

A SURVEY OF ORCHESTRAS AND BANDS IN THE HIGH
SCHOOLS OF KANSAS

by

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PREFACE

The purpose of this thesis is to gather definite data as to the present status of high school bands and orchestras. The thesis is not intended to be an analysis covering all phases of the school band and orchestra, but it takes up a few of the major problems. The school superintendent, school board member and band or orchestra instructor, who desire to give instrumental music its proper place in secondary education, may refer to this study for comparison of their own organization with present existing conditions.

The study should be helpful to the educator in the solution of problems that he may face. It gives definite data as to the present day situation of instrumental music in the schools of Kansas, and also offers suggestions as to improvement of conditions. The school superintendent who is up-to-date in his school management, realizes how important a moral, scholastic, and mental builder the school band and orchestra are. This investigation should answer many questions that he does not have time to answer for himself.

Bert Hostinsky

ACKNOWLEDGMENTS

Two groups of people have made this thesis possible: those superintendents who furnished data for research, and those who helped in organizing the material in this survey.

I wish to express my sincere appreciation of the whole-hearted cooperation of Public School Superintendents from all over the state of Kansas, who have furnished material and experience upon which the thesis is based.

I am indebted to Dean E. L. Holton for his suggestion of this problem. It is indeed a pleasure to acknowledge the help given me by Dr. V. L. Strickland during the gathering of the data, and upon interpretation of the findings.

I gratefully acknowledge my indebtedness to Professor C. W. Matthews for his valuable criticisms as to form and arrangement of material.

MATERIAL AND METHOD

The material gathered for the study was obtained from the following sources:

1. Reading material.
 - a. Books. (very few on the subject available)
 - b. Magazines
 - c. Education Bulletins, published by the Government.
 - d. Bulletins published by the National Bureau for the Advancement of Music.
2. Survey.

After as much material as possible was read and ideas as to some form of questionnaire were established, several visits of inspection were made for a broader view of the problem. Two days were spent in the State Superintendent's office at Topeka, where the reports from the various high schools through out the state were examined. From the files it was possible to get only a narrow view of the problem. A visit was made to Solomon, where information was gathered relative to the problems which the superintendent

has to face in maintaining an orchestra in a school of that size. Other schools visited were Topeka and Manhattan. In this way city superintendents, high school principals and music supervisors were interviewed and problems arising in each type of school system were studied first hand.

Upon the basis of the questions arising in these interviews the following questionnaire was made and sent to all first and second class city schools and all class A schools of third class towns.

SURVEY OF ORCHESTRAS AND BANDS IN THE HIGH SCHOOLS OF KANSAS

Size of High School and size of Orchestra and Band

	Junior High School	Senior High School	Four Year High School
Number of pupils enrolled in the school			
Size of Orchestra			
Size of Band			
How many years have you had an orchestra?			
How many years have you had a band?			

TIME OF REHEARSALS

Do you rehearse orchestra during school hours?			
Do you rehearse band during school hours?			
Do you have after school rehearsals?			
Do you have night orchestra rehearsals?			
Do you have night band rehearsals?			

CREDITS

How much credit do you give for playing in the orchestra?			
How much credit do you give for playing in the band?			
Are the band and orchestra players required to take theory?			
How many hours a week does the orchestra meet?			
How many hours a week does the band meet?			
Are the orchestra and band pupils required to do outside practice?			
How much credit do you allow in band for graduation?			
How much credit do you allow in orchestra for graduation?			

	7th. grade	8th. grade	9th. grade	10th. grade	11th. grade	12th. grade
Do pupils taking band and orchestra have to take public school music?						
Is public school music elective or required?						

CLASS INSTRUCTION

(Note: Underline correct word)

Do you give class instruction on the various instruments? (Yes) (No)

IF SO:

Do you take reeds separately? (Yes) (No)
 Do you take brass separately? (Yes) (No)
 Do you take strings separately? (Yes) (No)
 Do you take mixed groups? (Yes) (No)

Do you give class instruction during school hours? (Yes) (No)

How many hours a week do you give class instruction?

