An Analysis of Public Performances of Vocal Music Groups in Class B Schools in Ohio

A Thesis Presented for the Degree of Master of Arts

by

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Approved by:
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Introduction

A. Purpose

The purpose of this thesis is an attempt to establish the values inherent in various types of Public Performances to pupils in Class B schools of Ohio. This study is concerned with the growth and development of the student through activities of vocal music as a part of the total educative program.

This study also has for its purpose the attempt to discover the value presenting programs to the director and its importance with respect to professional growth.

Finally this thesis also seeks to point out the worthwhileness of these activities in bringing the school and its constituency, the public, closer together.

Through these considerations it is the aim to determine present trends, as to what is being done and how the pupils and public are reacting to it.

B. Importance

The end of the recent war has caused teachers and administrators to re-evaluate activities and procedures with reference to the pupil in light of present and future needs. In the matter of Public Performance a consideration of practices in Class B schools, throughout the state, aids in determining those activities which seem to meet pupil needs best and provide for the greatest amount of educational growth.

Other factors of value which stand out in this study are:
(1) The attitude of administrators toward these activities and their place in the school.
(2) The support given by the community to various programs and the significance it has to the pupil, teacher, and administration.

These facts give information to the director which may well be kept in mind in future planning of the present trends of the extra curriculum. The frequency, number of participants, and support are unmistakable sign posts to be taken into consideration by directors.

C. Scope and Limitations

This study is restricted to directors of vocal music. It also is limited to schools of the Class B division. This represents an enrollment of 500 to 750 in the last four years of the senior high school. This division was set-up by the National School Vocal Association.

The data requested covered the school years of 1944-45 and 1945-46. This was to determine the effect of the end of the war and the transition period to normal peace time living, upon the music program.

There were approximately fifty schools in the Class B division, to whom directors of vocal music were sent the questionnaire. The response was nearly fifty per cent from which the data of this thesis was taken.

One limitation which must be kept in mind is the figures on attendance. Many schools did not have these figures and
others sent in estimates. While this does not represent an accurate measurement there is enough evidence to warrant a trend or direction with respect to Public Performances.

D. Method of Study

The study was undertaken because of the writer's own contact with Performances, and of definite personal convictions as to their value. Much discussion has centered about such activities, in fact so much interest is created in this segment of the extra curriculum, that the whole music program may be reorganized to utilize inherent values.

In order to make any kind of valid statement, a questionnaire was necessarily sent out to collect the experiences of Class B directors. These called for the following division of information:

(1) Data concerning the organization of music classes. With this knowledge it is possible to ascertain why some are able to present many and others few, programs.
   a. Figures concerning the preparatory or feeder classes, which constitute a very important part of the music program.
   b. Information as to the amount of individual work being done. This is a necessity where works are presented involving soloists.

(2) A section was devoted to the student to get opinions as to the effect of performance on:
   a. Academic standing
   b. Social adjustment and development
c. Musical development

(3) Statements and figures regarding the performances themselves,
   a. Frequency of various kinds
   b. Number of students participating
   c. Integration with other departments
   d. Attendance
      1. Student
      2. Adult

(4) Opinions regarding the value of the performance to the director with respect to;
   a. Professional growth of teacher
   b. Establishing a professional reputation

(5) Effect upon the public
   a. Attendance at programs
   b. Interest in the school and its functions
   c. Establishment of good relationship between school personnel and community

(6) Relationship with administration
   a. Making performances a vital part of the educative process
   b. Assisting administrators in policy making and school planning
   c. Integration with other fields
   d. Development of executive ability of the teacher.
Chapter I

General Objectives of Secondary Education

Those who teach and have been connected with the field of education for any length of time know that during the "Twentieth Century" there has been a great change in the conception of educational purposes. This change in attitude has been influenced to a great extent, by great leaders, men like John Dewey, Boyd Bode, William H. Kilpatrick and others who have realized that the change into our highly industrialized life has made our former objectives inadequate, for they do not keep pace with the new day.

We had been thinking of education in terms of faculty psychology, which concerned itself with training the mind. Briefly, the pupil was given certain prescribed courses such as Latin, Mathematics, Science and Grammar which when sufficiently mastered made him an educated person, capable of fulfilling the requirements of society. That this failed is history, but the period which followed gave rise to a great deal of thinking and experimentation, some good and some bad. This has changed and is changing our outlook on education and is seeking to bring the aims of the school more in line with modern life.

Attention shifted from handing out subject matter and passing on information, to the student. Pupil needs were taken into account with a view to changing the curriculum so that they could be met. The change that followed has been debated "pro and con" for a good many years but every think-
ing teacher knows that those who cannot accept the change from subject matter to pupil needs are entirely out of step with the school and society as well.

The events which led to the changing curriculum are very well described by Dr. H. H. Giles. In 1932 a Commission on Secondary School Curriculum was set up to study the problems of the curriculum through the study of adolescent needs. It made the following statement: "the general purpose of education is to provide rich and significant experiences in the major aspects of living, so directed as to promote the fullest realization of personal potentialities, and the most effective participation in a democratic society".¹

Two broad principles emerged: (1) The educational program should aid the learner in making effective adaptation to his environment in its major aspects, physical, economic and social and (2) the educational program should develop those personal characteristics which will enable him to participate effectively in the preservation and extension of culture.²

This commission selected thirty schools to participate in making recommendations as to what the curriculum of the secondary school should be. In their report they agreed that education must serve the needs of the adolescent and preserve and extend the democratic way of life. Needs were referred to as desires, tensions, drives, wishes and interests that

¹ H. H. Giles, Exploring the Curriculum, p. 5.
² Ibid., p. 5.
the individual feels at any given moment.\textsuperscript{1}

It was pointed out that when these needs were met the individual has a feeling of satisfaction. If they remain unfilled for a great length of time, frustration results.\textsuperscript{2} Furthermore, it was pointed out that needs are demands of society on the individual and that environment not only serves as a medium for needs but creates needs.\textsuperscript{3}

Committees from these schools met and discussed what the needs of the adolescent are. The following list is taken from their report on pupil needs:

- Physical and mental health
- Self-assurance
- Assurance toward adult status
- A philosophy of life
- Wide range of personal interests
- Aesthetic appreciations
- Intelligent self direction
- Programs toward maturity in social relations
  - a. With age mates
  - b. With adults
- Wide use of goods and services
- Vocational orientation
- Vocational competence\textsuperscript{4}

This study did not come about over night but followed earlier attempts at curriculum revision. In 1918 the Commission on Reorganization of Secondary Education issued a report called, "Cardinal Principles of Secondary Education". It held that education should contribute to (1) Health (2) Command of the fundamental processes (3) Worthy home membership

\textsuperscript{1} Ibid., p. 7.
\textsuperscript{2} Ibid., p. 7.
\textsuperscript{3} Ibid., p. 7.
\textsuperscript{4} Ibid., pp. 8-9.
(4) Vocation (5) Citizenship (6) Worthy use of leisure and (7) Ethical Character.¹ This was the first step in trying to make education more functional but its weakness lay in that the school could not teach every activity of life; also attention was placed on adult life rather than activities of boys and girls.

In the period of revision of objectives a very important fact was pointed out, "in setting up the curriculum it must be remembered that we cannot foretell what our pupils will face in the future". "Our duty is to prepare the rising generation to think for themselves, even if they so decide, to the point of rejecting that which we now think."²

One of the great contributions which came out of the discussion and thinking in regards to the needs of the pupil was the fact that the school is a vital force in our democratic way of life.

In a democracy one thing is paramount and that is the regard for the integrity and worth of each individual. As a person, each possesses importance. He cannot be duplicated and his development to his greatest capacity is his right because in it he contributes to the common good.³

John Dewey also has this to say in regard to the individual and democracy, "a social order in which all the forces

¹ Ibid., p. 5.
² William H. Kilpatrick, Education for a Changing Civilization, p. 60.
³ H. H. Giles, op. cit., p. 9.
that make for friendship, beauty and knowledge are cherished in order that each individual may become what he and he alone is capable of becoming".  

A report from the Committee on Curriculum Revision from the "thirty school experiment" had the preceding statements as their basis. Needs of the pupil were stated further as:

- Extension and deepening of social concerns
- Widening areas of participation
- Recognition of social importance of his actions
- Creativeness
- Social Sensitivity
- Cooperation
- Intelligent self direction
- Readiness to act on basis of tentative judgment

These needs are personal but stem from the idea of education for the preservation, extension and refinement of democratic ways of life.  

What an expansion of purpose is this consideration of the needs of the individual and his place in the democratic way of life from faculty psychology days.

