answer
This form is practically unknown in music and music education. We know little about education for all of the people.16

From the growth of public education, two conclusions concerning music can be reached. In the first place, the scope of the music education program must be widened to provide music for more students. Secondly, music environment is suited to a wider range of abilities than previously considered.17

16 Ibid., p. 14.
17 Ibid., p. 11.
2. Purpose

Why teach music in the schools today? As a matter of historical and sociological fact, music is an important element in our common culture. Most people derive great pleasure from musical experiences and activities. Music, when properly taught, can provide an admirable means for mental growth and personal development. People should have an enjoyable activity for their leisure time. Music can provide that enjoyment.

Many educators have viewed the school curriculum as a way of preparing for life by "storing" the mind with materials. Music does not do this. Music can fit into the curriculum, if the schools are used as a place to provide for a simplified, purified, and balanced way of living. Educators are changing their view and want to include music as an essential subject in school. The following article is an example of this change of attitudes.

The Place of Music in the Public School18

Music has recently been moved from "an extra-curricular status" into a definite part of the regular curriculum. It is now generally accepted by leaders and the public as an essential part of the school life of the child.

18Humbert, Gordon G. Superintendent of the Public Schools in Lima, Ohio. This section was written especially for this thesis. It is quoted directly in part.
Both music teachers and administrators contend that music must serve the needs of the whole child or it has no place as a part or parcel of public education. There is proof that music does serve the whole child in many worthwhile ways, and that worthwhile musical experiences contribute to the well-being of the individual child. Today, many look upon the value of music for proper child development, and not in terms of material success of an efficient and well performing group.

The major purpose of modern education is to foster, promote and develop democracy as a way of life. To accomplish this, the curriculum should provide a meaningful experience to help the students according to democratic ideals. Music educators are constantly seeking the answers to these questions: "What is the status of music education in the schools today? Does it help to develop democratic attitudes? Does it contribute to the enjoyment and happiness of children and their wise use of leisure time? Is it giving the musically talented the opportunity to cultivate their talents? Is it a related integral part of the total school program?"

In many school systems, these questions can be answered in the affirmative. In the elementary school classroom, the teacher is responsible for the integration with the other subject areas. Music is no longer an isolated activity, taught by a visiting teacher who is unacquainted with the pupils and the rest of their curriculum.
Music can make worthwhile contributions to pupils in almost all areas of the curriculum. Songs, as an example, teach us about other nations; strengthen social study and science units, and help to build patriotism, tolerance, and respect.

Music is regarded today by those who have evaluated constantly its effects on the while child as a fundamental part of education. Because of this acceptance, and because they know that there must be corresponding change on the part of the individual teacher toward music, in-service training programs for all classroom teachers are being initiated. Specialists have been employed to teach both instrumental and vocal music, at the junior and senior high school levels. Curriculum consultants have been employed to work with the classroom teachers, and supervisors of music have been employed to direct the total music program.19

A purpose of education should be to teach moral and spiritual values. Music can help to achieve this purpose. First, the teacher should possess these values in his character, personality, and life. Moral values include three aspects: (1) the rules and practices of every day life, (2) the ethical code, and (3) the validity by history and pragmatic thought. The spiritual values also include three aspects: (1) genesis of authority and rule, (2) the dynamic power without which men cannot long endure the struggle to live righteously, and (3) rooted in man's faith is a divine intelligence which is creatively

19 Ibid., p. 3.
responsible for and regnantly powerful in the universe.\textsuperscript{20}

Music can be organized into a comprehensive program, toward a sequential advance, based on mental growth instead of abstract logic.\textsuperscript{21} Every musical activity should be included in a planned pattern of growth. According to Dr. Mursell, this can only take place through a developmental approach.\textsuperscript{22} Developmental experiences are prime factors for motivation. Such experiences possess five characteristics: (1) arresting, (2) impelling, (3) revealing, (4) fulfilling, and (5) consciousness.\textsuperscript{23}

Music should be taught by emphasizing the inner and living qualities. The teacher should begin with this method and continually adhere to it. Growth through music should be evident in growth through musical response.

Musical response can be measured through five mediums.\textsuperscript{24} (1) Through awareness, the student is conscious of the place and manifestations of music in man's affairs. (2) An initiative person creates his own choices of music which results in musical independence. (3) By discrimination one becomes sensitive to the values of music. (4) Through insight, he possesses the capacity to identify, understand, and deal with

\textsuperscript{20}James L. Mursell. \textit{Human Values in Music Education}. p. 236.

\textsuperscript{21}\textit{Ibid.}, p. 237.

\textsuperscript{22}James L. Mursell. \textit{Education for Musical Growth}. p. 3.

\textsuperscript{23}\textit{Ibid.}, p. 99.

\textsuperscript{24}\textit{Ibid.}, p. 125.
the elements of tone and rhythmic patterns, in terms of their intrinsic logic and expressive values. (5) Skill is considered by some as "the" main objective of music study. However, all five of these avenues must be present to grow musically.

Musical growth should provide clarified, deepened, and broadened meanings. It should be continuous with continuity, thus creating a readiness for new problems.\(^{25}\)

Music is related to world culture. Music can be heard in many parts of the world with new and faster methods of communication. Therefore, it should be better understood for better enjoyment.

According to Gerkins, there are three objectives warranting the instructor, time and facilities for music in the curriculum.

1. We want all of our children to love good music.
2. We want them to be intelligent when they sing or listen to good music.
3. We want each boy and girl to be given an abundant opportunity for learning to sing, play or listen in accordance with the dictates of their inclination and capacity as an individual.\(^{26}\)

The Pan-American Band Instrument Company, in *Music and the Seven Basic Objectives of Education*, claim participating in the instrumental music program contributes to health, the

\(^{25}\textit{Ibid.}, \ p. \ 50.\)

\(^{26}\textit{Johnston and Founce. Student Activities in the Secondary School.} \ p. \ 251.\)
development of the command of the fundamental processes, preparation for a profitable vocation, worthy home membership, useful leisure time, advancement of civic education, and building ethical character. 27

1. The study of music contributes to health by being good for the body. It teaches the student correct posture. Performing music provides a danger-free exercise which stimulates the circulatory, respiratory, and muscular system. It develops strong lungs, nimble fingers, keen eyes and sensitive ears. Physicians often prescribe music participation to correct many types of physical defects. The enjoyment of music helps to relieve nervous tension. It helps one forget himself and his troubles, and creates a satisfying sense of well-being. Music is used for the treatment of shock and other disorders caused by war. 28

With a faster tempo of economic and social activity, there is an added pressure exerted on humans, causing an increasing number of mental disturbances. Musical activities come into existence because there is a need for the counter-


28 Ibid., p. 1.
action of pressure. It helps to create better citizens by giving them an outlet for emotional tensions; a means of self-expression, the lack of which can be the basis for many disorders; and wholesome activity which helps eliminate the desire for anti-social behavior.

The techniques of music should never hamper the student's desire for self-expression. Every child needs many tunes for spontaneous enjoyment. The musical activity should be adapted to the child's intelligence and coordination. At first, most pupils will show greater satisfaction and progress if they are able to share music education with fellow students.

Modern medicine uses music for its therapeutic values. Music has been found to increase and decrease metabolism, muscular energy, and the electrical energy produced by the heart. It reduces fatigue. Blood pressure and cerebral circulation are affected by music. Music decreases pain, accelerates breathing and decreases its regularity. It produces chemical changes in the human body.29

2. Music helps to develop the command of the fundamental processes such as the coordination of the eyes, ears, lips, tongue, breathing, and fingers. The person must read notes; think tone, pitch, time, with the physical movement of the fingers. The student must think expression, phrasing, rhythms, and dynamics. He must interpret

the conductor's thinking. He must keep
time and remain subconsciously alert to
the other players of the group. He must
appear calm and yet be mentally alert
and busy.

In addition to the above listed, might be added the
tasks of marching and playing at the same time.

The late Dr. Eliot stated that "Music is
the best mind trainer on the list."30
Dr. John Tigert, former U. S. Commissioner
of Education said that after the three R's,
"Music is of greater practical value than
any other subject."31

3. The field of music can offer a profitable vocation.
Music teachers are in great demand every year. This
field, with its unlimited possibilities, is open to
any talented student. Musicians in the United
States outnumber many other professions, including
lawyers, dentists, and journalists.32 This includes
those who depend entirely on music for a livelihood,
and not the part-time teachers.

4. Music study prepares the student for worthy home
membership. Many ties which formerly held the home
together are missing today.

A home is a group of individuals who share
the love and sorrows of each other. If the
group works together, the home is happy.

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31 Ibid., p. 2.
32 Ibid., p. 3.
A nation is built of homes; if they are happy homes, the nation is a happy one. The security of the nation depends upon the strength of the home and the spiritual unity of its members.  

The harmony of thought and action go hand in hand with the practice of harmony and sound. Children who play musical instruments grow up in homes of contentment, character and refinement, bound together by mutual enjoyments, cooperation, and respect. As music students advance into manhood and womanhood, they should bring to their new generation a deep understanding of the value of music in the home. Thus, the worthwhile effort given toward music education is realized in a better understanding of worthy home membership.  

5. The study and enjoyment of music will result in the worthy use of leisure time. Children are not bad by nature. Child delinquency is often the result of poor planning of spare time. The musician is seldom at a loss when looking for something to occupy his spare moments. The social values of music lead to friendship and contacts in the home, church, school, and business or community organizations.  