Average number of pupils in class

FINANCING

Does the school furnish musical instruments? (Yes) (No)

If so what instruments? (please check number of each)

Sousaphone
Tuba
Baritones
Alto
Trombone
Tympani

Trumpets
Flute
Clarinet
Oboe
Bassoon
Bass Drum

Snare Drum
Violin
Viola
Cello
String Bass

Do your civic organizations help finance? (Yes) (No)

TEACHER

Do you have a band and orchestra teacher for that work? (Yes) (No)

Does he have to teach other subjects? (Yes) (No)

If so what subjects?

Does the teacher have a full schedule of other subjects and carry band and orchestra work after school? (Yes) (No)

What degree does he hold?

Masters, B. S., A. B., B. M., Or permit to teach. (Underline)

What salary does the band and orchestra teacher receive?

Is his contract a nine or twelve month contract?

In addition to the questionnaires sent to the city superintendents, the following one was sent to band and orchestra instructors. The purpose of the second was twofold:

First, to get a more detailed account of the situation in band and orchestra instruction than it is usually possible to secure from the superintendent's files.

Second, to establish a reliable check on the information secured in the first questionnaire.

QUESTIONNAIRE FOR BAND AND ORCHESTRA
INSTRUCTOR

1.

What music material do you use for class instruction?
(please list the best)

In senior high school. In junior high school In four year high school

2.

Give best suggestions for music to play in orchestra?

In senior high school In junior high school In four year high school

3.

Give best suggestions for music to play in band?

In senior high school In junior high school In four year high school

4.

Do your band and orchestra pupils come prepared from the grades?
What percent?

5.

What is your rehearsal routine?

6.

Is your band a pep organization or is it a concert band?

7.

Do you have a community orchestra?

Do you have a community band?

please draw seating plan for
band

orchestra

There are eleven first class cities in Kansas, nine of which (81.82%) returned reports. There are seventy-six second class cities, forty-three of which (56.58%) returned reports. From the class A schools in third class towns, sixty-nine questionnaires out of one-hundred and thirty-three were returned (51.87%).

After looking over the one-hundred and twenty-one reports, it was found that one-hundred and one had orchestra or band work. This makes a total percentage of 83.56%. One-hundred percent of the first-class cities, 93% of the second-class cities, and 75% of the class A schools of third-class towns had instrumental work.

The table below will give the percent of returns and the percent of schools having band and orchestra work.