B. The Place of Music Education in General Education.

The change in the conception of educational aims has given music education great importance. Music is no longer looked upon as a 'side show' but an important factor in the educative process in meeting pupil needs. Educators, particularly administrators, are giving increased emphasis to the place of music in education. Dr. Hissong, the State Director

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of Education in Ohio states:

"Significant changes in the curriculum are necessary to meet the needs of the social and economic life of today. Varied opportunities should be provided for the vocational, social and cultural life of all." ¹

Music has been placed in the curriculum through the workings of democracy.

The complete making of a curriculum does not take place inside any committee room but rather in and through a working adjustment between the school and its constituency. And by far the strongest influence in determining what shall be taught and what shall not is public opinion operating over long periods of time. ²

In accord with this statement on the influence of the public in determining the making of the curriculum is one on the reliability of the public in such matters. Curiously enough, the public is often a great deal more sensible about what the schools should try to do, at least in matters of broad policy and outcome, than are the specialists. ³

Lowell Mason in Boston, Massachusetts, during the early 1830's, did much to fashion public opinion because he had the vision, courage and perseverance to launch music in the public schools of America. The history of his vicissitudes is well

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¹ Dr. Clyde Hissong, Ohio High School Standards, Music in the Junior and Senior High School, Preface.
² James L. Mursell, Music in American Schools, p. 6.
³ Ibid., p. 2.
known and not described here but from this meagre beginning, music began to be desired by the people of the nation.

A good example of the modern conception of music educational aims is stated by Gene Chenoweth thus,

Far too long we have thought in terms of what the individual could contribute to music. Music education must be founded upon the real needs of the individual; in other words, upon what the individual is rather than what we think he ought to be. When this is done we will think of music in terms of the change it produces in, and the goals it offers to, the individual personality. We must think of what the act means to the individual performing it rather than in terms of the act itself.¹

Music justifies itself in the curriculum because it satisfies adolescent needs which are considered in subsequent paragraphs.

Physical and Mental Health

Doctors give great significance to emotional problems of the individual as a major factor in public health. Music offers many avenues for wholesome emotional experience.

Emotional maladjustment is a major cause of unhappiness and ineffectiveness. Education should set up a program to guard against it. A purely or very predominantly, intellectualistic curriculum cannot provide our pupils with all they need in coping with their problems present and future.²

² James L. Mursell, op. cit., p. 260.
Aesthetic Needs

There are convincing reasons for believing the first great benefit which the public hopes may come to their children from the study of music in the schools is a feeling for ideal values and for the uplifting power and message of beauty. Even in the crudeness of expansion, people still had a hunger for beauty.¹

A statement from Wynne states the need in a different way, "The rank and file should be able to participate vicariously in the artistic experience of the race through the enjoyment of literature, music, painting, etc."²

The worker in the field of music should have no qualms about saying that one of his chief aims is to arouse a living and continuous interest in the art of music.

Wide Range of Personal Interests

We are living in times when work is highly specialized. It is necessary in the continuation of democracy to understand and appreciate all phases of life. The nature of music gives the pupil a broader conception of life. Karl Kruger says, "The teaching of arts in our public schools is an admirable example of making well-rounded citizens".³

A very significant point is that music provides a means for widening social interests for the remainder of the pupils' lives.

¹ Ibid., p. 260.
Dr. Mursell had this in mind when he said, "the great business of the school is to promote a very wide spread amateurism."\(^1\)

**Progress toward Maturity**

The ability to get on with one's fellow workers is a condition of success.\(^2\) A mature person is one who is able to get along with others, one who realizes their contribution and worth to society as well as his own. There is no finer avenue of education to teach this than through music.

Lilla Belle Pitts has a splendid conception of maturity through understanding when she says:

In order to really know, to truly understand, in short, to actively communicate with either a person or nation, it is necessary to penetrate into the inner source of the desires, the aspirations, the ideals and the dreams that make people what they are at heart.\(^3\)

**Self Direction**

In music we have one of the most effective means of teaching and living democracy. Our students learn the value and necessity of discipline, planning, working together, making wise choices, submerging themselves in order to make for a united and thrilling whole, taking responsibility for their own part, be it great or small, and assuming responsible

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1 James L. Mursell, *op. cit.*, p. 274.
2 What the *High Schools Ought to Teach*, American Council on Education, p. 27.
3 Lilla Belle Pitts, "Where Do We Go From Here?," *Music Educator's Journal*, June, 1946, p. 9.
leadership. This says about everything and leaves little to be added.

These are some of the pupil needs and the way in which our leading educators in the field of music consider them.

A quotation from "Ohio High School Standards" sums up pretty well the whole picture:

Music must have educational significance if it justifies itself as a part of the curriculum. It should be planned and organized to provide a variety of aesthetic and social experiences out of which may come wholesome attitudes toward life, interests which are constantly growing and influencing behavior.2

C. Purposes of the Public Performance

Public performance means the appearance before an audience, large or small.

There are certain valuable educational objectives which may be satisfied by such a situation involving the adolescent. These objectives are the same as those which justify music in the curriculum and are stated in the preceding part of this chapter. In addition there is the educational significance of the performer-audience situation. Music as a subject, is unique in the curriculum, for it can also be shared with and enjoyed by others.

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2 Ohio High School Standards, Music Education for the Junior and Senior High Schools, p. 9.
Perhaps the greatest need of the adolescent which is fulfilled by the students' appearance before others, is that of self-assurance. A pupil can derive confidence and poise from the successful performance of music for its own sake; also, he can gain a great deal more self-assurance from being able to share it with others.

It is the concern of education that successes resulting in self-assurance from situations such as performing music lead to ever widening avenues of successful experience.

The pupil's participation in public performance has a great value in meeting his social needs. Dr. James L. Mursell says, "There is probably not a music student, who if he is honest with himself, will refuse to admit that he wants chances to sing or play to other people".\(^1\)

Public programs provide the pupil with an opportunity to work, plan, and perform with others. Social needs which are thus met have a very important significance in other phases of school life. For example, the successful soloist becomes president of the school "Hi-Y" Club.

A personal need, with social significance, which may be met through performances is thus stated, "Programs afford pupils a special motive for learning to sit, walk, and stand with good posture".\(^2\)

\(^1\) James L. Mursell, *op. cit.*, p. 294.
\(^2\) Murray and Bathhurst, *Creative Ways for Children's Programs*, p. 212.
Public performances can bring the work in music into close and fruitful relationships with that of other departments of the school. Speech and Dramatics, art, commercial, and industrial arts are some of the departments which may be combined with the music department in a common undertaking. This may also be viewed as fulfilling social needs of the pupil by learning to cooperate with others. The more integration done in the school, the more effective learning results.

Programs offer real goals to the student, and therefore, "stimulate both group and individual initiative". Stimulation through performance may lead a student with superior musical ability to individual performance. All students do not receive the same benefits from performances, neither are their abilities and interests the same.

Those who have superior musical ability demonstrated by performances before audiences, may be encouraged to enter the field of music if they also have the interest. Only a few will have vocational needs met through performance. It may give many an opportunity to find they are not suited to this field.

Probably the best way for the teacher to make the community musically aware is through the development of outstanding high school organizations. This can lead to an increased

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1 James L. Mursell, op. cit., p. 298.
3 Harry R. Wilson, Music in the High School, p. 341.
interest in the music department of the school and also a
greater interest in civic music events. Programs such as
concerts, operettas, etc., given by the school promotes an
increase of interest in music in general. Professor Wilson
further states, "Performing for community organizations and
meetings is probably the most immediate means of creating
interest in the high school program of music".¹

Public performance is representative of the work of the
entire school. Mr. Pete says, "When our choruses and instru-
mental organizations appear in public they are representatives
not only of the music department but of the school in general".²

Public performance is of very great significance because
through music the individual, the group and the community
share a profitable situation.

¹ Ibid., p. 345.
² Louis E. Pete, "School Music and the Community", Music
Chapter II
Administrative Implication

A. Attitude of the Executive Branch of the School Toward Programs.

1. Educational Standpoint

Performances for the general public contain a number of implications which must be considered by the administrator. The question of its educational importance must be answered to justify such an event in terms of school aims and objectives. The question of its status, or the division of school activity to which it belongs must also be given consideration. In addition to broad policies there also are many minor problems and details which arise in connection with the public performance.

(1) Most, or perhaps all performances take place after regular school hours, therefore they are considered as a part of the extra-curricular activities or belonging to the extra curriculum. "Extra class activities will be considered to include those learning situations carried on under the direction of the school which are not a part of the regular organized classroom program." ¹

The development of the extra curriculum is very interesting. It began with a few after school activities which were looked down upon by the faculty because, "it took time from the pupil's real education." The school was very intolerant toward these

activities in the early period of their inception. Those were the days when mastering subject matter was the main objective.