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33 Ibid., p. 3.  
34 Ibid., p. 4.  
35 Ibid., p. 4.
The Kiwanis Clubs and other organizations are becoming increasingly active in spreading the availability of music training because of the benefits it can offer the child.\textsuperscript{36}

Leading criminologists, educators, and psychologists have said that a city with the maximum amount of music has a minimum amount of crime. Teach a boy to blow a horn and he will never blow a safe. A music student spends more time with his instrument than with any other spare time activity.\textsuperscript{37}

6. Music participation advances civic education. The will of the individual is subordinated to the good of the whole. The more talented student plays the difficult parts and less talented player, the easier parts.\textsuperscript{38}

7. The study of music builds ethical character, and develops a wholesome personality. Music should be fun if such a personality is to develop.\textsuperscript{39} Group playing is a rigid disciplinarian, demands industry, punctuality, honesty, and integrity from every student taking part.\textsuperscript{40}


\textsuperscript{37}Pan-American Band Instrument Company, \textit{op. cit.}, p. 5.

\textsuperscript{38}\textit{Ibid.}, p. 5.

\textsuperscript{39}Alexander J. Stodard. \textit{op. cit.}, p. 2.

\textsuperscript{40}Pan-American Band Instrument Company, \textit{op. cit.}, p. 5.
Since discipline must be learned early in life, society has delegated that task to the schools. Even the amateur is trained to cooperate. Music participation provides channels through which pleasant living and learning of social relationships can take place. Music teaches the child to work for what he wants. Producing music presents the problems and the solutions to these problems through experiences. Each player must learn his part, arrange a practice schedule, and be ready to do his job when the time comes. The school musical organizations provide experiences through which this essential learning takes place.

There are two areas to include in the music program: (1) performing organizations, and (2) general student body. Group one includes three levels of ability; (1) above average, (2) average, and (3) below average. Most educators meet the demands of the average student.

The educator should have the attitude of patience, which will help each new step become a wonderful achievement in the process of learning music.

An elementary program should be an effective orientation to the art of music. This should include singing, playing instruments, listening, rhythms, and creative activities.

The secondary level should provide a varied and complete program. Performance should be the prime factor. Every
pupil should have an opportunity to perform enjoyable music under a capable leader. The student should have the opportunity to improve his ability as a performer under expert instruction. These principles can be most effective through large groups, vocal and instrumental ensembles.

The following excerpt is from a report of the Commission on Secondary Schools. This commission is composed of representatives from each of the NCA member schools in the nineteen states of the North Central Area.

Music in the secondary school should serve in at least two ways in educating the pupils. First, the teaching of music in the field of general education should be aimed toward giving pupils the opportunity of learning to enjoy good music. Second, it should be kept in mind for those pupils who have particular and outstanding talents for music, opportunity for specialization should be provided. The group taking advantage of the second purpose will be comparatively small. More emphasis should be placed on appreciation, enjoyment of, and participation in music.41

The study of music must have educational significance if it is to be justified as part of the school curriculum. The experiences from it should be lasting and not simply a momentary flash of existence.

The music program of the school can be a good public relations factor. It develops one of the most tangible evidences of contributions in education to the individual's life, and is most readily accepted by parents.

Music is one of the most universal human needs. The impulse to create and enjoy it exists among men everywhere, and has existed always...while men remain the beings they are, they will continue to need music.42

C. The Purpose of Community Music

The school and community are closely related and have many common areas for close cooperation. The music department can represent one of these areas. The school should, at all times, make a definite contribution to the advancement and enrichment of the community. The music department should contribute to the community as much and as often as possible, without being detrimental to the health of the performers.

This type of program can raise the community musical standards and create a desire for adult music organizations. "If the music in the school is to be successful, the student who participated in an enjoyable music group, should become an adult citizen who will see that community music serves the people in his community as well as the school music served him."43 This is not always the case. Many times the student has not been taught to love music wisely and intelligently. As a result, the students have not had the

42 Mursell. op. cit., p. 248.

opportunity to become as proficient as possible to perform in a community group. The music educator should encourage community organizations, such as bands, orchestras, and church choirs, for the continued enjoyment of music by the graduate and community.

Music can unite a community, as a listener or a participant. The music department can do more than any other local group to foster the local pride.

There are an increasing number of civic symphony orchestras in the United States. Twenty-five such organizations can be found in Michigan.

According to Dr. Herman L. Shibler, General Superintendent of Education in Indianapolis, Indiana:

An adult education band provides an outlet for the many years of training that the individual has had during the elementary and high school life in the field of instrumental music and therefore alleviates much wasted time and effort.44

In the same article, Mr. H. L. Harshman, Assistant Superintendent of the Indianapolis schools, states that the "band is contributing to the musical education of the members of the band and to the community at large."45

The Supervisor of Adult Education, Mr. Robert Shultz, further states that "the band is contributing to those adults who are products of the music program of the public school system."46

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D. Summary

The two music conferences held in the summer of 1953 have proven music to be an important international medium. However, to achieve this goal permanently, music must be understood on the local level.

Music has grown in the United States from the chanting of metrical verses, through the "singing school" and crude singing, to a place of great importance in our modern civilization.

Some of the theories of Lowell Mason, the father of music education, are still used today. That all children are basically musical and should be taught to sing was his prime theory.

Music, as it is known today, has developed since the first world war. The foundation for an educational music program must begin on the elementary level and develop throughout the upper grades. The music curriculum should include a variety of activities.

Two conclusions have been reached from the growth of public education. (1) The scope of music education should be increased to provide for more students. (2) Music should be suited to a wider range of abilities.

Parents, teachers, and school officials are including music in the curriculum because of its humanizing and citizenship qualities.

Music contributes to mental and physical growth.
Music in the school and community should teach people to play and work together. It can be a service and a pleasure for the community by providing a place for graduates to continue their musical experiences.
CHAPTER III

INSTRUMENTAL MUSIC IN THE LIMA HIGH SCHOOLS AND COMMUNITY

A. Historical Background

The musical activities in the Lima High Schools were incubated in the Ordinance of 1787. This ordinance provided for the sixteenth section of every township to be set aside for the maintenance of free schools in Ohio, Indiana, Illinois, Michigan and Wisconsin.

Before 1850 the schools were of the subscription type, which meant the teacher collected a tuition for each subject. This type of payment had to be used as there were no taxes. The tuition charges were paid by each householder on the basis of one or one half of a scholar, or according to the number of pupils sent to school. The payments were thus: reading and spelling, $1.00; reading, spelling, and writing, $2.00; spelling and the three R's, $3.00.1

Lima's first school, a subscription type, was held in the first Allen County Courthouse, which was built in 1832.2 This first school had an enrollment of thirty-nine pupils and lasted for a sixty day term. A regular term usually lasted thirteen weeks.


2Ibid., p. 297.
The schoolroom of that day did not have blackboards, maps, or other schoolhouse fixtures. The floors were of dirt, the windows of grease paper, and part of the time the rooms were filled with smoke.

Free schools, consisting of three districts, were established in Lima in the early 1850's. However, private schools existed for many years hence. One of the first private schools was named the "Teakettle Seminary." It derived its name from the sign of the shop over which it was held. The "Teakettle Seminary" was a fashionable school taught by the late Reverend Stirewalt. The "Lima Academy" was started in 1852. This was another tuition school.

1. The Lima High School

The present Lima school system was established in 1865. One girl graduated in the class of 1865. There were no more graduates until 1872. The course of study included: Kirk's Grammar, Elementary Speller, Pike's Arithmetic, National Reader, and the New Testament.

A new building, on Pine Street between High and North, was erected in 1871. After this building was destroyed by a windstorm in 1898, the present Lima Central High School was built. It was known as the Lima High School at that time. Music was added to the curriculum in 1893. One of the academies also included music in its course of studies.4


4Ibid., p. 271.
The Lima Training School, a part of the Lima School system, was established in 1899. This school trained teachers to teach in the Lima school system.

Music and physical education were taught by the late Myrta Hartson during the 1905-1906 school year.

Professor Calvert organized a nineteen member high school orchestra in 1911. The instrumentation included violins, a flute, trombones, cornets, and drums.

The 1912 music program included a Boys' and Girls' Glee Club. In 1914 Professor Calvert directed a Girls' Glee Club of twenty and an orchestra of twenty-seven members. The instrumentation of the orchestra was the same as that of 1911, with the addition of a viola.

The late Professor Mark Evans directed the music program in 1915. It included a chorus and an orchestra of twenty members. The instrumentation included violins, clarinets, trombones, baritones, bass, alto horns and drums.

2. Lima Central High School

The Lima Public School system included two high schools by 1918. Lima Central, formerly Lima High School, consisted of pupils from families of an upper income group. The curriculum pursued a higher type of education with more stress on academic instruction. Lima South, the new high school, was located in the industrial section of the city. The curriculum at South stressed vocational education.
The music groups at Central did not vary noticeably from the groups of the former Lima High School. The orchestra rehearsal time was included in the school day in 1926, as was the band in 1930. The band, under the direction of Mr. C. J. Broadhead, included forty eight members. A Debate Music Club was also a part of the music program. They entered in music competition against other high schools of that area. This club could be considered a forerunner of the modern Ensemble Club.

Mr. Harold O. Clark, the present director, started in 1940. The senior band soon included a membership in the eighties, with a junior band of fifty and an orchestra of thirty eight members. The junior band program was started in 1933 by the late Professor Mark Evans. The vocal department included Boys' and Girls' Glee Clubs, A Cappella Choir, and a Junior Choir.