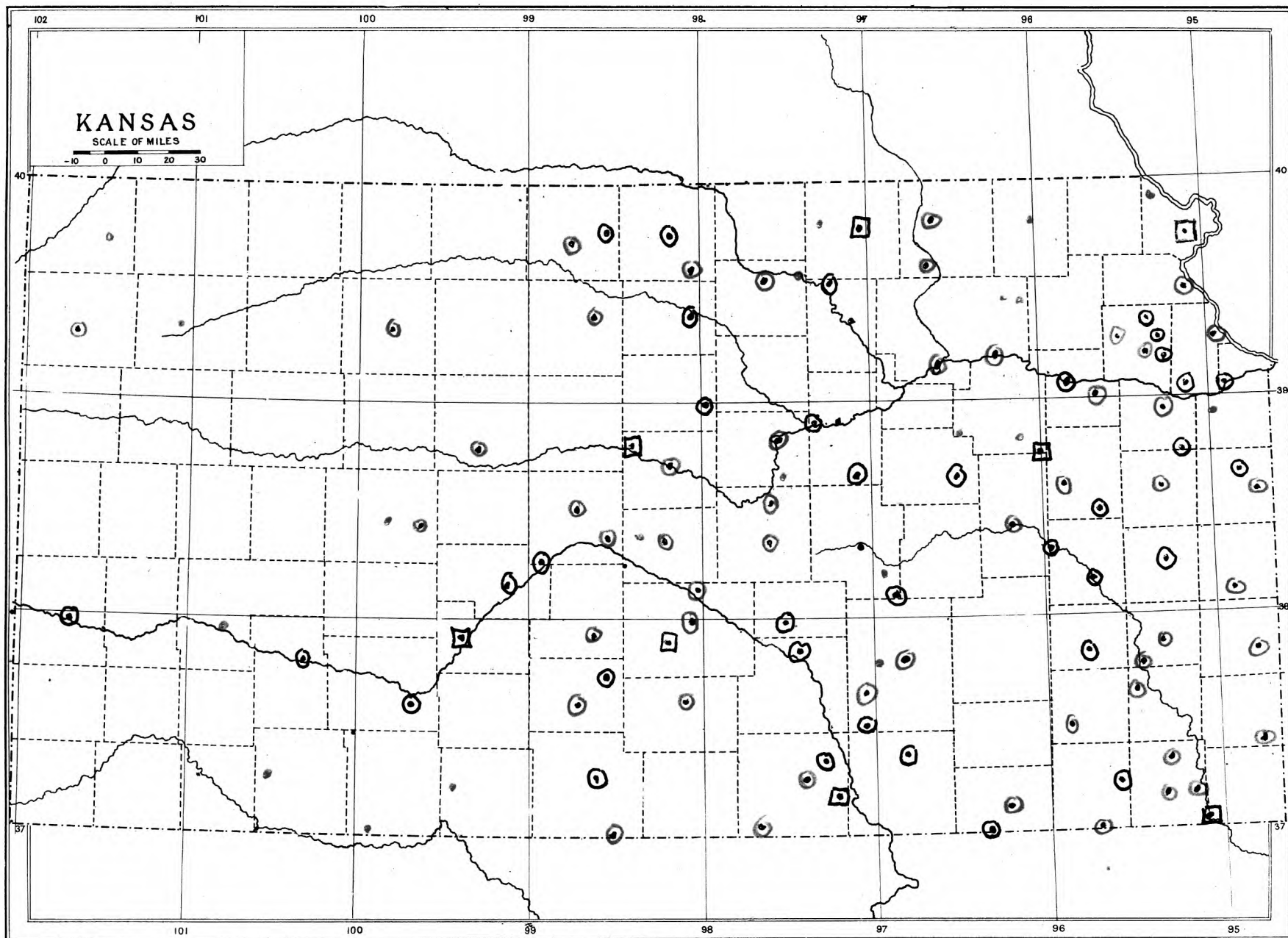
Class cities	Questionnaires send out	Returned	% returned	Having band and orch.	% having band or orchestra
1st.	11	9	81.82	9	100.
2nd.	76	43	56.58	40	93.02
3rd.	133	69	51.87	52	75.36
Total	220	121	55.	101	83.56

The survey covered the state of Kansas quite thoroughly. A questionnaire was sent to every county, but not all of the counties responded. Of the one-hundred and five counties, only thirty-six---and those were sparsely settled western counties---failed to return reports.

From the map on the next page it is easily seen that band and orchestra work is well developed in the eastern half of the state. This development may be due to the fact that there are a number of colleges in this section of the state that sponsor musical contests and do everything to improve educational facilities.

The meaning of the various symbols on the following map are:

- ⊙ Schools having just orchestra.
- ▣ Schools having just band.
- ⊙ Schools having both band and orchestra.
- Schools that reported no band or orchestra.



Of the schools that reported band and orchestra departments, fifty-five of the schools had both band and orchestra, thirty-eight had only an orchestra, and eight had only a band. Twenty-nine of the schools with highly developed band and orchestra departments had separate junior high and senior high orchestras, and only nine had separate junior high and senior high bands. Sixty-four of the schools had combined orchestras and fifty-four had combined bands. The following table shows the number and percentage of each combination:

	Number of schools.	Percent of schools.
Schools having both band and orchestra.	55	54.45
Schools having only orchestra.	38	37.62
Schools having only band.	8	7.92
Schools having separate Jr. and Sr. high orchestra.	29	28.71
Schools having separate Jr. and Sr. high band.	9	8.91
Schools having only one orchestra. (combined)	64	63.36
Schools having only one band. (combined)	54	53.46

The questionnaires that were returned represented a school population of 46,524 pupils. Of this number of pupils 7,271 were taking part in band or orchestra work. This is 15.61% of the school population. The percent in the different schools ranges from 3% to 50% of the school enrollment active in band or orchestra playing. There is a range of 47%, which is rather significant in that one may be able to find the factors that tend to interest pupils in taking up instrumental work in schools that have a high percentage and also to find the factors that cause a lack of interest in schools of a low percentage.