However, these activities began to grow and became more numerous. They also consumed more of the pupil's time and had to be given consideration. Pupils entered into this type of work with great zest and enthusiasm. Therefore it began to be looked upon as a desirable outlet for surplus energy of the adolescent. This was the second phase.

In more recent times the attitude of the administration of the school towards the extra curriculum may be described thus, "the present tendency is to recognize positive educational values in the extra curriculum, to promote pupil-initiated projects, and to capitalize for educational growth the natural, social and creative propensities for youth". ¹

Most administrators now view the extra curriculum as providing educational opportunities for the pupil. Further consideration of the previous quotation reveals that there is opportunity for pupil planning of the project. The music class is a voluntary proposition, that is, the pupil is a member of the class because he likes to sing and approves of projects which the music classes present. The expression of pupils provides valuable aid in planning future performances. The pupil has a share in planning, though it is often indirect.

The extra curriculum has many possibilities for growth and creativeness. In explaining the extra curriculum Dr. Gruhn

¹ J. Lloyd Trump, High School Extra-curricular Activities, p. 10.
states: "it should provide certain significant learning experiences for the child which cannot be offered as effectively elsewhere in the educational program of the school".\(^1\)

This new concept of extra curricular activities brought a change of attitude among school administrators as to the difference between regular school work and the extra curriculum. "These activities became so much a part of the secondary school program that it was difficult to distinguish the so-called extra curricular from curricular activities."\(^2\) Where there had once been a sharp line of demarcation between the two, we now find both curricular and extra curricular divisions of the school merging to focus attention on situations which contribute to the worthwhile development of the pupil.

Dr. Douglass has this to say on the same problem, "the fundamental assumption upon which educational institutions and their instructional materials and procedures are based is that education is concerned with providing educational stimuli to experience which will influence growth of individuals toward the aims of education. Such stimuli are not confined to the formal curriculum".\(^3\)

It must not be thought or assumed that every activity outside the classroom is accomplishing the fulfillment of educational objectives. Such an idea is mere wishful thinking.

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1 William T. Gruhn, op. cit., p. 346.
2 Ibid., p. 346
"In every school each part of the whole extra curricular program needs to be carefully examined and studied with reference to its educational possibilities and the degree to which there can be certainty that each activity is so planned and managed that the students participation in it is likely to result in real and substantial growth, desirable habits, skills, understandings, insights, attitudes and interests."¹ This statement applied to vocal music performances means that programs must be conceived which will have for their prime objective pupil growth instead of catering to public taste only.

There are pitfalls in every worthwhile endeavor. If they can be discerned and carefully avoided, much difficulty may be averted.

Undesirable practices which may result from over emphasis on the achievement of an outstanding performance are the following: (1) Participation for a few talented pupils is stressed at the expense of the less capable (2) Demands for practice are made on the time and energy of the pupils to the detriment of their health and other school work.²

Public performance in music presents an opportunity for integration between the extra curriculum and the curriculum. The major part of the performance rehearsals are done as regular class work. The motivation inherent in extra class

¹ Ibid., p. 374.
² William T. Gruhn, op. cit., p. 351.
work stimulates the work of the curriculum. Thus the values of
the extra curriculum are applied to the curriculum to make a
better school.

2. Importance of Attendance and Publicity

Extra curricular activities should always be thought of
as educative experience. They should be planned and conducted
on the basis of principles and practices calculated to bring
about the greatest contribution to educational objectives —
not for the purpose of exhibition or immediate satisfaction,
ipso facto.¹ There is always great temptation on the part of
the school to look upon the culmination of pupils’ work as
mere publicity for the school which results in personal advan-
tage. Some one has said performances are for the purpose of
perpetuating administration and increasing the salary of the
faculty concerned. This is a misstatement of the aims and ob-
jectives of secondary school. The school, its physical plant,
faculty and administration exist for the distinct purpose of
the development of the pupil.

It is however extremely unwise to be unmindful of attend-
ance, favorable comments, and publicity. The community thus
is showing its interest in the affairs of the school and the
students who are taking part. Good attendance at school
functions is a very healthy sign in a democracy.

Favorable publicity is necessary in promoting and main-
taining a good school. It creates a good environment for the

¹ Ibid., p. 359.
teacher and pupils and administrators as well as the entire community. This not only makes favorable learning situations for the student but provides a great incentive for teachers to do good work.

There is no place, at any level, for those who seek publicity and praise for themselves as the ultimate goal and who use or exploit the pupil in attaining those ends. Publicity, favorable criticism and other evidences of approval are valuable only insofar as they help provide for continued pupil growth.

B. Public Performance and Teacher Participation in Administrative Practices.

The performance of music groups creates additional problems and presents ones that are different from those of the classroom. In meeting these new problems there is a changing attitude on the part of administrators toward teacher participation in policies and problems of the school which will go a long way toward making teaching a real profession. The modern trend is to include teachers in making the curriculum and in changing the policies of the school. Dr. Reavis has this to say, "pupil and teacher cooperation in school administration is now a generally accepted principle of school management".¹

It is also necessary for the teacher to have a clear picture of responsibility in the new idea of cooperative planning. Again Dr. Reavis states: "to engage in meaningful and whole-hearted cooperation the teacher or pupils need not make

the decision which is the recognized responsibility of principal. Merely to share in reaching the decision is sufficient."  

1 To be a good citizen, the individual must be able to take stock of his responsibility and authority as a citizen and must accommodate himself emotionally to a level of functioning on which he does not exercise authority in excess of his rightful responsibility.  

2 There are many beneficial results of cooperative effort in regard to planning and policy making. For example, "when teachers are given an opportunity to participate in planning, the program derived is much better understood."  

3 Also, "final decisions in some cases, may be no different than those that superintendents and supervisors may have handed down, but the why's and wherefores back of the decision are known and therefore much more palatable."  

4 Superintendent Klein brings out the democratic value of teacher participation in administration thus: "As a school administrator it has been my observation that teachers, given a share in the determination of educational policies and school routines, are able to make useful contributions. It is my feeling too that such a procedure enables the faculty to engage in a living functional share in democratic administration which

1 Ibid., p. 629.
2 William C. Reavis, op. cit., p. 632.
4 Ibid., p. 194.
will stimulate similar procedure in the classroom itself".¹

1. Scheduling and Avoiding Conflicts

Perhaps no detail of school administration takes more consideration than making the school calendar. In accord with principles of teacher participation in administration previously stated, those teachers concerned with activities of the extra curriculum should be given a voice as to the place and specific date of their proposed project.

In making up the calendar it is a good procedure to have conferences with all faculty members who have activities to schedule. Each may present a request for a specific date with reasons for the request. This request can be discussed by the entire faculty with the principal as chairman. Each event must be considered in terms of the whole year's program both with respect to regular classroom work and the extra curriculum. Not only the school but the events of the community must also be taken into consideration.

Conferences are important to acquaint the principal and faculty with the nature of the performance, the time required for preparation, the number of extra rehearsals, if any, that are needed in addition to the regular school classes, the number of pupils involved and any consideration of finance which may need a decision on school policy. With the knowledge of these facts the committee can consider just where each pro-

gram shall be placed in the year's schedule so that all activities are arranged to the satisfaction of the school as a whole. It is possible some departments may not receive the exact date requested but if it is arrived at through a consideration for the whole school the final decision which the principal will make will be better understood and appreciated.

2. Conferences on Over-All Aims and Problems of the Performance.

Each teacher has a very personal interest in the welfare of his program. It is his reason for the place he holds in the educational system. Through it he offers his contribution to the school and community and it is important that he make these objectives known. Through conferences these objectives may gain an increased appreciation by other members of the staff with the result that better cooperation may be enlisted in making them a reality.

The importance of the teacher's program as an underlying basis of his general morale cannot be over estimated. The slightest thought that his wishes in the matter are disregarded, that his preferences are of no concern to the administration, that he is merely a cog serving to keep a wheel going, breeds discontent and its attendant ill effects. The knowledge that the teachers program has been evolved by himself and his colleagues, that it represents the closest possible approach to the teacher's preference, that he is participating democratically in a matter of administration which is of such great concern
to teachers, would prove of inestimable value in establishing a healthy, democratic, cooperative teacher-supervisor relationship. When the program as a whole is understood and is in line with school objectives, specific problems may be presented which occur in connection with the performance.