The Music department remained about the same during the 1940's.

3. Lima South High School

Lima South High School opened its doors in the 1918-1919 school year. The first seniors graduated in 1920. The seniors of 1919 graduated from Lima Central since they had gone to school in that building throughout high school.

The first choral club at South was organized in the fall of 1919. A Boys' Glee Club was organized the same year and
together the two organizations presented the musical comedy, "Paul Revere."

The music department of 1921 included a fifty seven voice choral club and a nineteen member orchestra, both under the direction of the late professor Mark Evans. The instrumentation of the orchestra included violins, mandolins, piano, drum, trumpet, cornets, and trombones.

In 1922 the choral club membership rose to seventy two and the orchestra to twenty members. The instrumentation of the orchestra was similar to the previous year, except for the addition of a cello and a mellophone, and the exclusion of the mandolins.

A band, of fifteen boys, was organized in 1926 through the efforts of the Dupere Symphony Orchestra. They had given a benefit concert the previous year.

The stated purpose of the band was that of providing musical training for its members. The orchestra's purpose was to offer a greater knowledge of music values and increase the playing skill. The Choral Club was organized to provide voice development for the girls. The Boys' Glee Club was organized for those boys desiring to express their musical ability.

The vocal organizations varied in membership, and the orchestra varied in instrumentation throughout the following years.

Mr. Charles E. Luoma became the director of instrumental
music in 1938. The band membership grew to eighty seven and the orchestra membership to forty nine. The band and orchestra membership remained close to these levels for the next ten years.

B. Present Opportunities in the High Schools

The course of Music Major was added to the curriculum of South High School in 1949. To graduate with this major, a student must have three music credits, which includes participation in musical organizations and studying music theory. The curriculum of Central offers music theory but makes no provisions for a major in music.

The band and orchestra sizes are about the same for both schools. Both organizations include full instrumentation. Other opportunities in instrumental music at Central include: String Ensemble, Junior Orchestra, Junior Band, and Dance Band. Opportunities at South include Junior Band, Junior Orchestra, and Dance Band.

The vocal department of Central offers opportunities in the Madrigal Singers, Senior Choir, Junior Choir and General Chorus. South's vocal department offers Senior Choir, Junior Choir, Girls' Ensemble, Boys' Glee Club, and Seventh Grade Chorus.

The vocal and instrumental departments of both schools highly encourage solo and ensemble participation.
C. Opportunities in the Community

1. A Brief Historical Sketch

The music in Allen County consisted of singing rounds; such as, "Scotland is Burning, Look Out, Look Out, Fire. Fire," in the days of the Pioneers. The Aeolian harp was also very popular. This type of instrument could be crudely fashioned by stretching horse hair or a silk thread across windows. Southern harmonies were also a popular pastime. In fact, James Nicholas practically the only vocal teacher in Allen County for eighteen years, during the 1860's and 1870's, used these melodies exclusively in his teaching.\(^5\)

The music situation at this time was such that only a few enjoyed it; while others had no inclination towards it. There was also prejudice, ignorance, and intolerance on one hand, and hunger for music on the other.\(^6\)

The camp meeting, with music, began to develop during the 1880's. A blast of a tin horn would announce the time of the meeting. The people would then proceed to sit on seats in front of the preacher's tent. Someone would begin to sing a hymn and the rest would join him. Thus, music had its start in Lima and Allen County.

The music competition called the Eisteddfod began to flourish due to many Welsh people settling in this area.

\(^5\)Rusler. \textit{op. cit.}, p. 413.
\(^6\)\textit{Ibid.}, p. 414.
The first Eisteddfod in Allen County was held at Gomer, Ohio, on December 1, 1920. Prizes were given for the best musical performance.

Instrumental music was introduced into the church by the late Mr. Day from Connecticut. He proceeded to play his violin for a chorus choir rehearsal at the Baptist Church on Union Street. At this first attempt, some members of the choir were so shocked that they left the room while others closed their ears with their fingers.

The Lima Silver Cornet Band kept the townspeople spirited by playing the Civil War songs during that war. Music has been incorporated in the Lima public school system since 1893. The first director was Mr. E. F. Davis.

Before the establishment of permanent courts, the legal issues were settled by circuit riders. The judges would carry their instruments and play together as an orchestra. At times they would perform solos for the court session.

Lima was thrilled with the first visit of a calliope on October 13, 1857. It attracted people from all over the state. The Faurot Opera house, one of the area showplaces, was dedicated on September 4, 1882. The first performance,

7 Ibid., p. 414.
8 Ibid., p. 417.
9 Ibid., p. 418.
10 Ibid., p. 419.
"King for a Day," was presented by the Emma Abbot Opera Company. The opera house was hailed as one of the finest in the United States, and rivaled the theaters of New York and Chicago. David Belasco duplicated it in New York with the Styvesant Theater. The opera house, after being condemned, has been razed, and in its place stands a modern five and ten cent store.

Jazz was introduced to Lima in the Old South Side Mission, in the early 1900's. A young lad was found, with a cigarette hanging from his mouth, playing this new type of music, by the people entering the Mission for a prayer meeting. He was arrested, but no charges were filed against him. A newspaper of that day is quoted as saying, "jazz syncopating, aggravating, tintinnabulating and unmistakably smote the ears of members of the South Side Mission as they approached the house of worship for an hour of prayer."11

2. Groups and Organizations

Various organizations have been formed to foster the love for music in the community. One of the earliest of such groups was the Women's Music Club. It started in 1891, with dues of $4.00 a year. With a membership of one thousand, this club was able to sponsor many outstanding performers. The fore­runner of this organization was called the Sapphi Club. The members provided their own programs when they first organized.

11Ibid., p. 420.
As their membership increased, they could sponsor outside
talent.

The Choral Society is one of the oldest performing groups
in Lima. They present the "Messiah," and an Easter cantata
yearly.

A few Lima industries sponsored bands. Any adult or
student was free to participate. Many theater orchestras
have been organized. Fraternal organizations have sponsored
civic bands. Three of the most famous have been the Elks
Hussar Band, the Lima City Band, and the American Legion
Band, the latter still still being in existence.

The Lima Church Choirs, numbering in the twenties, also
offer invitation to the high school student as well as the
adults, to further their musical enjoyment.

Lima has recently reactivated its symphony. The first
symphony is believed to have been started about thirty years
ago, and was conducted by Charles L. Curtis. Since that time,
the symphony had been reorganized intermittently, until 1945
when Dom Trovar organized a chamber group. This group played
and rehearsed, as such, until March of 1954. At that time it
was formally organized as the Lima Symphony Orchestra, Inc.
Their first concert was presented in May of that same year.

The 1954-1955 season consisted of three concerts, the
last of which was a "pop" variety. An outstanding guest
soloist, perhaps from the orchestra, was heard at each concert.
Professor Laurence Burkhalter, from nearby Bluffton College,
is the conductor.
The orchestra was organized to provide an opportunity for the Lima area musicians to continue their enjoyment of music participation. It was also organized to provide listening enjoyment and appreciation for the community and to give emphasis to the school string program. The personnel includes musicians from all walks of life; namely, music teachers, academic teachers, business men, high school students, housewives, laborers, white collar workers, college students and retired persons. The group rehearses in a local church and performs in the Memorial Hall. The charge is $3.00 a year for adults and $1.00 for students.

Two very active music associations in Lima sponsor nationally and internationally known talent for the enjoyment of the citizens. The Northwestern Civic Music Association, the oldest, has been in continuous service since 1937. Some of their programs have included such famous soloists as Serge Rachmaninoff, Nathan Milstein, Fritz Kreisler, Josef Szigeti, Gladys Swarthout, Jan Peerce, Ezio Pinza, Blanche Thebom, Patrice Munsel, Jerome Hines, Helen Traubel, Robert Merrill and Iva Kitchell. Some of the symphonies which have been heard are Cincinnati, Cleveland, Indianapolis, Minneapolis, San Francisco, Chicago, Detroit, Pittsburgh, the National Chamber Orchestra and the National Symphony from Washington. Other performances have included the Ballet Russe, Don Cossaks, Anna Maria Spanish Ballet, Vienna Boys Choir, and the Waring Festival.
The Lima Friends of Music was organized in 1946. It was formed to "promote and encourage the understanding, appreciation and study of the art of music." This purpose has not been changed, while the additional portion of its purpose, "to promote and encourage the musical advancement of the community" has been strengthened.12

This group has sponsored European as well as American artists. Since organizing they have presented such musicians as E. Powers Briggs, organist; William Primrose, violinist; Roland Hayes, tenor; Maryla Jonas, pianist; Pierre Fournier, violincellist; Helen Jepson, soprano; Clifford Curzon, pianist; Zino Fransescatti, violinist; James Melton, tenor; Whitmore and Lowe, duo-pianists; Dorothy Warenksjold, soprano; and Agnes Moorehead, actress. Organizations which have performed have been the Chicago Opera Ballet; Ballet Russe Concert Company; the French National Orchestra; the Cincinnati Symphony; the Boston Pops Orchestra; the Stuttgart Chamber group; and the Longines Symphonette, under the direction of Mishel Piastro. The Lima Friends of Music also present twilight concerts featuring local talent.

The concert fee for both of the music associations is $6.00 plus tax, for each group. The student price is less. Four or five concerts are sponsored by each organization every year. The cost of admission has not risen much since the

$4.00 a year charged by the Sappho-Club in 1891.