In the first class cities 10% of the pupils take part in instrumental work. In the second class cities 17%, and in class A schools of third class towns 22% are interested in band and orchestra work. The reason undoubtedly for the third class towns having 12% more pupils interested in band and orchestra work than do cities of the first class, is that the enrollment is

not so large, fewer teachers are employed and therefore there are fewer activities. If band and orchestra are among the few activities offered, the more pupils will take part. Their range of choice is not so large. The school is not so selective as to who will take part in the band and orchestra. While in the first class city school the individual's choice is likely to be primarily in some other activity and secondarily in band or orchestra. The school offers his primary choice so he takes it instead of band or orchestra. In the small school his primary choice may not be offered, consequently, he takes up band or orchestra work. The following table shows the percent interested in instrumental work:

Class city	Enrollment	Pupils taking band and orch.	%	Taking orch.	%	Taking band	%
1st.	20,300	2,229	10	1,559	7	670	3
2nd.	18,652	3,311	17	1,992	10	1,319	7
3rd.	7,572	1,731	22	1,173	15	558	7
Total	46,524	7,271	15	4,724	10	2,547	5

Of the 15% interested in band and orchestra work, 10% are interested in orchestra, and 5% are interested in band. There are 5% more pupils take orchestra work. The reasons for this preference are numerous. The orchestra is called on to participate in all indoor programs and in emergency assemblies. It helps out on any program. While the band has too much brass quality and too much volume to take part on every program, the orchestra fits in every situation. The standard of performance in the orchestra is a goal towards which to strive. It is true the band is easily and quickly organized, but this is a first development. The ultimate aim---accomplishment with a high degree of skill---is not as prevalent in the band as in the orchestra.

The band is, however, a very valuable asset to any school. It is the school's best advertiser. The day will come when the educators realize this and then and not until then will the band get the same consideration the orchestra does as to credits, and time of rehearsal.

The band participates in processions, plays on the march and goes through field maneuvers. The time and place to rehearse this type of playing are not always available. The orchestra does not have to play on the march and may have a set time and place for rehearsal, thus offering fewer difficulties in the administration than the band does.

In Kansas, of sixty schools that answered the question: Is your band a "pep" organization or a concert band? twenty-two answered "strictly a pep organization," fifteen answered "both pep and concert" and twenty-three answered "strictly a concert band." Twenty-two plus fifteen, or thirty-seven (61.67%) have their band organized as a pep organization.

The orchestra is more of a finished product as to quality and standard of performance. It fits in better with the general routine of school work and consequently it has been given more consideration. As a financial and publicity vehicle the band is far superior. It should be the goal of every superintendent

and school board to maintain a good band that can serve as an advertiser through being a pep organization and also be a symphonic band for concert work.

YEARS OF BAND AND ORCHESTRA WORK

The number of years that we have had band and orchestra work in the state ranges from one to eighteen years in the various schools. The mean number of years is 6.154. This shows us that band and orchestra work is of recent development; for further proof of this the following table was tabulated from both band and orchestra reports. The largest number of years appearing on the questionnaire was recorded without regard to whether it was orchestra or band.

BAND AND ORCHESTRA WORK	
Number of years band and orchestra has been offered	Number of schools
1	11
2	13
3	9
4	10
5	3
6	11
7	3
8	6
9	2
10	9
11	2
12	2
13	0
14	1
15	8
16	0
17	0
18	1
Total	93
Reporting several years	2
No data	8

MEAN 6.154 years

From the table it is evident that the largest frequency is about the smaller number of years. In fact eleven (12.09%) of the schools have instrumental work for the first year and thirteen (14.29%) have had instrumental work only two years. More than one-fourth of the schools have developed their band or orchestra in the last two years.