Specific problems may be the use of the school for special rehearsals, the assistance of other departments and their function in the preparation of the performance, the assignment of school maintenance staff to extra schedules, the handling of equipment, the use of the local newspaper for advertising, the amount of admission to be charged patrons and many other additional problems which involve both planning and policy.

Conferences are vital in planning the performance. The more they are held in advance the more opportunity for careful thinking and revision, if necessary, to the result of a much better program. No one appreciates last minute assignments.

Feelings of resentment may be eliminated to a great extent from such a procedure. Lack of understanding, more often than lack of cooperation, is the barrier to whole-hearted effort.

Individual conferences are important in working out specific problems in detail. It is not wise to hold conferences in which all do not have an interest or concern.

1 George B. Mitchell, "Programs and Morale", High Points, March, 1947, p. 73.
3. Conferences on Integration

"Integration is defined as a short hand word to designate intelligent behavior."¹ Its definition in terms of educational procedures is thus stated, "integration is the problem of interrelatedness of parts in wholes".² The performance with its educational significance may be regarded as the whole.

At times many departments combine to make a performance possible. This offers an excellent example of integration and is very different from a single department's program for it now becomes an educational experience of the entire school.

The extent to which integration may be accomplished varies with the type of performance. For example, concerts by the choir reaches only a few departments, while the operetta includes many.

To bring about successful integration conferences are essential inasmuch as they promote good relationships between personnel of departments. There is a decided improvement in attitude and cooperation for a common undertaking through this procedure. Not only does this result in a better feeling among members of the staff but it is reflected in the attitude of the students through a better understanding on their part. The success of the venture is likewise considered to be that of the whole school program.

¹ L. Thomas Hopkins, "Integration is Meaning and Application", p. 1.
² Ibid., p. 42.
4. Conferences on Delegating Responsibility

In Class B schools responsibilities should be delegated to those whose subject areas fit the particular need. For example, the industrial arts instructor should be considered best qualified to take charge of stage sets or scenery in such a performance as the operetta.

Careful planning on the part of the director is necessary to prevent overlapping of responsibility. No two people should be assigned work of the same nature. Suggestions should be welcomed as to more efficient ways of doing things with the person in charge making the final decision.

Suggestions on this topic are discussed in a book by Dr. Beach in the following quotation, "the director, if wise, will first determine how much of the preparation he will be able to delegate to others."¹ In an other instance further illumination of this question states, "in choosing his assistants the director will do well to consider only those persons who are able to take suggestions as well as offer helpful comments."²

In the delegation of responsibility the director must accompany his request with a plan of action or some means of carrying out the assignment. "Delegating tasks without providing guidance through planning is to abandon training in cooperation to trial and error chances."³

---

¹ Frank A. Beach, Preparation and Presentation of the Operetta, p. 21.
² Ibid., p. 21.
³ William C. Reavis, op. cit., p. 633.
Chapter III
Evaluation of Data

The purpose of this chapter is to present a summary and evaluation of the data compiled as a result of a questionnaire sent to directors of vocal music in Class B schools of Ohio.

Twenty-one replies were received which represented approximately fifty per cent of schools having from 500 to 750 pupils enrolled in the last four years of the senior high school.

These results are not to be taken as final conclusions, for in some instances the questionnaire was not filled out completely. It is hoped, however, that the facts presented will show definite trends with reference to Public Performances.

The organization is in three sections:

(1) General information concerning the type and size of vocal music classes.
(2) Information regarding the Performances themselves.
(3) Opinions concerning the values derived from such an activity to the pupil, teacher, administrator, and community.
Table I

This information reveals that the mixed chorus or choir is the most frequent vocal music organization. Also, more pupils were enrolled in their classes and more rehearsals were held each week.

General music classes were in evidence in approximately 50 per cent of schools reporting, also with large membership.

Preparatory classes tended to meet less often and have smaller numbers. The predominance of the girl's glee club in this division is obvious.

This represents a fairly true picture in as much as this section was filled out completely by all directors.
<table>
<thead>
<tr>
<th>Type of Class</th>
<th>Size of Group</th>
<th>Frequency of Organization</th>
<th>Number of Rehearsals per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: General Music</td>
<td>10 or more pupils than 70 pupils</td>
<td>70 or more pupils</td>
<td>5</td>
</tr>
<tr>
<td>B: Choirs or Choirs</td>
<td>70 or more pupils</td>
<td>70 or more pupils</td>
<td>5</td>
</tr>
<tr>
<td>C: Preparatory Classes</td>
<td>70 or more pupils</td>
<td>70 or more pupils</td>
<td>5</td>
</tr>
<tr>
<td>1. Mixed Choirs</td>
<td>10 or more pupils</td>
<td>10 or more pupils</td>
<td>5</td>
</tr>
<tr>
<td>2. Boys Glee Club</td>
<td>10 or more pupils</td>
<td>10 or more pupils</td>
<td>5</td>
</tr>
<tr>
<td>3. Girls Glee Club</td>
<td>10 or more pupils</td>
<td>10 or more pupils</td>
<td>5</td>
</tr>
</tbody>
</table>

Note: In each class, the number of pupils is recorded. The frequency of organization and the number of rehearsals per week are indicated for each class type.
Table II

In this section on small groups, boys and girls ensembles were found in nearly two-thirds, and three-fourths of the schools, respectively.

The frequency of pupils taking private voice instruction is quite significant.

Voice classes as a part of the curriculum is conspicuous by its almost total absence.
<table>
<thead>
<tr>
<th>Type of Class</th>
<th>Frequency</th>
<th>No. of Ensembles</th>
<th>Type of Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Ensembles</td>
<td>0</td>
<td>0</td>
<td>C: Individual Voice Lessons</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1</td>
<td>B: Vocal Classes</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
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<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1</td>
<td></td>
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<td></td>
<td>1</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Size of Group</th>
<th>More than 9</th>
<th>No. of Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1</td>
</tr>
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<td></td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Size of Group</th>
<th>More than 9</th>
<th>No. of Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>0</td>
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<tr>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Size of Group</th>
<th>More than 9</th>
<th>No. of Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>
Table III

This shows unmistakably that there was no great change in the number of activities from 1944-45 to 1945-46, which marked the transition period from the end of the war to a year of peace. The outstanding fact of importance is that the concert is the type of performance most widely used in presenting the work of the class to the public.

The year 1946 marked the resumption of the audition as an event on the year's musical calendar with about 30 per cent of the schools participating.

The large number of small groups performing for various church and civic functions is revealed in this table under C. This has a close connection with the large number of boys and girls ensembles shown in Table II, under A, 1 and 2.

The minstrel and variety show are seldom used.

Recitals gained numerically in 1946 but still are infrequent.
<table>
<thead>
<tr>
<th>Type of Performance</th>
<th>Frequency in 1944-45</th>
<th>Frequency in 1945-46</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Audition</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>6. Cantata</td>
<td>14</td>
<td>16 (Service Clubs, etc.)</td>
</tr>
<tr>
<td>6. Concert</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>6. Festival</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>6. Inter-school</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>6. Recital</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>6. Variety</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

**TABLE III**

FREQUENCY OF TYPES OF PERFORMANCE IN 21 SCHOOLS
Table IV

Study of this table reveals definite evidence of the worthwhileness of the concert and festival in offering opportunity for participation of large numbers of students in a performance. A significant feature of a program of this kind is that all students are actually doing the same thing and assuming like responsibilities. There is no soloist-chorus relationship here.

A trend was noted toward larger numbers of students taking part in concerts in 1946 but not to a substantially marked degree.

The audition made its presence felt as an activity for large numbers of students in a few cases.
<table>
<thead>
<tr>
<th>Type of Performance</th>
<th>Frequency</th>
<th>1946</th>
<th>1947</th>
<th>1948</th>
<th>1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Audition</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>B. Cantata</td>
<td></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>C. Community</td>
<td></td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>D. Concert</td>
<td></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>E. Festival</td>
<td></td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>F. Inter-School</td>
<td></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>G. Minstrel</td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>H. Operetta</td>
<td></td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>I. Recital</td>
<td></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>J. Variety</td>
<td></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Note: The table represents the number of students participating in various types of performances over the years 1946-1949. The frequency data is indicated for each year.
Table V and Table VI

Table V shows an incomplete record on attendance. Many questionnaires were not filled out completely. Therefore the results can only show a trend or an assumption of conditions in regard to public attendance.

Largest community support was given the operetta and cantata, though the frequency was much less than the concert. Very interesting was the fact that no public performance showed attendance less than five hundred, which is a good audience for a Class B school.

The table on "Attendance for Students Only" is very meagre. In the field of the concert alone was there real use of a student performance.