3. Private Teachers

Lima has many outstanding private teachers, including one hundred and forty teachers of piano, eleven teachers of organ, four teachers of violin, twenty teachers of voice, and twenty one teachers of miscellaneous instruments.\textsuperscript{13}

D. Summary

A study of the subscription type of school makes one realize the importance of "free" public schools such as we have today. The use of high school music grew rapidly after the first Lima High School Orchestra was organized in 1911.

Although Lima South was built in an industrial section of the city, the students have shown as much aptitude for an interest in music as those of Central.

Community interest in music has been very important in providing opportunities for the high school students. Lima music groups offer all types of music to meet the needs of all kinds of people. Such a background must stimulate musical interest, so that each year the high schools graduate a new group of trained musicians.

\textsuperscript{13}Teacher Registry. Zender's Music Store.
CHAPTER IV

PRESENTATION OF DATA

A. Tables

In this chapter the author will present the data accumulated from the questionnaires sent to some of the graduates of Central and South High Schools of Lima, Ohio. The questionnaire method was used due to the geographical location of the graduates and the number of contacts to be made.

TABLE I

NUMBER OF QUESTIONNAIRES SENT AND RETURNED

<table>
<thead>
<tr>
<th></th>
<th>Questionnaires Sent</th>
<th>Questionnaires Returned</th>
<th>Per Cent of Return</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central</td>
<td>189</td>
<td>99</td>
<td>52.3</td>
</tr>
<tr>
<td>South</td>
<td>213</td>
<td>116</td>
<td>54.4</td>
</tr>
<tr>
<td>Total</td>
<td>402</td>
<td>219&lt;sup&gt;a&lt;/sup&gt;</td>
<td>54.4&lt;sup&gt;a&lt;/sup&gt;</td>
</tr>
</tbody>
</table>

<sup>a</sup>This total includes four of the questionnaires which were returned blank.

From the Central graduates, ninety nine questionnaires were returned out of 189 sent, for a 52.3 per cent return. The graduates from South returned 116 out of 213, for a 54.4 per cent return. A total of 402 questionnaires were sent to both schools. Of these, 219 were returned for a 54.4 per cent return.
TABLE II

NUMBER OF QUESTIONNAIRES SENT AND RETURNED BY THOSE PARTICIPATING IN MUSIC WHEN GRADUATED AND THOSE WHO HAD DROPPED MUSIC

<table>
<thead>
<tr>
<th>Those Participating When Graduated</th>
<th>Questionnaires</th>
<th>Per Cent of Return</th>
<th>Those Dropped</th>
<th>Questionnaires</th>
<th>Per Cent of Return</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sent</td>
<td>Returned</td>
<td></td>
<td>Sent</td>
<td>Returned</td>
</tr>
<tr>
<td>Central</td>
<td>136</td>
<td>65</td>
<td>47.7</td>
<td>53</td>
<td>34</td>
</tr>
<tr>
<td>South</td>
<td>161</td>
<td>89</td>
<td>55.3</td>
<td>52</td>
<td>27</td>
</tr>
<tr>
<td>Total</td>
<td>297</td>
<td>154</td>
<td>51.3</td>
<td>105</td>
<td>61</td>
</tr>
</tbody>
</table>
The Central High School graduates participating in the music program at graduation had a 47.7 per cent return, while those who dropped music had a 64.3 per cent return. The Lima South High School graduates participating in the music program at graduation had a 55.3 per cent return, and those who dropped music had a 51.9 per cent return. From Central, the graduates who dropped music had a greater response, and from South, the graduates participating in the music program at graduation had greater response. The total returns indicate a 58.9 per cent response from the graduates who dropped music, and a 51.3 per cent response from those who were participating in the music program at the time of graduation.

The following data will be presented in the order of the questions from the questionnaire.

The first two questions requested the graduate to indicate the school attended and the year of graduation.

In Table III, the average years of participation were found by adding number of years the graduates participated in the listed organization and then dividing that total by the number of graduates replying to that activity.
<table>
<thead>
<tr>
<th>Activity</th>
<th>Central</th>
<th>South</th>
<th>Total Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Band</td>
<td>89, 5.</td>
<td>103, 4.7</td>
<td>192</td>
</tr>
<tr>
<td>b. Orchestra</td>
<td>73, 3.6</td>
<td>76, 3.4</td>
<td>149</td>
</tr>
<tr>
<td>c. Swing Band</td>
<td>35, 1.9</td>
<td>25, 2.8</td>
<td>60</td>
</tr>
<tr>
<td>d. Pep Band</td>
<td>54, 2.8</td>
<td>52, 3.2</td>
<td>106</td>
</tr>
<tr>
<td>e. Ensemble</td>
<td>61, 2.8</td>
<td>47, 2.7</td>
<td>108</td>
</tr>
<tr>
<td>f. Soloist at Contests</td>
<td>31, 2.3</td>
<td>28, 2.5</td>
<td>59</td>
</tr>
<tr>
<td>g. Choir</td>
<td>42, 3.8</td>
<td>30, 3.0</td>
<td>72</td>
</tr>
<tr>
<td>h. Glee Club</td>
<td>18, 2.3</td>
<td>2, 4.5</td>
<td>20</td>
</tr>
<tr>
<td>i. Operetta</td>
<td>33, 1.7</td>
<td>36, 2.1</td>
<td>69</td>
</tr>
<tr>
<td>j. Others</td>
<td>17, 2.0</td>
<td>7, 2.3</td>
<td>24</td>
</tr>
</tbody>
</table>
Band, and orchestra, in that order, included the largest participation in both high schools, while ensembles were third at Central and pep band was third at South. The average years of participation for band and orchestra was slightly higher at Central than South. A total of 192 graduates participated in band and 149 in orchestra. This represents an 89 per cent and a 69 per cent participation for band and orchestra respectively. The total average years of participation for band was 4.9 and 3.6 for orchestra. The graduates participated freely in many musical organizations.

The author was interested in discovering if students participating in musical organizations also participated in other activities.
TABLE IV

NON-MUSIC PARTICIPATION OF THE GRADUATES WHILE IN HIGH SCHOOL

Question (4) I participated in the following activities in high school.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number of Participants</th>
<th>Central</th>
<th>South</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Sports</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Football</td>
<td></td>
<td>7</td>
<td>12</td>
<td>19</td>
</tr>
<tr>
<td>2. Baseball</td>
<td></td>
<td>3</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td>3. Basketball</td>
<td></td>
<td>3</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td>4. Track</td>
<td></td>
<td>9</td>
<td>6</td>
<td>15</td>
</tr>
<tr>
<td>5. Golf</td>
<td></td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>6. Others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tennis</td>
<td></td>
<td>6</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>G.A.A.</td>
<td></td>
<td>11</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>39</td>
<td>54</td>
<td>93</td>
</tr>
<tr>
<td>b. Plays</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Jr. Class Play</td>
<td></td>
<td>28</td>
<td>26</td>
<td>54</td>
</tr>
<tr>
<td>2. Sr. Class Play</td>
<td></td>
<td>33</td>
<td>31</td>
<td>64</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>61</td>
<td>57</td>
<td>118</td>
</tr>
<tr>
<td>c. Clubs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Dramatics</td>
<td></td>
<td>32</td>
<td>19</td>
<td>51</td>
</tr>
<tr>
<td>2. Pep</td>
<td></td>
<td>9</td>
<td>12</td>
<td>21</td>
</tr>
<tr>
<td>3. Home Economics</td>
<td></td>
<td>4</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>4. Other Clubs&lt;sup&gt;a&lt;/sup&gt;</td>
<td></td>
<td>73</td>
<td>86</td>
<td>159</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>118</td>
<td>129</td>
<td>247</td>
</tr>
</tbody>
</table>

<sup>a</sup>The other clubs are listed in Appendix I, p. 75.

The largest participation from graduates of both schools can be found in clubs. There are a smaller number of clubs at Central than at South. From Central, 118 graduates participated in twenty clubs, and 129 South graduates participated in thirty one clubs. Second and third in participation for both schools were junior and senior class plays,
and sports respectively. The largest participation in a single activity, from both schools, was the senior class play. It may be concluded from this table that students participating in the music program do participate freely in other activities.

**TABLE V**

REASONS OF THE GRADUATES FOR MUSIC PARTICIPATION

<table>
<thead>
<tr>
<th>Question (5) Reasons for participating in the music program.</th>
<th>Number of Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reason</td>
<td>Central</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
</tr>
<tr>
<td>a. I like music.</td>
<td>107</td>
</tr>
<tr>
<td>b. I was admitted free to athletic events.</td>
<td>4</td>
</tr>
<tr>
<td>c. My friends were in the music program.</td>
<td>27</td>
</tr>
<tr>
<td>d. It gave me a chance to travel.</td>
<td>11</td>
</tr>
<tr>
<td>e. My parents required me to participate.</td>
<td>3</td>
</tr>
<tr>
<td>f. Others&lt;sup&gt;a&lt;/sup&gt;</td>
<td>8</td>
</tr>
</tbody>
</table>

<sup>a</sup>These are listed in the Appendix I. p. 76.

In both schools, 50 per cent indicated, "I like music," as the most prevalent reason for participating in the music program. It is interesting to note that both schools have the identical number of responses for this reason. The
The second reason, with forty nine answers given in the two schools together, was, "My friends were in the music program."