ORCHESTRAS IN KANSAS

<u>Number of years</u> <u>orchestra has</u> <u>been offered</u>	<u>Number of</u> <u>schools</u>
-----------------------------------------------------------------------	------------------------------------

1	9
2	9
3	8
4	11
5	2
6	11
7	3
8	7
9	1
10	8
11	2
12	2
13	0
14	1
15	8
16	0
17	0
18	1
Total	83
Reporting several years	4
No report	6
No orchestra	8

MEAN 6.4461 years

The mean number of years for orchestra work is 6.4461. The mean number for band and orchestra work is 6.154 years. The reason for the orchestra mean being .2921 years more than band and orchestra is that orchestras have been developed longer and bands are of recent development. Eight schools had only band work and these had just started, therefore the mean for the first tabulation would be pulled down. There were ninety-three schools in the first tabulation and eighty-three in the second.

The bands in Kansas are of very recent development. The mean number of years that we have had band work in Kansas is 4.263. The following table will show the number of years the different schools have had band work.

BANDS IN KANSAS

Number of years band has been offered	Number of schools
1	15
2	10
3	7
4	6
5	4
6	3
7	0
8	2
9	1
10	5
11	1
12	2
13	0
14	0
15	1
Total	57
Reporting several years	1
No report	5
No band	38

MEAN 4.263 years

Fifteen (26.32%) of the schools, have offered band work only one year; and ten (17.54%) of the schools, have had band work only two years. In Kansas more than 43% of the schools have developed bands in the last two years.

In orchestra work 21.69% of the schools have developed orchestras in the last two years. That is 22% more bands than orchestras have been developed in the last two years. This shows that bands are of very recent development, but increasing faster than orchestras. Undoubtedly the value of a good band is being realized by many forward-looking communities.

REHEARSALS

The problem of rehearsals fitting into the daily program is very important to the superintendent. Of the one-hundred and one reports there were eight schools that did not have orchestras. In the ninety-three schools having combined junior and senior high orchestras we find:

81 have rehearsal during school hours. 87.1%.

12 do not have rehearsal during school hours. 12.9%.

In the twenty-nine schools having junior high orchestras.

24 have rehearsal during school hours. 82.76%.

5 do not have rehearsal during school hours. 17.24%.

The time of rehearsal for the junior high school orchestras and for the combined junior and senior high orchestras, does not vary much. About as large a percent of junior high as combined junior and senior high orchestras take school time for rehearsal.

Of the sixty-three high schools with combined junior and senior high school bands reporting:

39 have rehearsal during school hours. 61.9%.

24 do not have rehearsal during school hours. 38.1%.

There are nine junior high schools have separate bands. Of these

6 have rehearsal during school hours. 66.67%.

3 do not have rehearsal during school hours. 33.33%.

TIME OF REHEARSALS

	Combined Orchestra	Combined Band	Difference
Rehearsal during school hours.	87.1%	61.9%	25.2%
Not during school hours.	12.9%	38.1%	25.2%

Twenty-five and two tenths percent more orchestras than bands rehearse during school hours. The large percent of difference shows that orchestras are more stable in the curriculum. The fact that also 25.2% more bands rehearse before or after school hours proves that orchestras are encouraged more than bands.

Thirty-five of the one-hundred and one schools have some form of after or before school rehearsal. This is thirty-four percent of the schools. This data is taken from both bands and orchestras and combined junior and senior high organizations. When one takes into consideration the large field surveyed, it is evident that before and after school rehearsals are not very popular, and perhaps not satisfactory.

Only twenty-six of the one-hundred and one schools reported night rehearsals---twenty bands and six orchestras. Three of the bands were combined with the

city band. The night rehearsals are very few. This probably is due to the social, home and environmental problems that this type of rehearsal presents.