An interesting commentary on Table VI is the fact that when pupils were charged admission, the attendance was below 50 per cent. However, when free concerts were given the attendance was 100 per cent. Again this represents an incomplete tabulation; many schools did not fill out this section.

The above statement leads one to assume that the small attendance may be attributed to the following reasons:

(1) Only those interested in music attended when admission was charged.

(2) Pupils attended 100 per cent to be "out of class".

(3) The questionnaire was misread and the comparatively small attendance really represents pupils' attendance at the evening performance.
Students attended operettas and variety shows when there was an admission fee. This points to a preference for this type of program.
<table>
<thead>
<tr>
<th>Frequency of Occurrence</th>
<th>0-500</th>
<th>500-750</th>
<th>750-1000</th>
<th>1000-1250</th>
<th>1250-1500</th>
<th>1500-2000</th>
<th>Over 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Improvisation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Recital</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Operetta</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. Concert</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Festival</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Inter-school Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G. Minstrel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. Operetta</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. Recital</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. Variety</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| N. Figures on attendance incomplete - represent results from questionnaire.
<table>
<thead>
<tr>
<th>Type of Performance</th>
<th>Year</th>
<th>Total No.</th>
<th>Fee Admission</th>
<th>Free 25-150</th>
<th>Percent Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert</td>
<td>1945</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>Brochure</td>
<td>1945</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>Variety Program</td>
<td>1945</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>95</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>95</td>
</tr>
<tr>
<td>Cantata</td>
<td>1945</td>
<td>10</td>
<td>15</td>
<td>5</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>10</td>
<td>15</td>
<td>5</td>
<td>75</td>
</tr>
<tr>
<td>Festival</td>
<td>1945</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>1</td>
<td>1</td>
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<td>100</td>
</tr>
<tr>
<td>Concert</td>
<td>1945</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>Brochure</td>
<td>1945</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>15</td>
<td>25</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>Variety Program</td>
<td>1945</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>95</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>Festival</td>
<td>1945</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>1946</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>100</td>
</tr>
</tbody>
</table>
Table VII

Table VII was compiled to show the actual number and frequency of other departments assisting in the performance. The operetta far outnumbered other musical activities in uniting the school toward a combined effort. However, even in this kind of program less than half of the productions given utilized the resources of the school.

As might be expected the instrumental part of the music program participated in the concert activity with a frequency of approximately twenty-five per cent. Since the two fields are so much alike it is natural to find them used in combination.

Most schools did not make use of integration.
<table>
<thead>
<tr>
<th>Type of Performance</th>
<th>1945-46</th>
<th>1946-47</th>
<th>1947-48</th>
<th>1948-49</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Variety</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Recital</td>
<td></td>
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</tr>
<tr>
<td>3. Operaetta</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>4. Minstrel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Exchange</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Inter-School</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Festival</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Concert</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>9. Program-Clubs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Community</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Variety</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ASSISTING DEPARTMENTS AND FREQUENCY**

**PART VII**
Table VIII

The above data was collected for the purpose of determining the relationship between the number of programs given each year and the enrollment in music classes.

The tabulation shows definitely, that schools having three major projects each year also had greater numbers in their classes. Likewise, when no, or few, public programs were given, the number of pupils in music organizations tended to be much smaller.

The adolescent is interested in activity. Therefore as stated in Chapter II, it is important that this energy be directed toward situations which will provide for worthwhile development. If they are not furnished, not only will the development of the adolescent be arrested, but he will be wasting valuable time.
<table>
<thead>
<tr>
<th>Enrollment in Music Classes</th>
<th>Performances in 21 schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 100</td>
<td>3</td>
</tr>
<tr>
<td>100-125</td>
<td>2</td>
</tr>
<tr>
<td>125-150</td>
<td>4</td>
</tr>
<tr>
<td>150-175</td>
<td>2</td>
</tr>
<tr>
<td>175-200</td>
<td>1</td>
</tr>
<tr>
<td>200-225</td>
<td>4</td>
</tr>
<tr>
<td>225-250</td>
<td>1</td>
</tr>
<tr>
<td>Over 250</td>
<td>6</td>
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<td>250-275</td>
<td>5</td>
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<td>275-300</td>
<td>5</td>
</tr>
<tr>
<td>300-325</td>
<td>2</td>
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<tr>
<td>325-350</td>
<td>2</td>
</tr>
<tr>
<td>350-375</td>
<td>1</td>
</tr>
<tr>
<td>375-400</td>
<td>2</td>
</tr>
<tr>
<td>400-425</td>
<td>1</td>
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<tr>
<td>425-450</td>
<td>1</td>
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<tr>
<td>450-475</td>
<td>0</td>
</tr>
</tbody>
</table>
Table IX

As far as performance and pupil behavior is concerned, this table shows unanimous agreement in the consideration of Topic B. This supports Dr. Mursell's statement that few would continue to study music if there was no opportunity to perform or share what was learned with others.

Topic D., "The Social Development of the Pupil," is perhaps another ramification of "B.," discussed in the preceding paragraph. Here again is shown the importance attached to performance and pupil development.

The dissention of Topic A. is somewhat surprising. Belonging to a performing group gives the pupils raison d'être, or a purpose as an individual in the school. This fact of "belonging" is highly regarded as, "conducive to better and more satisfactory adjustments."

On "aiding the pupil's academic standing" we find a natural variance of opinions. Many teachers believe that if there is any improvement it is the result of an increased enthusiasm for school and not the effect of "transfer of training."

Table IXa gives a unanimous opinion that more students are taking part in music classes as a result of Performances.
Based on Twenty-one Questionnaires

**TABLE IX-A**

**EFFECT OF PROGRAMS ON PUPIL ENROLLING IN MUSIC CLASSES**

<table>
<thead>
<tr>
<th>Consideration</th>
<th>Yes</th>
<th>No</th>
<th>No Opinion</th>
<th>Qualified Opinions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs influence Pupil's Social Attitude</td>
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<td></td>
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<tr>
<td>Programs aid Pupil's Academic Standing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs increased Number of Students enrolling in Music Classes</td>
<td>21</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs increased Interest in Music</td>
<td>12</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs aid Pupil's Adjustment to School Life</td>
<td>21</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs increased number of students enrolling in music classes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TABLE IX**

**EFFECT OF PUPIL'S PARTICIPATION IN PERFORMANCE ON BEHAVIOR**
Table X

Here is shown unmistakable evidence that directors feel programs contribute greatly to personal and professional growth. Many kinds of problems arise in connection with a public performance. In meeting and solving these difficulties the director must draw upon all his capabilities and ingenuity. It has been said it is often necessary to "pull oneself up by one's bootstraps" many more times than can be counted. This business of being "on the spot" so to speak causes the director to use all of his resources. Psychologists use the term "face saving" to maintaining one's professional standing. Such a situation brings out latent talents.

The variation in the reply on the teacher as a professional person indicates question in the minds of some as to whether teaching has yet attained the status of a profession.
<table>
<thead>
<tr>
<th>Consideration</th>
<th>Yes</th>
<th>No</th>
<th>No Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Develops Teacher Creativeness Through Meeting Problems Which Arise in the Classroom</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Stimulates Teachers Professional Growth</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Stimulates Teachers to Higher Levels of Achievement</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Recognizes Teacher as a Professional Person</td>
<td>19</td>
<td></td>
<td></td>
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</tbody>
</table>

Based on Twenty-one Replies.

To The Teacher

Importance of Public Performances

Table X
Table XI

The divergence in opinion under consideration "A." is quite interesting. The reason may be explained that worthwhile music is very difficult to define.

The most immediate factors as far as the school is concerned, "B." and "C.", were given an almost 100 per cent affirmative answer.

It is very difficult to measure whether the cultural level of the community has been raised. However, in one school the appearance of an "Artist's Community Concert Series," seems to be proof that the school's performances had stimulated interest in other musical activities.

Another director stated that this problem was the "leading question."
### REACTIONS OF THE PUBLIC TO PROBLEM

Based on Twenty-one Questionnaires

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>No Opinion</th>
<th>With Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Greater interest in worthwhile music</td>
<td>15</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>B. Greater interest in the school end faculty</td>
<td>19</td>
<td>2</td>
<td>1</td>
<td></td>
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<tr>
<td>C. Increased attendance at performances</td>
<td>19</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>D. Cultural level of community raised through school performances</td>
<td>19</td>
<td>1</td>
<td>1</td>
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</tr>
</tbody>
</table>

**TABLE IX**
Table XII

Here again we find a difference in opinion as a result of the tabulation of the questionnaire. While school authorities seem to view such activities as educational opportunities, some directors feel that the ultimate aim is to promote and advertise the school. One teacher was very emphatic stating that the publicity angle was considered over the value to the student.