**TABLE VI**

REASONS OF THE GRADUATES FOR DISLIKING THE MUSIC PROGRAM

<table>
<thead>
<tr>
<th>Question (6) Things I did not like about the music program.</th>
<th>Number Giving Reason</th>
<th>Per Cent of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reason</strong></td>
<td><strong>Central</strong></td>
<td><strong>South</strong></td>
</tr>
<tr>
<td>a. I did not like the music that was performed.</td>
<td>18</td>
<td>4</td>
</tr>
<tr>
<td>b. It took too much time.</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>c. I did not like the director.</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>d. Other students made fun of me.</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>e. My parents required me to participate.</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>f. Others*</td>
<td>5</td>
<td>7</td>
</tr>
</tbody>
</table>

*These are listed in Appendix I. p. 77.

*65 per cent gave no answers.

From both schools, 10.2 per cent of the graduates listed the type of music performed as the prime reason for disliking the music program. The time element was listed
second with 8.8 per cent. The third reason, with 8.3 per cent, was the director. Fourth, fifth and sixth were "other students made fun of me," 1.8 per cent; parents required me, .4 per cent; and "others," 5.5 per cent. The Central graduates were most critical of the type of music performed, time element, and director. The graduates of South were most critical of director, time element, and type of music performed, just the opposite of Central's graduates. Combined, they were most critical of the music performed, time element, and director.

Some of the graduates were known to have discontinued their musical activities.

### TABLE VII

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number Answering</th>
<th>Per Cent of Drop Outs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Central</strong></td>
<td><strong>South</strong></td>
<td><strong>Total</strong></td>
</tr>
<tr>
<td>b. Orchestra</td>
<td>19</td>
<td>16</td>
</tr>
<tr>
<td>c. Choir</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>d. Glee Club</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>e. Ensemble</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>f. Other(^a)</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

\(\text{\(^a\)One person each dropped dance band and pep band.}\)
The greatest number of graduates of both schools discontinued band, 19 per cent; orchestra, 16.2 per cent; and ensemble, 5.1 per cent.

They also discontinued choir, 2.3 per cent; glee club, 1.8 per cent; and "other" music activities, .9 per cent.

TABLE VIII

REASONS OF GRADUATES FOR DISCONTINUING MUSIC ACTIVITIES

<table>
<thead>
<tr>
<th>Question (8) I dropped my musical activities because of:</th>
<th>Number Answering</th>
<th>Per Cent of Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reason</td>
<td>Central</td>
<td>South</td>
</tr>
<tr>
<td>b. Clubs</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>c. Work Outside of School (Job)</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>d. Director</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>e. Type of Music Performed</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

*21.5 per cent are no answers.*

A total of 29.5 per cent of the graduates discontinued their music activities because of the director, and 19.6 per cent of them discontinued music because of jobs. Other reasons given for discontinuing were: sports, 18 per cent; clubs, 6.5 per cent; and type of music performed, 4.9 per cent.
TABLE IX

NUMBER OF GRADUATES WHO DID OR DID NOT REGRET DISCONTINUING MUSIC

<table>
<thead>
<tr>
<th>Question (Second Part of 8)</th>
<th>Are you sorry you dropped music?</th>
<th>Number Answering</th>
<th>Total</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Central</td>
<td>South</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td>13</td>
<td>14a</td>
<td>27</td>
</tr>
<tr>
<td>No</td>
<td></td>
<td>12</td>
<td>14b</td>
<td>26</td>
</tr>
<tr>
<td>No Answer</td>
<td></td>
<td>2</td>
<td>6</td>
<td>8</td>
</tr>
</tbody>
</table>

\textsuperscript{a}One answer-"kind of;" three answers-"in a way."
\textsuperscript{b}One answer-"I wish I'd dropped it sooner."

Of the graduates who discontinued their music activities, 44.2 per cent regretted doing so, and 42.6 per cent did not regret it. No answers were given by 13.2 per cent of the graduates.

TABLE X

NUMBER OF GRADUATES WHO WERE MUSIC MAJORS

<table>
<thead>
<tr>
<th>Question (9)</th>
<th>I was a music major.</th>
<th>Number Answering</th>
<th>Per Cent of Music Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Central</td>
<td>South</td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>No</td>
<td></td>
<td>88</td>
<td>99</td>
</tr>
<tr>
<td>No Answer</td>
<td></td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>
Table X shows that 7.4 per cent of the graduates were music majors, while 86.9 per cent were not. No answers were given by 5.7 per cent of the graduates.

Some of the answers indicated a misunderstanding in the interpretation of this question. They, no doubt, thought of a college music major. The course of Music Major became part of the curriculum of Lima South in 1949. As a result, only a few of the graduates have had a sufficient opportunity to pursue this course.

The answers to the next question fulfill the reason for this thesis. The author was interested in determining how many graduates have participated in musical activities since graduating from high school.
**TABLE XI**

NUMBER OF GRADUATES WHO PARTICIPATED IN MUSIC ACTIVITIES SINCE GRADUATION

| Question (10) Have you participated in musical events since you graduated? |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
|                  | Yes      | No      | Per Cent of Yes | No                |
| Central          | 56       | 36      | 56.4            | 36.4a             |
| South            | 66       | 48      | 56.8            | 41.3b             |
| Total            | 122      | 84      | 56.7            | 39.1c             |

a7.2 per cent are those who did not answer.

b1.9 per cent are those who did not answer.

c4.2 per cent are those who did not answer.

The yes and no per cents in Table XI are based on the number of graduates who answered yes and no from each school, and compared to the total questionnaires returned from that school. The total per cents are based on the sum of the yes answers, and the sum of the no answers, and compared to the total returns.

The graduates of Central have a 56.4 per cent music participation. The graduates of South have a 56.8 per cent music participation. The combined rate of music participation was 56.7 per cent.

Part two of question ten refers to the kind of music participation. Many of the graduates participated in more
than one activity, therefore the comparisons will be based on units of participation.

TABLE XII

AREAS OF MUSIC PARTICIPATION BY CENTRAL HIGH SCHOOL GRADUATES

<table>
<thead>
<tr>
<th>Question (Second Part of 10)</th>
<th>In what?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Area</th>
<th>Units of Participation</th>
<th>Per Cent of Participation</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Music</td>
<td>65</td>
<td>54.3</td>
</tr>
<tr>
<td>Church Music</td>
<td>14</td>
<td>11.6</td>
</tr>
<tr>
<td>Community Bands and Orchestras</td>
<td>7</td>
<td>5.8</td>
</tr>
<tr>
<td>Armed Forces</td>
<td>4</td>
<td>3.3</td>
</tr>
<tr>
<td>Others</td>
<td>30</td>
<td>25.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>120</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

*One graduate answered this question in great detail. This one and the rest of the individual answers may be found in Appendix I, p. 76.

Table XII indicates a 54.3 per cent music participation on the college level. Church music, with an 11.6 per cent participation, was second. Only 5.8 per cent of the graduates participated in community bands and orchestras. Armed forces and "other" areas of participation by the graduates were 3.3 per cent and 25.0 per cent respectively.
TABLE XIII

AREAS OF MUSIC PARTICIPATION BY SOUTH HIGH SCHOOL GRADUATES

<table>
<thead>
<tr>
<th>Area</th>
<th>Units of Participation</th>
<th>Per Cent of Participation</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Music</td>
<td>40</td>
<td>34.6</td>
</tr>
<tr>
<td>Church Music</td>
<td>29</td>
<td>24.4</td>
</tr>
<tr>
<td>Community Bands and Orchestras</td>
<td>14</td>
<td>12.2</td>
</tr>
<tr>
<td>Armed Forces</td>
<td>6</td>
<td>5.6</td>
</tr>
<tr>
<td>Others</td>
<td>27</td>
<td>23.2</td>
</tr>
<tr>
<td>Total</td>
<td>116</td>
<td>100.0</td>
</tr>
</tbody>
</table>

*The individual answers may be found in Appendix I. p. 80.*

From South, 34.6 per cent of the participation also took place in the college music. The second was church music, with 24 per cent participation, and 12 per cent of the graduates participated in community bands and orchestras. There was a 5.6 per cent participation in armed forces' music, and 23.2 per cent in "other" areas.
Almost half, 44.4, of the graduates from both schools participated in college music, while 18.2 per cent of them participated in church music. Only 8.9 per cent participated in community bands or orchestras. Participation in the armed forces was 4.2 per cent, and in "other" areas, 24.3 per cent.
A very high, 94.9 per cent of the graduates from Central would participate in high school music again. From South, 79 per cent of the graduates would again participate. Table XV reveals that 86.5 per cent of the graduates of both schools would again participate in high school music.

Part two of question eleven inquired as to the graduates' reasons for their answer to part one. From both schools, the reasons given by the graduates answering can be included in the following five categories: (1) like for music; (2) music appreciation; (3) educational value; (4) enjoyment; and (5) social values.

The reasons given for the no answers were insignificant.
### TABLE XVI

**NUMBER OF GRADUATES WHO WOULD OR WOULD NOT ADVISE CHILDREN TO PARTICIPATE IN HIGH SCHOOL MUSIC**

<table>
<thead>
<tr>
<th>Question (12)</th>
<th>Would you advise children to participate in the high school music program?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yesa</td>
</tr>
<tr>
<td></td>
<td>Yeaa</td>
</tr>
<tr>
<td>Central</td>
<td>94</td>
</tr>
<tr>
<td>South</td>
<td>109</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
</tr>
</tbody>
</table>

For "why" see Appendix I. p. 85.