CREDITS

Allowance of credit for band and orchestra work is a problem of much discussion as well as controversy. This can easily be gathered from the data. Among schools with senior high or combined junior and senior high orchestras, the following tabulation has been made.

CREDITS FOR ORCHESTRAS		
Number of credits given	Number of schools	Percent
0	9	9.69
1/8	4	4.30
1/5	2	2.15
1/4	24	25.81
2/5	4	4.30
1/2	28	29.03
3/4	1	1.08
1	16	17.20
1 and 1/5	1	1.08
1 and 1/4	1	1.08
2	1	1.08
Activity	1	1.08
$\frac{1}{2}$ regular subject	1	1.08

Seventy-two of the ninety-three schools give less than one credit. That is 77.42% of the schools give less credit for orchestra work than they do for other subjects.

In band the following credits are allowed.

BAND CREDITS		
Number of credits given	Number of schools	Percent
0	16	25.4
1/8	1	1.59
1/4	15	23.81
3/10	1	1.59
2/5	7	11.11
1/2	14	22.22
3/4	1	1.59
4/5	1	1.59
1	1	1.59
1 and 1/4	1	1.59
$\frac{1}{2}$ regular subject	1	1.59
Activity	2	3.17
Award letter	1	1.59
Point in honor society	1	1.59

Fifty-six of the sixty-three schools give less than one credit for band work and 25.4% of the schools do not give credit at all. Only 9.69% of the orchestras do not give any credit. This probably is the reason for less interest being shown in band work by pupils. When we find that 88.89% of the bands and 77.42% of the orchestras give less credit for band and orchestra work than they do for other subjects, we realize how the crediting of this type of work has been neglected. Kansas schools will have to realize this. Bulletin No.49, "Music in Secondary Schools", issued by the Commission of Education in 1917, gives some helpful suggestions as to crediting: (1)

1. All study of music, or exercises in music undertaken by any high school as part of the scholastic routine, shall be credited by the school.

2. The amount of credit so granted shall be equal in every case, hour for hour, to that granted by the same school for any other subject, with this

(1) Music in Secondary Schools---United States Bureau of Education, Bulletin No.49, 1917. pp. 32-33.

qualification:

3. All subjects, musical or otherwise, are understood in this report to be on a basis of double or single credit, accordingly as they do or do not necessitate a period of study in preparation for each period of recitation. Thus, as applied to music, chorus practice, which requires no preparation, would receive equal credit with drawing which requires none. On the other hand, each recitation hour in harmony should receive double credit of each chorus recitation hour.....

"The committee also recommended that one-fourth of the total graduation credit may be in the music department." In Kansas the number of credits allowed for graduation ranges from none to four.

The distribution of the schools as to the time of rehearsal of their different organizations are tabulated on the next page.

NUMBER OF REHEARSALS

Times per week	1	2	3	4	5	6
Combined sr. high and jr. high orch. (92 schools)	12	25	22	5	26	2
Junior high orchestra. (separate) (29 schools)	3	9	8	1	8	0
Combined sr. high and jr. high band. (64 schools)	10	26	15	0	13	0
Junior high band. (separate) (9 schools)	5	1	3	0	0	0

From this table one can easily see which organizations meet more times per week. Later in this thesis it will be interesting to note whether the number of times per week the organizations meet effects the interest taken in instrumental work in the different schools.

Ten of the schools require their band and orchestra players to take theory. Fifty percent of the schools require their players to do outside practice.

From the survey it is evident that crediting should be more standard. Maddy and Gidding in their "Instrumental Technique" outline a good plan:

"Players must (1) attend five one-hour rehearsals per week; (2) take one thirty minute private lesson per week; (3) practice six hours per week, serve with the orchestra on all occasions decided upon, or send an acceptable substitute, receiving one credit per semester. As an alternative to the foregoing, they may attend five one-hour rehearsals per week and practice enough to keep up with the orchestra without taking the required lessons and doing the required six hours of practice per week, and receive one-half (1) credit per semester."