All directors conferred with the administration in scheduling but in a number of instances "2" and "3" under "C." were given negative answers. This is reflected in "Table VII" which indicates that integration was seldom used.

It is obvious that no authority would need to be delegated under such circumstances.
<table>
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<tr>
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<td>14</td>
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<tr>
<td></td>
<td>14</td>
</tr>
</tbody>
</table>

**Perceptions of the School**

1. Scheduling
2. Integration
3. Recognition
4. Promotion of the school, only for social purposes, publicity and performance are of more value than...
5. Opportunities are functional
6. Opinions are institutional
7. No statement
8. Yes

**Based on Twenty-one Questions**

**Perceptions and Administration of the School**
Chapter IV
Desirable Outcomes

Almost every pupil receives some benefit from participation in a musical program. If this were not true large numbers of students would not be found taking part in them year after year. In any well developed vocal music program pupils are eager to take try-out tests in order to be chosen as one of a selected group. Even if they do not "make the choir" they are still willing to be a member of various general or preparatory classes.

The desire to participate in music in some way, even though there is not sufficient talent to be a member of the most selected group, is a highly desirable outcome of the Public Performance. The program is valuable to the less gifted for orientating the pupil to the inherent qualities of beauty and natural expression in which all may participate, even though it be in a limited degree.

The social value of being able to share vocally, in expression of a common thought or feeling, is likewise a beneficial factor to be encouraged. One superintendent enthusiastically remarked that music was the most important activity of the curriculum, also that he had revised his thinking within the year, to that conclusion. The question of numerical ranking is obviously incidental; what is important is the realization of the possibility for the right kind of emotional adjustments and appreciations which make
many kinds of growth possible. Too often the concern of the subject is allowed to stand in the way of the pupil's ultimate development.

Psychologists are pointing out with greater clarity than ever before, the great effect of emotional adjustment on a well integrated personality. Through musical programs there is presented rich opportunity for untold service to the pupil. To belong to a class, to have interest in a common undertaking, to be the recipient of even general praise makes life more worthwhile for the student and in so doing makes many kinds of adjustments and developments possible.

Desirable outcomes of performances stand out clearer, possibly, in individual cases. In the following paragraphs illustrations of certain pupils serve to illuminate this topic. A significant fact is that they can and are duplicated in most any school where Public Performance is used as a part of the work of the class.

(1) Better adjustments to school and community:

Doug A., the son of a talented and socially prominent mother and a successful business man father, although having a superior native ability and a fine talent, was very much disliked by most of his classmates. His particular annoying characteristic was to belittle the efforts of his fellow pupils which made his own talents greatly begrudged and disliked by them. This situation persisted through most of his school career. However, if the fact that he was almost univer-
sally disliked had any effect upon Doug, he never showed any apparent concern, instead he became sarcastic.

In his senior year, Doug reluctantly took a speaking part in a musical production. This was a great sacrifice since he possessed a fine voice and preferred a singing part. His work was so well done that although the press did not give him recognition, the school in general appreciated his work and realized the personal sacrifice he made in doing it.

This was the starting point of his success toward better adjustments with his classmates and with the knowledge of their approval, he dropped the sarcastic front behind which he had been hiding. The important thing is that the performance gave Doug the opportunity to reveal himself in a more satisfactory way to his fellow students. His success in the auditions, which came later, was accorded him wholeheartedly. Doug no longer felt it necessary to be superior by deprecation.

(2) Value of successful accomplishment:

Janice F., came to the school from a rural section. Although she possessed above average ability, her main claim to recognition came through her singing. Since she lived in the country she was excluded from various functions of the school during her early years of high school. However, during the last two years her singing was so outstanding that she not only sang the leading part in two major productions, but for service clubs, churches, and many other meetings.

It is interesting to note that although she was timid at first, her success through singing gave her confidence,
which carried over into her other school work. She became an honor student, an officer in some of the girls' clubs and now is entering the university to become a nurse.

Her success through singing in Performances helped overcome personality shortcomings until she became accepted as a well rounded individual.

(3) Effect upon attitude and general behavior of the student:

Clark M., came from a mediocre family background. He too, possessed above average intelligence but exhibited some peculiarities of behavior which were the subject of considerable discussion. Among these were excessive laughing and other nervous manifestations, which came from maladjustments.

Clark today is a far different individual. Upon the completion of his work at Harvard he now is entering George Washington Law school. During his recent visits home in recalling his secondary school years, Clark pointed out that a part in an operetta was the starting point in his scholastic career which has taken him far indeed! From the operetta, it may be said that he excelled in the field of dramatics and speech. He still retains his interest in music and has sung in college glee clubs and choirs. Needless to say, he now is a very well integrated personality.

(4) Effect of Performance on the musical development of the pupil:

Barbara B. is the daughter of a family prominent in
social and business circles. She has taken part in all the musical activities of the school, plays the violin in the orchestra, accompanies the choir, and sings very well.

Performances have given her a valuable incentive and an opportunity to develop her musical ability in many ways. She is able to appear publicly without becoming nervous, thus becoming a stable and reliable performer. Programs have given her an opportunity for many kinds of musical experience, thus motivating her toward higher achievement.

This is true in almost any public activity. When the pupil realizes performance before the community is imminent, every available means of making it successful is utilized from securing additional help from the teacher to practicing before the class. The students desire to be successful and do well before others is a powerful motivation toward raising the standard of performance. In many instances better individual work results in better group performance.

Another very desirable outcome of the public program is the increased participation in musical activities. This not only brings to light the talent present but music becomes a part of the thinking and life of a greater part of the school. In this way the music program assumes a more vital part in school life. A few successful performances can do much in establishing a fine attitude towards many kinds of musical activity. Even though some are not able to participate in the Public Performance and have to be members of the make-up
or stage crew, yet they will be the future patrons and will take away an appreciation which will mean a great deal to them in years to come.

Desirable Outcomes for the Teacher

Performance has a very definite effect upon the teacher. Most every one is human enough to desire public approval for work well done. The director's knowledge that the music studied is to be given for the general public provides a powerful motivating factor towards using every effort to make the occasion one of high standards.

Nothing is more uninteresting than routine work or mere filling in time. Unfortunately this too often occurs. A program represents the culmination or the bringing of the work to a focal point, so that what has been learned may be performed in the best manner possible. The program becomes a definite goal and the enthusiasm which the teacher demonstrates for the subject in meeting the occasion, is highly contagious to the student. In such an environment, work as such, does not exist, but becomes rather a thrilling, resilient experience.

Teacher and Creativeness

Creativeness is the ability to draw upon one's resources of experience and ingenuity, to solve an endless procession of problems which life presents. There are so many unexpected situations which arise in connection with giving a performance that call for decisions, at a short notice, that the teacher cannot, if successful at all, approach them with a static
mental attitude.

The paramount issue is that programs increase the scope of activity. It is no longer confined intrinsically to the subject, but includes situations which involve manifold social and mechanical significance. In explaining the preceding statement, social situations are those which deal with people through music by stimulation and development of ideas. The physical aspect of creativeness is manifested in the use of school buildings, equipment, and materials.

It is impossible to develop creativeness vicariously. It is necessary, oftentimes, to plunge oneself into a situation and work out of it toward a satisfactory conclusion. In doing this there is in effect "the pushing out" or expansion of individual experience and personality.

Stimulation to Professional Growth

Professional growth of the teacher has long been regarded as one of the chief concerns of education. It is obvious that to be effective in the development of pupils, the teacher's professional life cannot remain static. Programs demand the knowledge of considerable literature and procedures and thus furnish a most valuable means in accomplishing the change from the "status quo".

Public Performances provide a real challenge to the teacher. They represent the combined knowledge and skill of the teacher in bringing about the desired objective from the pupil. Some one has said "teachers are very jealous of their
results." This may be explained that the nature of the work does not give financial remuneration as the ultimate reward but a pride and satisfaction in worthwhile developments in techniques, skills, attitudes, and behavior of their pupils.

Programs are a definite challenge to the teacher for high standards of performance. To maintain professional self-respect, work that is presented to the public as representative of what is being done in school, must be of high caliber. The public is quick to judge and even though they do not possess technical information and skill themselves, have a good conception of what they wish to find in those who are the leaders of their youth. In order for the director to maintain his ego, or save his face as psychologists term it, the teacher is challenged through situations of this kind to strive to do the best work possible. It is certainly true that a successful performance for the public gives a great satisfaction to the director, while one that does not measure up to a very high standard leaves a feeling of dissatisfaction which no amount of rationalizing can turn into a successful attitude.