From Central, 94.9 per cent of the graduates would advise children to participate in the high school music program. Almost the same per cent, 94.8, of the South graduates would advise children to participate in the high school music program. From both schools, 94.4 per cent of the graduates would advise children to participate in the high school music program.

Many listed the same reasons for questions number eleven and twelve. In general, the graduates of the last seven years seemed to have thought more deeply through the benefits of music participation.\(^1\)

Most of the returns included two or more answers each and they thought of music either for fun or for some profit.

---

\(^1\)For examples, see answers number 10, 30, 31, 32, 34, 35, and 36. Appendix I. pp. 89-90.
Table XVII reveals that 58.5 per cent of the Central graduates played more than one instrument, and 45.6 per cent of the South graduates played more than one instrument. A total of 51.6 per cent of the graduates from both schools played more than one instrument.
TABLE XVIII

NUMBER OF GRADUATES STUDYING PRIVATELY

<table>
<thead>
<tr>
<th>Question (14)</th>
<th>Did you study privately in high school?</th>
<th>How many years?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Per Cent Studying Privately</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Central</td>
<td>89</td>
<td>10</td>
</tr>
<tr>
<td>South</td>
<td>82</td>
<td>33</td>
</tr>
<tr>
<td>TOTAL</td>
<td>171</td>
<td>43</td>
</tr>
</tbody>
</table>

^a 1.0 per cent were no answers.

^b .5 per cent were no answers.

From Table XVIII, it can be seen that 89.8 per cent of the Central graduates studied privately, and 70.6 per cent of South's graduates studied privately. Combined, 79.5 per cent of them had taken private music instruction.

In general, the economic status of the Central students is better. This may account for the fact that more graduates from Central than South studied privately.
Table XIX reveals that 76.7 per cent of Central's and 55.1 per cent of South's graduates indicated that they had gone to college. A total of 65.1 per cent of the graduates from both schools had attended institutions of higher learning.

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Per Cent Attending College</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central</td>
<td>76</td>
<td>23</td>
<td>76.7</td>
</tr>
<tr>
<td>South</td>
<td>64</td>
<td>24</td>
<td>55.1</td>
</tr>
<tr>
<td>Total</td>
<td>140</td>
<td>47</td>
<td>65.1</td>
</tr>
</tbody>
</table>

<sup>a</sup>24.3 per cent were no answers.

<sup>b</sup>13.1 per cent were no answers.
TABLE XX

NUMBER OF GRADUATES PARTICIPATING IN COLLEGE MUSIC

<table>
<thead>
<tr>
<th>Question (16) Did you participate in music there? (This question refers to question 15)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Central</td>
</tr>
<tr>
<td>South</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

<sup>a</sup>4.1 per cent were no answers.

<sup>b</sup>2.2 per cent were no answers.

From Central, 63.1 per cent of the graduates going to college participated in the music program. Half of South's graduates going to college participated in the musical activities. 57.1 per cent of the combined graduates going to college participated in the music program.

Question seventeen indicated the graduate could sign his name if he so desired.

B. Summary

The graduates' response to the questionnaire was gratifying. Those who discontinued musical activities were more eager in their response than those continuing music participation through graduation.

Many of the graduates participated freely in both
non-musical and musical activities. Liking music was the greatest reason given for participating in the music program. The main reason given for not liking the music program was a dislike for the music performed.

The greatest number of graduates discontinued band and orchestra. The most prevalent reason for this discontinuation was a disagreement with the director. However, half of those who discontinued music were sorry.

Over 50 per cent of the graduates have participated in musical activities since high school graduation. The three main areas of participation were college music, church music, and community bands and orchestras. It is interesting to notice that 84.5 per cent of the graduates would again participate in the high school music program.

Many of the graduates attended college, and over half of these participated in a college music program.

Most of the graduates recognize music for educational, recreational, and social values.
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

A. Summary

It has been proven by the two international music conferences held in 1953 that human beings of different nationality, race, and color can sit down and achieve something worthwhile. They have accomplished this through the universal language of music. But, as stated before, the foundation for such a permanent world must be built on the local level. To achieve this goal, the schools must foster a sound and healthy music program. It is agreed that, due to the pressure of show bands, the lack of facilities, and very poor understanding of the music program by many school officials and parents, the ultimate goals have not yet been attained. These goals are, to offer music for the enjoyment of everyone, and at the same time, give special attention to the highly talented.

Music, as we know it today, has grown from virtually nothing, to a very prominent place in the lives of people.

The ultimate goal of education is to develop an integral personality, which can adjust to the economic and social life of the times. To help achieve this goal, musical experiences are not only desirable, but essential. Parents, teachers, and educators are continually recognizing this fact.

In addition, music has been found to make favorable
contributions to the mental and physical growth of man.

The school and community of Lima has had a varied and colorful background, thanks to the Ordinance of 1787. The school system has risen from one room in the first Allen County Courthouse, to a modern multiple room structure.¹

Musically, Central and South have grown until they each possess eighty piece bands and forty piece orchestras, with modern instrumentation; large and varied vocal groups, ensembles, and courses in music theory.

The community music has developed from singing simple rounds; through the Eisteddfod, and community vocal and instrumental organizations; to a city with a symphony orchestra and two active music clubs.

B. Conclusions

It is the hope of the author that the following conclusions and recommendations may be of value to the music program of the Lima Public High Schools.

1. The per cent of graduates from both schools that have participated in musical activities since high school graduation is almost the same. The first area of participation, college music, revealed that more Central than South graduates entered college. This could be due to the differences in economic status and academic atmosphere of the two schools.

¹The modern multiple room structure refers to the new Lima Senior High School which will go into operation at the beginning of the 1955-1956 school year.
2. Since fewer graduates from South attended college, more of them participated in the community organizations.

3. Church music received the largest percentage of participation on the community level.

4. Only 8.9 per cent of the graduates from both schools participated in a community band or orchestra. Three reasons may account for this: (a) an insufficient number of community organizations, (b) organizations existing, but inferior in offering musical enjoyment, and (c) lack of interest and emphasis by the music teachers and school officials.

5. The type of music performed, time element, and director were the three main reasons given by the graduates of both schools for disliking the music program. These reasons may be the result of over emphasis of a polished performance.

6. Of the graduates from both schools who discontinued music activities, 29.5 per cent did so because of the director. This is possibly another result of over emphasizing a polished performance.

7. Even though the main reason of the graduates for music participation was a liking for music, their second reason for disliking the music program was the type of music performed. Evidently they realized enjoyment through music, but possessed a definite "taste" as to the type of music they could, or would enjoy.

8. It is interesting to note that the Central's graduates'
second reason for dropping musical activities was due to work, and South's graduates' second reason was sports. In general, the economic status of the Central student is thought to be better than the South student. It may be inferred that this is no longer true.

9. Participation in the Junior and Senior class plays was first in non-musical activities. This may be so because they are a class-centered activity.

10. The curriculum of South offers a greater variety of Interest Clubs than the curriculum of Central.

11. More Central than South graduates played more than one instrument. More of the Central graduates studied music privately. The differences here may be due to the difference in the economic status. Their interests may have also been better aroused.

12. Of those who discontinued music participation, 44.2 per cent were sorry. These graduates returned the questionnaires at a greater per cent than those who continued music through graduation.

13. More graduates from Central would again participate, and more would advise children to participate in the music program. Evidently, their adverse reaction to the music program at Central has not been as lasting as those from South.

14. The graduates are evidently aware that the study and enjoyment of music is an essential part of the student's education.
15. The graduates of both schools apparently have similar ideas and attitudes concerning music.

C. Recommendations

1. Definite plans and objectives for the public school music program should be clearly defined and understood by the music educator, school officials, students, and community.

2. The music program should be planned with considerations as to the student's mental and physical growth in relation to his musical growth.

3. In planning concerts, two performing organizations should be scheduled, if possible; one for those who wish a polished and perfected performance, and one for those with less technique, but with a desire to perform simple music well.

4. More appearances may be fulfilled through the use of ensembles.

5. In planning future programs, the program files should be consulted.

6. More consideration might be given to variety when arranging program music for the concerts.

7. The various community groups should be encouraged to present assembly programs, in order to stimulate student participation in community organizations while in high school, and after graduation.

8. An added inducement for participation with these
community organizations may be to offer academic credit, providing the State Department of Education would permit it. The student may foster a desire for future participation if he becomes acquainted with the community organizations while in high school.

9. The music educator should encourage the formation and continuation of worthwhile community musical organizations. It should help to add meaning to the high school music program, and can provide a valuable service for the community.

10. The talented student should be encouraged to continue his music education.

11. If a student's inability to attend college is due to the lack of funds, scholarships may be offered by parental organizations, colleges, and universities. School officials may be instrumental in obtaining these for worthy students.
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APPENDIX I

Individual Answers of the Graduates

I. List of clubs of Central and South High School graduates, from, NON-MUSIC PARTICIPATION OF THE GRADUATES WHILE IN HIGH SCHOOL. P. 49, TABLE IV, C-4.

1. Hi-Y
2. Red Cross Council
3. Blue Triangle
4. Bowling
5. Science
6. Model Airplane
7. Varsity C and S Associations
8. Chef's Club
9. Rainbow Club
10. Latin
11. Journalism
12. YWCA
13. Girl Reserves
14. Debate
15. Pallette
16. Ye Merries
17. National Thespians
18. Skull Club
19. Safety Patrol
20. Cygnets
21. Comwiolei
22. Stage Club
23. Radio Club
24. Y-Teens
25. Commercial
26. Social Conduct
27. Camera
28. Social Science
29. Projectionist Club
30. Senate
31. French
32. Spanish
33. Foreign Correspondence
34. Key Club
II. List of other reasons from, REASONS OF THE GRADUATES FOR MUSIC PARTICIPATION. P. 50, TABLE V, f.