CLASS INSTRUCTION

Sixty-three of the one-hundred and one schools have class instruction on instruments, thirty-eight do not. The method of presenting class instruction is very varied. In the schools having class instruction we find:

Maddy and Gidding, "Instrumental Technique" 1926
pp. 9-10.

Having class instruction in	Separate	Not separate
Reeds	49	14
Brass	48	15
Strings	59	4

42 had mixed groups and 21 did not mix groups.

The number in the various classes ranges from two to forty. The mean being 10.9 pupils to a class.

The type of instruction and number in the class will naturally vary with the size of the school. Fifty-nine of the sixty-three schools take strings separately. This is proper. String instruments and wind instruments should have separate instruction. The volume that wind instruments have, owing to beginners not knowing how to play softly, makes it impossible to combine them. Owing to economic as well as practical reasons, the classes should compare in size somewhat to the classes in other subjects. Fifteen to thirty should be about the proper size. The instruction should be standard as to method, varying only as to the needs and the size of the school.

Forty-nine of the schools have class instruction during school hours, the others have classes after school or on Saturday. Instrumental work is as important and as practical to the child as many other subjects.

"One lesson weekly of forty-five minutes to one hour is usually considered sufficient, though daily classes are becoming quite common and are especially desirable for beginners. Whenever possible the classes should be held during school hours. This is not essential in the lower grades from the standpoint of the pupils, but it is highly advisable as the means of utilizing all of the teachers' time. Under this plan one teacher can easily handle ten schools, teaching one string class, one wind class and an orchestra or band in each building. If classes are held after school it would require three teachers to handle five buildings; so the advantages of school time classes are obvious."(1)

From the survey it is very evident that class instruction should be given more encouragement in the high schools. The instrument class is the 'feeder' for the orchestra and band, therefore develop good 'feed'.

(1) Maddy, J. E. "Orchestras---How they may be Developed." pp.6-7 (Bulletin)

FINANCING

The problem of financing is one of the controlling factors of the efficiency of any school system. Schools that have the ideal method of financing by having school boards appropriate sufficient funds to supply instruments and music, should develop a good band or orchestra; if not there is something lacking in teaching or supervision. Of the one-hundred and one schools sixty-seven furnished instruments besides drums, twenty-six of these did not give any definite number of instruments furnished, those that did give numbers ranged from one instrument to sixty-two. The following table will show the number of instruments the various schools furnish:

<u>Number of instruments</u>	<u>Number of schools</u>
1	3
2	1
3	1
4	2
5	4
8	2
9	3
13	2
14	4
17	1
18	1
19	2
20	1
21	1
24	1
25	1
27	1
28	1
32	1
39	1
50	1
53	1
54	1
59	1
62	1

Twenty-six schools did not furnish instruments, and eight schools furnished only drums. Fifteen of the schools (14%) get financial help from civic organizations for their band and orchestra.

The schools that furnish instruments furnish those instruments that the pupil cannot afford to buy. However, some schools furnish most of the instruments for their players. The schools that furnished instruments are tabulated in the following table according to instrument and number of schools furnishing that instrument. It will be noticed the first twelve instruments are the most expensive and are not convenient to handle nor popular for individual ownership.

Instrument	Schools furnishing the instrument
Bass Drum	67
String Bass	50
Snare Drum	46
Tuba	39
Cello	38
Alto 23 French horn 7	30
Viola	29
Tympani	28
Sousaphone	28
Bassoon	26
Oboe	24
Baritone	23
Clarinet	18
Trombone	11
Trumpet	10
Flute	10
Violin	4

TEACHERS AND SALARIES

Of the one-hundred and one schools there were forty-two which employed an instructor for band and orchestra work only. This means that 41.68% of the schools employ an instructor just for instrumental work. Sixty-six percent of the schools employing band and orchestra instructors just for that work are in first and second class cities, 33% of the third class towns employ this type of teacher. From the survey it is evident the larger the town the more specialized the band and orchestra teacher will be. Thirty-two (31.78%) of the schools employ instructors that have to teach public school music along with the band and orchestra work. In twenty-one (20.79%) of the schools, the band and orchestra director had to teach other academic subjects. In six (5.94%) of the schools the instructor had a full schedule of other subjects and taught instrumental work after school hours.