The challenge in teaching is comparable to any other field of endeavor. It often brings out the latent qualities of the individual for there are few human beings who are content to go through life without accepting a challenge of some sort or other, so great are the rewards of meeting a problem successfully.
Performances, the Teacher, and Community

Performances are vital to the director in becoming adjusted to the community. Many teachers are not natives of the particular locale in which they work. There are certain advantages to this situation but certainly some serious disadvantages, not the least of which is satisfactory adjustment to the community in general. In the first place, it is vital that the teacher become known to the citizens, in order to become an effective leader. Perhaps no phase of community life places an individual in such a satisfactory and worthwhile position to the community as leading its young people in worthwhile endeavor. It must be borne in mind that this is a byproduct of the total situation but even so its importance is by no means minimal. A leader must have the approval of those whom he serves if his efforts are to be of much avail.

Public opinion is difficult to analyze. There are some teachers who by virtue of their native endowments and training should be successful, yet by the misfortune of not becoming adjusted to the community in which they serve are not effective. The nature of music in general, and programs in particular, is conducive to abundant opportunities of this nature for the young people are the most treasured possessions of any group of people.
Programs are Contributory to Realization of the Work of the School

In recent years the paramount objective of educators regarding their field is the desire to have it viewed as a professional service. The biblical saying of "hiding one's light under a bushel" is apropos here. The real means of acquainting the public with the work of the school is to present an example so that they may see for themselves what can be accomplished. When two or three thousand patrons of the school attend an operetta, for example, they not only are entertained but they get first hand information of what is going on in the school.

The performance has greater significance than merely presenting one department. In order to take part in a program of any kind, skills, attitudes, and knowledge gained in all levels and divisions of the school are in evidence. It is no small wonder that the executive leaders are in sympathy with and give a great deal of support to such activities. It likewise behooves the director to be cognizant of this fact that although his particular area of work places him in so favorable a position, there may be a great many other contributing departments and teachers who have been responsible for the development of pupils to the place where they can function with the required facility.
Programs and Community Cultural Development

Culture has been defined as "the enlightenment and refinement of taste acquired by intellectual and aesthetic training". That the products of this kind of training have left their mark upon civilization through the ages is a common place statement. However, the programs of the music department should not be conceived without thought to its value both to the pupil and community in this way.

A desirable outcome of the performances of the school is the trend toward a demand for more programs of a serious nature. One such demand is the organization of community concerts given by the artists. Others may be the development of civic and church choirs to the place where the music performed is a genuine aesthetic experience.

The public should be a democratic institution. Though the school performances may give a great many people contact with experiences of an aesthetic nature even though the primary purpose in being present may have been to see a member of the family perform. Culture may be disseminated through pupils to the entire community in this way.

A specific instance may be cited of a school in which the performance of one of the Gilbert and Sullivan operettas occasioned the reunion of a class which had presented the same production twenty years before. The attendance was large needless to say. The cultural effect upon that community stands out clearly indeed.

1 Bruce Overton, Modern Dictionary, p. 234.
Chapter V
Conclusions and Recommendations

The purpose of this chapter is to point out, from the data collected, two things:

(1) The desirable features of music programs in Class B schools of Ohio, with respect to Public Performance.

(2) The weaknesses, as shown by statistics compiled in this thesis, with recommendations for possible means of improvement, in light of modern educational objectives.

A. Organization of Music Classes

Table I, p. 28 indicates that nearly every school has the mixed chorus or a capella choir, as its ultimate musical organization. This is highly desirable because of the social significance and opportunities for development of a healthy attitude towards music of adolescent boys and girls.

This table also shows that most schools not only have a mixed chorus but also sufficient numbers of students enrolled and frequent enough rehearsals to bring the class work to the standard required by Public Performance.

Most schools have preparatory classes which feed into the mixed choir. This is mandatory in developing and perpetuating a music program. Interesting, too, is the fact that most directors have found it desirable to separate the classes into boys' and girls' glee clubs. This eliminates too many problems coming up at the same time, especially when it in-
volves adolescent voices. Since this is true, it involves emotional as well as vocal problems.

Table II, p. 30, shows a division of the sexes in small ensembles, with most schools again including this organization in the curriculum.

B. Type of Program Most Frequently Used

The concert is overwhelmingly the most used means of presenting the work of the choir to the public, as indicated by Table III, p. 32. There are several reasons for this. First, there is a great wealth of interesting and beautiful material available for this kind of an organization. Second, the tonal coloring and dynamics of mixed voices has a much wider scope than that of glee clubs. Third, the concert is the most direct means of presenting classroom work to the public. Fourth, more musical development is possible through the study of choral literature than other forms of music.

A very desirable type of concert which is becoming more prevalent is the small group appearing before various church and civic functions. Needless to say, this is an important derivative of the study of choral literature in the large class. Some schools state that they have groups appearing in such instances several times each week.

C. Large Pupil Participation in Concerts and Festivals

Table IV, p. 34, brings out clearly that the concert, which has been outstanding for its frequency and the festival, utilize the greatest number of students in a performance. The
strength of the music program is the number of students who desire to take part in its activities. The slogan "music for every child and every child for music" supports the importance of a most general diffusion of musical culture. Teachers who look towards the future see their patrons of tomorrow in the enthusiastic child of today. Concerts, and especially festivals, show how large numbers of pupils may unite in thought and action in producing an effect of tremendous impact. The assembly of large numbers of children working together is in itself of great significance. These things cannot be overestimated in value to the pupil and for the cause of music in general.

D. Attendance at Public Programs

Attendance at programs reflected by Table V, p. 37, has been in general very satisfactory. In the analysis of this table it must be recognized that the public seems to prefer a more sensational type of program than the concert. The operetta, for example, has a greater frequency of high attendance. The trend of the times definitely points to increased support of a program of this nature. Its implications must not be overlooked. Many teachers can trace their success to such an activity. While it is true that more musical development for the greatest numbers come from a concert type performance, the operetta often is valuable in interesting the public, whose comments are definitely reflected in the attitude of the pupils toward the whole music program.
E. Importance of the Number of Yearly Programs

It is gratifying to observe in Table VIII, p. 42, that most schools have several contacts with the public, by the way of a program, each year. Directors whose number of activities fall into this classification are well rewarded for their efforts for more pupils are shown to enroll in their classes resulting in greater selectivity and consequently better and more interested groups with whom to work.

No longer must any teacher view the closing exercises of the school as the sole opportunity for the presentation of class work.

F. Importance of Performance to Pupil and Teacher

1. Pupil.

Directors are almost unanimous in their opinion that performance has a very definite effect upon participating students, as shown in Table IX, p. 44. It is impossible to know what is going on inside the pupil's mind but one can certainly detect a more appreciative attitude and better behavior toward the subject itself, fellow students, and others with whom he comes in contact. Directors furthermore agree that participation in programs result in greater enrollment in music classes. This in itself has a great deal to do with attitudes.

2. Teacher.

Table X, p. 46, shows that directors feel this type of activity is important for their own morale and this includes professional growth and well being. If any success is to be
achieved in the field of music education, it is necessary to "roll up the sleeves" and go to work. As has been indicated before the results are worth the effort. There are satisfactions available to the music teacher not found in any other division of the school, but not without effort.

The fact that so many directors agree on teacher growth through programs shows that their thinking is along the same trend.

G. Programs and Teacher-Administrator Relationship

The modern trend in personnel relationship of the school, is for teacher participation in administrative practices. This is shown by Table XII, p. 50, especially in matters of scheduling. This should be expanded in some cases to include other problems such as integration to the result of a more effective school program.

The inclusion of teachers in forming policies and practices of the school definitely raises teaching toward full professional status as an occupation. It is also vital in securing and maintaining high faculty morale.

Weaknesses Evident in the Programs of Class B Schools as Indicated by Information Received.

A. Voice Class

Table II, p. 30, gives information that only one school out of twenty-one includes the voice class as a part of the music program. The trend among Class A schools is to offer this type of work since results are most gratifying with better singing of not only individuals but small and large
groups as well.

It is recommended that more use be made of class voice work in Class B schools, that teachers utilize their knowledge of this particular field. It is also recommended that more time be given to this kind of instruction during the regular school period and if this is not possible, to incorporate as much of this work in both preparatory and advanced vocal music classes as is feasible. It is entirely possible to acquaint pupils with good singing principles without "riding a few pet theories to death" thus causing too much concern about physiological functioning.

B. Auditions and Festivals

The similarity of purpose of the two activities is the reason for their joint consideration. Table III, p. 32, shows only 30 per cent of Class B schools participating in these events.