A. Central

1. My parents encouraged me to participate.

2. My parents required participation in the seventh and eighth grade; in the ninth a swing band was organized, and my attitude changed. Getting paid to play in the dance band was another reason for changing my mind about music.

3. Enjoyment and love of music are the greatest criteria.

4. Wholesome entertainment plus enjoyment.

5. I was tired of piano, but wanted to continue some form of music.

6. Father was band director.

7. It gave me a chance to develop my own personality.

8. Gain knowledge of music.

B. South

1. Girl friend in the choir. (Boy's questionnaire.)

2. Mr. Luoma was a good director and taught me much about music.

3. Enjoyed good friends made.

4. Wanted to be a music teacher.

5. I enjoyed working with people through music.

6. Thought I would like it.

7. To better my ability of playing the trumpet.

8. Training for future work.

9. Director asked me.
III. List of reasons of Central and South High School graduates from, REASONS OF THE GRADUATES FOR DISLIKING THE MUSIC PROGRAM. P. 51, TABLE VI, f.

A. Central

1. I would have liked more variety.

2. I did not like the emphasis put on non-musical activities, like marching band at football games.

3. I wanted to solo more.

4. Sometimes I became bored at having to wait on people who made mistakes because they did not practice outside of rehearsal time.

5. The contest where solo, ensemble, etc. performed. I was in for enjoyment and pleasure, not perfection.

B. South

1. I didn't like the rules and restrictions as to a student's playing outside of school.

2. No swing band music.

3. Orchestra did not get enough credit at banquets.

4. I thoroughly enjoyed my participation.

5. Nothing against it.

6. Enjoyed everything about it.

7. Didn't like him in band.
IV. Areas of participation of Central High School graduates from, AREAS OF MUSIC PARTICIPATION BY CENTRAL HIGH SCHOOL GRADUATES. P. 57, TABLE XII, Area.

1. As a result of my musical background in high school, upon joining the Army in August of 1946, I was placed in an Army Band, which was certainly better than being sent to Korea, which happened to the other fellows I took basic training with. The high school musical experience also gave me a start in dance work while in the Army, and I was able to save quite a bit of money because I played in dance bands. Upon discharge, I had accumulated more than enough musical experience and know-how to enable me to join Local 320 A. F. of L. in Lima, and play professionally. I attended Ohio Northern University for my A.B. and played in the band and sang in their chorus-choir. All of this while I still played professionally. While at Rutgers University, New Brunswick, New Jersey, I transferred my union membership at that local. Here at Lafayette, Lehigh College, I still am active as a professional musician.

2. Church Choirs-12
3. Church Groups-1
4. College Music-4
5. College Band-14
6. College Choir-7
7. College Ensemble-1
8. College Orchestra-7
9. College Quartet-1
10. College Glee Club-8
11. Other College Groups-1
12. Music Festivals-1
13. Solo-2
14. Voice-1
15. Dance Bands-6
16. School Teacher-2
17. Civic Orchestra-1
18. Private Teaching
19. College Musical Shows
20. Lima Friends of Music Vice-President
21. Returning for Second Degree as a Music Major
22. Army Drum and Bugle Corps
23. Ensemble
24. Sunday School Orchestra
25. BMA and MM in Applied Music (Organ and Church Music)
26. Army Band
27. Music Events at Ohio Wesleyan
28. Lima Choral Club
29. Toledo Symphony Orchestra
30. Findlay Symphony Orchestra
31. U. S. Navy Variety Shows
32. SPEBSQSA (Barber Shop Singing)
33. Civic Band and Choir each
34. Theater Band
35. American Legion Band
36. Pep Band
37. Marching Band
38. Fraternity, May, Christmas Sings
39. Pep Follies
40. ROTC Band
41. Conservatory Study
V. Areas of participation of South High School graduates from, AREAS OF MUSIC PARTICIPATION BY SOUTH HIGH SCHOOL GRADUATES. P. 58, TABLE XIII, Area.

1. Booster's Minstrel-1
2. Church Choir-20
3. Organist at Church-3
4. Piano at Church-1
5. College Marching Band, O. S. U.-1
6. Choirs-4
7. Army Band-1
8. Army Orchestra-1
9. College Concert Band-19
10. Dance Band-9
11. Drum and Bugle Corps-1
12. Solo Work-2
14. Soloist in Church Choir-3
15. College Concert Choir-2
16. College Choir-5
17. College Orchestra-5
18. Songmasters-1
19. American Legion Band-2
20. Navy Band-2
21. SPEBSQSA (Barber Shop Singing)-1
22. College Musical-2
23. Fraternity Group Singing-1
25. Church Orchestra-2
26. Van Lee All Girl Orchestra-1
27. Lima Symphony Orchestra-3
28. College Ensemble-2
29. Sorority Music Chairman-1
30. Union-1
31. Twirling Events-1
32. Lima Friends of Music Board of Trustees-1
33. Piano Lessons-1
34. College Women's Glee Club-1
35. Choral Society-3
36. Community Orchestra-2
37. Chorus in Nurses' Training-1
38. Professional Work-3
39. Westinghouse Band-1
40. Locomotive Works Band-1
VI. Reasons why the Central and South High School graduates would or would not participate in high school music again, from, NUMBER OF GRADUATES WHO WOULD OR WOULD NOT PARTICIPATE IN HIGH SCHOOL MUSIC AGAIN. P. 60, TABLE XV, yes, no.

A. Central

1. I like music.-6
2. It creates music appreciation in later years.-1
3. Teaches one to appreciate music of all types.-1
4. It helps give a well-rounded education and is enjoyable.-1
5. I feel I benefited by my experience.-1
6. Because you learn a lot.-1
7. I enjoyed belonging to the band more than anything else in school.-1
8. I enjoyed it.-1
9. I like it.-1
10. I still love music and it builds school spirit.-1
11. Enjoyed it generally.-1
12. Enriching.-1
13. I enjoyed participating in the music program.-1
15. Enjoyment, widening of musical perspective, cultural agent.
16. I miss playing my horn, and a lot of the pieces we played.
18. Because it was the activity in which I was most interested.
19. I enjoyed the music and considered it a good activity, both socially and academically.
20. I enjoyed music and participate in it whenever I can.
21. Because I love it even more as the years go by.
22. Enjoyed it, made many friends.
23. Received useful background in music.
25. Only one group due to time and limitations.
26. Extra experience from a varied activity.
27. I thought it had a lot of possibilities.
28. Good experience and background.
29. Its satisfaction to me.
30. I enjoy music much more after having sung or played it.
31. Lima Central has always had a very good choice of music for the bands to play. I doubt if I would unless it were a Class A school.
32. Friendly, cooperative group, made many friends and enjoyed playing in many groups of various sizes and composition.
33. Develops a music appreciation and a sense of rhythm.
34. Friends in the music program.
35. Educational value and personal enjoyment.
36. The enjoyment and knowledge I received.
37. Because of the enjoyment and satisfaction.
38. Very stimulating, good group participation, teaches cooperation, stepping stone for future appreciation of fine music.
39. The better understanding of music that is obtained.
40. It offers a close social relationship with the other students and has helped me in college music.
B. South

1. I like music.-21
2. It is a part of a well-rounded cultural education.-9
3. Wonderful experience to enjoy good music with a group.-6
4. Fun and enjoyment.-5
5. Hobby-42
6. Travel-3
7. Expands social life.-3
8. Helped to appreciate all kinds of music, cannot be paid for in money.-4
9. Satisfaction-2
10. Gives one a feeling of belonging.-1
11. Happy school memories.-2
12. For the thrills.-1
13. Lends color to education.-1
15. Builds self-confidence.-1
16. Background for a music career.-2
17. Like to perform at football games.-1
18. I loved everything that the band did.-2
19. It enlightened my outlook on life.-1
20. Music is international—we need more education in things enjoyed by all.-1
21. Liked the director.-1
22. Will never forget the time spent.-1
VII. Reasons why the Central and South High School graduates would or would not advise children to participate in high school music from, NUMBER OF GRADUATES WHO WOULD OR WOULD NOT ADVISE CHILDREN TO PARTICIPATE IN HIGH SCHOOL MUSIC. P. 61, TABLE XVI, yes, no.

A. Central

1. If they are interested.-6

2. A very wholesome and satisfying activity.

3. If it is their interest, then it should be cultivated.

4. Teaches to appreciate music of all types.

5. Helps to give well-rounded education and is enjoyable.

6. Adds to social, mental and physical growth.

7. Excellent background for further association in music.

8. Because you learn a lot.


10. It gives them a well-rounded personality.

11. So there will be no doubt about their talent in music when they get older.

12. Because any music student needs as much group playing as he can get (along with private lessons) for proper development.

13. Knowledge of music education is also a part of education.

14. Develops more adaptable background.

15. Stabalizing factor.

16. Participation in any group activity is beneficial from the participant's standpoint because: (1) many fine friendships are started; (2) school spirit is kept alive, which is a vital morale factor; (3) a person learns much better how to get along with his fellow students; (4) high school music gives a person enough experience to perform on the amateur level, as well such as in private clubs, church
choirs, etc., and (5) each person is "exposed" to enough different kinds of music to develop some sense of music appreciation.