The audition is strongly recommended to directors since it provides a motivation, competitive perhaps, but not found in any other kind of public performance. Those who have been connected with teaching for any period of time can substantiate this statement. It is impossible to draw any definite conclusions as to its future from the data secured since 1946 marked its resumption following the recent war.

The following are suggestions which may encourage more participation in this field:

(1) Hold more clinics in local districts to acquaint teachers of current procedures and techniques of the choral field and present more interesting literature,
especially that of American contemporary composers.

(2) Encourage a closer relationship between O.M.E.A. and directors in the field, especially in working out common problems.

It is also recommended that the influence and support of the O.M.E.A. be given to Festivals in their promotion, administration and publicity. Through affairs such as these the community forms its conception of the value and importance of the music program in the schools.

C. Operetta

Table III, p. 32, also shows that only five out of twenty-one schools presented an operetta during 1946. While there are many difficulties and some disadvantages in their presentation, yet as a vehicle to invoke and prolong interest in music their importance cannot be overlooked. The people enjoy them and pupils are eager to present them. It is recommended that operettas be given serious consideration as a part of the year's work not only because of the above reasons but also since,

(1) It offers such an opportunity for integration within the school.

(2) It is contributory towards cultural development especially in the case of Gilbert and Sullivan productions.

(3) The development of choral and solo singing makes possible the study of some of the more recent works not formerly thought practical.
D. Special Performances for Pupils.

It is recommended that special performances for pupils be more generally given during the regular school day. Table VI, p. 38, brings out the fact that they occur in very few schools.

Programs represent the culmination of classroom work and are of great educational significance to the entire student body.

It is a good policy to include the elementary school, as far down in the grades as is practical, in certain programs. In hearing the work of older pupils younger students may learn about different musical organizations and their possibilities so that when they enter the secondary school those with musical interest and ability will expect to belong to performing groups.

Student performances are especially recommended for productions such as the operetta for purposes mentioned above and helping the cast become accustomed to performing before an audience. This, together with an opportunity to check last minute details, is very valuable.

E. Performance and Integration.

In Table VII, p. 40, there is practically no use of integration of vocal music with other departments of the school except in the instrumental division. It is recommended that more departments be used in connection with music in presenting the program to the public.

Departments which deserve special consideration and their
recommended uses are,

(1) The art department, for programs especially at Christmas and other festive occasions. Attractive settings provide a much better environment for performance of music.

(2) Speech and dramatics, may use pupils in their classes to appear before school and community gatherings to give background or other information concerning the coming project. The educational value of this is obvious.

(3) The English department can study with a great deal of profit the background of the operetta or choral numbers as a part of regular classroom work.

These are only a few of the possibilities but they are valuable and worthwhile. It takes ability on the part of the director to secure cooperation and it is recommended that when it is given, credit to assisting departments be justly and sincerely given.

F. Programs and Interest in Worthwhile Music.

A divergence of opinion regarding this topic is noted in Table XI, p. 48. While no one seems able to define just what good music is, it is recommended that programs be constructed with some consideration of the public. The field of choral literature is sufficiently large and varied for programs to be constructed without using all music of the sixteenth through eighteenth centuries. It is strongly recommended that consideration be given to modern American contemporary writers and that
programs be arranged not only for the edification of the pupils but the interest of the public as well. It is possible to present music which is up to date without using that which is down right cheap.

G. Performances and the Administration

Table XII, p. 50, indicates a tendency toward viewing the Public Performance first and foremost as a promotional agency of the school. This situation occurs because of a lack of knowledge concerning musical aims and procedures. To overcome this misconception it is recommended that more effort be made to include the administration in meetings of musical directors, particularly those of local and district scope.

It is recommended that they be given the opportunity to express themselves on administrative problems concerning the music program so that they in turn may be receptive to problems concerning the aims and objectives of music directors.

It is recommended that such affairs as clinics be held, locally, and that administrators be recognized in those meetings especially where parents of the pupils are concerned. The presence of the administrators at such functions should go a long way in developing a greater appreciation of values in music education and of what preparation has preceded the actual performance.

The understanding and cooperation of the administration and sincere desire and effort of the director and others who may assist, will result in experiences of great value to the pupils of whom the community may be justly proud.
BIBLIOGRAPHY


Chenoweth, Gene, "Music and the Child's Personality," Music Educator's Journal, XXXII (September-October, 1946), 42.


Ohio High School Standards, Music Education for Junior and Senior High Schools, State Department of Education, Columbus: 1946.


Pitts, Lilla Belle, "Where Do We Go From Here," Music Educator's Journal, XXVII (June, 1946), 9.


Dear Fellow Teacher:

As a fulfillment for a part of the requirements for the M. A. Degree at Ohio State University, the writer is making a study of the values of the different types of public performances in Class B High Schools.

May I enlist your cooperation in filling out the enclosed questionnaire?

Your prompt response will be of much assistance to this study and will be greatly appreciated. Thank you for your cooperation.

Sincerely,

/s/ Carl E. Duckwall
Carl E. Duckwall

CED/kh
QUESTIONNAIRE ON PUBLIC PERFORMANCES IN CLASS B HIGH SCHOOLS

1. Name of Teacher____________________________________ Enrollment
2. Name of School____________________________________ of School____
3. Number of teachers on secondary level teaching vocal music.________
4. Number of pupils enrolled in vocal music classes and number of rehearsals each week.

<table>
<thead>
<tr>
<th></th>
<th>No. of Rehearsals</th>
<th>No. of Pupils</th>
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<tbody>
<tr>
<td>(a) General music classes</td>
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<td>(b) Mixed Chorus or acapella Choir</td>
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<td>(c) Preparatory Classes</td>
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<tr>
<td>1. Mixed Chorus</td>
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<td>2. Boys' Glee Club</td>
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<td>3. Girls' Glee Club</td>
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<td>(d) Ensembles</td>
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<td>3. Girls'</td>
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<td>(e) Voice Class</td>
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<td>(f) Outside Study - (Individual lessons)</td>
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5. Do you plan to give every student enrolled in all music classes an opportunity to appear publicly, in a group, at least once a year? Yes _____ No _____

6. See the long sheet for this question.

7. Have you found successful participation in these activities has contributed to pupils in the following ways?

(a) Better adjustment to school and community life? Yes ( ) No ( )
(b) Growth in interest and musical development? ( ) ( )
(c) Has the participation aided or retarded the pupils' academic standing? ( ) ( )
(d) Has it influenced the pupil's social attitude? ( ) ( )
<table>
<thead>
<tr>
<th>Type of Program</th>
<th>Name of Work</th>
<th>No. of Students Participating</th>
<th>Name of Assisting Departments</th>
<th>Do you have performances for students- Elementary -Secondary</th>
<th>Per cent Total Attendance</th>
<th>Admission: Student</th>
<th>Admission: Adult</th>
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<td>Concert*</td>
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<td>Operetta</td>
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<td>Audition</td>
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<td>Variety</td>
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<td>Minstrel</td>
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<td>Inter-School</td>
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</table>

Please include number of concerts and other activities if more than one is given during a school year. Also include a program of the activity if one is available.
8. Do you feel the programs have increased the number of pupils participating in musical activities? Yes ( ) No ( )

9. Are public performances important to the teacher for:
   (a) Stimulating the teacher so that higher levels of achievement for both teacher and pupil results? Yes ( ) No ( )
   (b) Developing creativeness through arranging programs and meeting problems which arise in connection with them? Yes ( ) No ( )
   (c) Stimulating the teacher's professional growth? Yes ( ) No ( )
   (d) In helping to make the teacher recognized as a professional person in the community? Yes ( ) No ( )

10. Have you found your public performances have resulted in:
   (a) Greater interest in worthwhile music by the public? Yes ( ) No ( )
   (b) The public taking more interest in the school and its teaching staff through attendance at musical activities? Yes ( ) No ( )
   (c) If the answer is to be in the affirmative, has this been demonstrated by the increased attendance at performances? Yes ( ) No ( )
   (d) Do you feel your programs are conducive to raising the cultural level of the community? Yes ( ) No ( )

11. In regards to the administration of the school:
   (a) Do your administrative leaders view performances as:
       1. Educational opportunities for the student? Yes ( ) No ( )
       2. For social purposes and for publicity and promotion of the school only? Yes ( ) No ( )
       3. Do you have conferences with your administration for:
          (a) Scheduling programs? Yes ( ) No ( )
          (b) Integration with other phases of school work? Yes ( ) No ( )
          (c) Delegation of responsibility? Yes ( ) No ( )

   The principal of Central High School would like to know if the admission for music programs is the same as for athletic events. Please answer in space below.