17. Group participation in music helps the student develop responsibility and desirable character traits.-2

18. Benefits gained, people and experience.-2

19. Enjoyment, widening of musical perspective, cultural agent.

20. They can get so much from it if they once set their minds to it.


22. This is an excellent way to learn more of music. Also, children can make many friends as I think band and orchestra members do get to know each other as well.

23. Depends on the child.

24. Music appreciation to some extent is a good quality for everyone.

25. Even if music is not taken up as a career, the experience in music at any time in life may help a person to find more enjoyment in life.


27. Develops appreciation of music.-2

28. Gives good musical background for later enjoyment and careers.

29. Personal satisfaction of accomplishment. Opportunities offered only to those in music.

30. Extra experience from a varied activity.

31. Broadens their education.

32. Supplements increasing amounts of technical education.

33. It is wonderful experience.
34. It gives them the opportunity to understand one of the better things in life.

35. Because of its addition to life.

36. It gives one a good release of emotions and energy which otherwise would be kept inside one's mind and body and would maybe cause personality problems.

37. Is educational.

38. Develops appreciation of music, creates feeling of accomplishment, develops spirit of cooperation, fun and friends.


40. Gives a chance to see how they compare with others and teaches them group cooperation in music.

41. It is good training.

42. It gives experiences found nowhere else.

43. Very stimulating, good group participation, teaches cooperation.

44. Stepping stone for future appreciation of fine music.

45. Gives them something more than their academic subjects can in developing personality and social habits.

46. It widens your way of making friends, teaches you to be accurate and most of all cooperative.

47. One learns to appreciate what music really is after playing an instrument or singing.

48. Enjoyable outside activity.

49. Appreciation of music through knowledge and association.

50. Participation in any organized group is good.

51. It offers an opportunity to learn music in the best years of a student's life.

52. Helps in a variety of ways after high school.
53. Helps develop music appreciation.
54. If they wanted to and know what they are getting into.
55. Experience in knowing and working with people.
56. Good disciplinary training and introduction to music appreciation.
57. Sense of accomplishments and outstanding associations.
58. Enjoyment and experience.
59. They get something they can't get otherwise.
60. Teaches them many things.
61. If they can find an interest in music. I can't say as I've found anything I like to do better than play for myself and hear good music. Yes-choir; no-band. Too often the other kids make fun of you if you play an instrument. Members of the choir are looked up to.
62. Good background.
63. Learn responsibility and make friends.
64. Make friends and further knowledge at the same time.
65. Good training in group cooperation.
66. Good experience.

B. South

1. Part of a well-rounded education.-10
2. Learn good music and learn to enjoy it; furthers understanding.-5
3. Music appreciation (all types.)-11
4. Good training if they like it.-5
5. Teaches coordination.-2
6. Fun-15
7. If they like it and are talented.-10
8. No answer.-20
9. Good knowledge.-3

10. Fellowship of a music group.-10

11. Enjoyment-10

12. Understanding to enjoy later.-2

13. A chance early in life to find and develop talent.-2

14. Wholesome recreation.-4

15. I like it.-2

16. Pride in the school and a feeling of belonging.-2

17. Worthwhile activity and way to spend time.-2

18. Teaches responsibility.-2

19. Derive many benefits.-2

20. Good disciplinary training.-2

21. Valuable experience.-4

22. Widen horizons and outlook.-3

23. A chance for those who want to participate in something.-3

24. Depends on the student.-1

25. Provides a cultural background.-2

26. Meet interesting people.-4

27. Travel-2

28. Background to music career.-3

29. Everybody needs some music.-1


31. Music is an international language.-1

32. It arouses emotional sensations and appreciation of musical symbolism, essential to a rich life of esthetic values. This is not offered so much by any other art or study.
33. Makes school more interesting. -2
34. Every child should take part in some type. -2
35. Learn to work together. -3 (It was surprising that more did not give this answer and that of getting along with others.)
36. You can say anything with music. It is the best way to know the outer world. (See answer #31)
37. Enrich life.
38. Deepens interest.
39. Satisfying.
40. One answer-yes and no.
41. It depends on the instrument and the opportunities offered besides in school groups.
42. Good way to spend spare time.
43. Music should be encouraged- not forced -if force can turn children against music.
APPENDIX II

Questionnaire and Accompanying Material

A. Questionnaire

1. School (Check One)
   a. South
   b. Central

2. Year Graduated

3. I participated in the following groups in high school. (Circle the number of years.)

   a. Band  1, 2, 3, 4, 5, 6
   b. Orchestra  1, 2, 3, 4, 5, 6
   c. Swing Band  1, 2, 3, 4, 5, 6
   d. Pep Band  1, 2, 3, 4, 5, 6
   e. Ensemble  1, 2, 3, 4, 5, 6
   f. Soloist at contests  1, 2, 3, 4, 5, 6
   g. Choir  1, 2, 3, 4, 5, 6
   h. Glee Club  1, 2, 3, 4, 5, 6
   i. Operetta  1, 2, 3, 4, 5, 6
   j. Others (Specify)  1, 2, 3, 4, 5, 6

4. I also participated in the following activities in high school. (Circle the number of years.)

   a. Sports
      (1) Football  1, 2, 3, 4
      (2) Baseball  1, 2, 3, 4
      (3) Basketball  1, 2, 3, 4
      (4) Track  1, 2, 3, 4
      (5) Golf  1, 2, 3, 4
      (6) Others (Specify)  1, 2, 3, 4

   b. Plays (Check)
      (1) Jr. Class Play
      (2) Sr. Class Play

   c. Clubs
      (1) Dramatics  1, 2, 3, 4
      (2) Pep  1, 2, 3, 4
      (3) Home Economics  1, 2, 3, 4
      (4) Others (Specify)  1, 2, 3, 4
5. Reasons for participating in the music program. (Check)
   a. I like music.
   b. I was admitted free to athletic events.
   c. My friends were in the music program.
   d. It gave me a chance to travel.
   e. My parents required me to participate.
   f. Others (Specify) ____________________

6. Things I did not like about the music program. (Check)
   a. I did not like the music that was performed.
   b. It took too much time.
   c. I did not like the director.
   d. Other students made fun of me.
   e. My parents required me to participate.
   f. Others (Specify) ____________________

Some of the people to whom this questionnaire is being sent are known to have dropped instrumental music. If you are one of these persons, please answer numbers 7 and 8.

7. I dropped, (Check)
   a. Band
   b. Orchestra
   c. Choir
   d. Glee Club
   e. Ensemble
   f. Other (Specify) ____________________

8. I dropped my musical activities because of: (Check)
   a. Sports
   b. Clubs
   c. Work outside of school (job)
   d. Director
   e. Type of music performed
      Are you sorry you dropped music? Yes___ No___

9. I was a music major: Yes___ No___

10. Have you participated in musical events since you graduated? Yes___ No___
    In what? ____________________

11. Would you participate in high school music again? Yes___ No___
    Why? ____________________

12. Would you advise children to participate in the high school music program? Yes___ No___
    Why? ____________________
13. Did you play more than one instrument? Yes___ No___
   If so, name them. ____________________________
   ____________________________

14. Did you study privately in high school? Yes___ No___
   How many years? (Circle number) 1, 2, 3, 4, 5, 6
   More? __________

15. Did you go to college? Yes___ No___

16. Did you participate in music there? Yes___ No___

17. You may sign your name if you wish. However, it is not necessary.

   Name ________________________________


B. Letter of Introduction

September 10, 1954

Dear Fellow Graduate,

You have been selected, as a graduate of the Lima Public Schools, to participate in a survey which will help me in completing my Master's Thesis.

This has the approval of the school officials. The information derived from this survey will aid the music programs in Lima as well as in the state.

Your cooperation is heartily requested and will be very much appreciated by all concerned.

Please fill out the enclosed questionnaire at your earliest convenience and return it to me in the stamped self-addressed envelope.

Sincerely,

Ray Shinabery, Jr.
1946 Graduate,
Lima South High
C. Accompanying List of Names

I have been unable to locate the following graduates. If you happen to know the addresses of any, I should appreciate your writing them in and returning the list with the questionnaire.

Marilyn J. Adams
Theima L. Armstrong
Dorothy J. Bales
Peggy Cook
Patricia J. Cox
David E. Day
Mary Louise Dupes
Amelia Ann Good
Madeline L. Hantze
Gary C. Hill
Roger A. Kohler
Caroline E. Kuder
Marjorie Lee
Värna May Long
Caroline H. Lotz
Marilyn F. Lotz
Eileen McKinney
James O. Mullenhour
Margaret Perkins
Jean Ann Peterson
Oliver Ramsey
Mary Jane Redd
Virgil Reese
Bill E. Rhodes
Joan Rutledge
Alice Ann Shiveley
Jordan Siniff
Jacqueta Spees
Arthur D. Vittur
Betty Anne Wilcox
Joan H. Yorkam

Central, 1951
Central, 1948
Central, 1946
South, 1946
Central, 1947
Central, 1949
South, 1949
South, 1947
Central, 1943
Central, 1946
Central, 1944
Central, 1948
South, 1946
South, 1944
Central, 1950
Central, 1950
South, 1947
Central, 1948
South, 1943
Central, 1950
Central, 1954
Central, 1950
South, 1943
Central, 1946
South, 1949
Central, 1950
South, 1946
South, 1944
Central, 1943
Central, 1948
Central, 1944

1 Twenty six out of these thirty one people were located through this method.