The certification and qualifications of the band and orchestra teachers to teach in Kansas are tabulated below:

DISTRIBUTION OF DEGREES	
Degree	Number holding the degree
B. M.	30
A. B.	24
B. S.	17
Permit to teach	11
Special teachers certificate	5
Master's Degree	2
No form of certification	3
No report from	9

Eleven of these reporting had more than one degree. Nine of these had either a B. S. degree or A.B. degree together with a B. M. degree.

The length of contracts of band and orchestra instructors differs in some cases from the average teachers contract, in that some schools pay the band and orchestra instructor for summer months. In this way the instrumental work is carried on through-out the summer.

This table shows the different kinds of contracts:

DISTRIBUTION OF CONTRACTS	
Length of Contract	Number of schools
9 months	71
10 months	6
11 months	2
12 months	13
No report from	9

It is evident that more than 70% of the schools have nine month contracts. The rest have longer contracts in order to carry on instrumental work during the summer. The latter plan is the better if the school can afford it.

The pay in schools varies a great deal in the different class cities. In first class cities the average salary is \$280.05 per month, in the second class cities the average salary is \$187.03 per month, and in the class A schools of third class towns the average salary per month is \$159.82. It can readily be seen that the first class cities pay their band and orchestra instructors much more than the smaller towns. The average salary paid to the band and orchestra teachers in all of the schools is \$184.50.

SALARIES

1st. Class Cities	9 schools	\$280.05
2nd. Class Cities	31 Schools	\$187.03
3rd. Class Towns	38 Schools	\$159.82
Of all the 78 schools reporting		\$184.50

In the hope of finding what factors tend to increase interest in band and orchestra work, the following plan was carried out. The percentage of pupils interested in band or orchestra in each school was calculated. The fifty schools showing

the higher percentage and the fifty schools showing the lower percentage were separated. The first class cities having a large enrollment would naturally have a low percentage even though they had highly developed instrumental departments. Consequently a large part of the first class cities would be in the low fifty and that way bring the rating of the poor schools up. But it will be found that there is considerable difference between the two groups on certain questions.

INTEREST FACTORS

Problem	50 schools with high interest	50 schools with low interest
<u>Orchestra</u>		
Separate jr. and sr. high	15	14
Combined jr. and sr. high	32	33
No orchestra	3	3
Mean number of years	5.8914	5.825
Percent rehearsing during school hours	84.78%	82.98%

<u>Problem</u>	<u>High</u>	<u>Low</u>
Number of credits offered:		
No credit	2	3
1/8	3	0
1/4	10	16
1/2	14	18
3/4	0	1
1/5	1	1
2/5	1	2
1	7	4
1 and 1/4	1	0
2	1	1
Activity	0	1
$\frac{1}{2}$ regular subject	1	0
No report from	8	4
Average	.507	.451
How many require players to take theory?	5	5
How many times a week do they meet?		
Once	7	12
Twice	11	14
Three	13	8

<u>Problem</u>	<u>High</u>	<u>Low</u>
Four	3	4
Five	15	11
Six	1	1
(Multiply number of times per week by number of schools gives-----)	161	121
How many require outside practice?	33	17
<u>Band</u>		
Separate jr. and sr. high	6	3
Combined jr. and sr. high	33	21
No band	11	26
Mean number of years	4.2162	3.9048
Percent that rehearse during school hours	61.54%	63.64%
Number of credits offered		
No credit	11	6
1/8	2	0
1/4	10	4
1/2	7	6
3/4	0	1
2/5	2	0
3/10	1	0

<u>Problem</u>	<u>High</u>	<u>Low</u>
1	1	4
1 and 1/4	1	0
Point in honor society	1	0
$\frac{1}{2}$ regular subject	1	0
No report or no band	12	29
How many require players in band to take theory?	5	5
How many time a week do they meet?		
Once	9	5
Twice	15	8
Three	8	4
Four	1	0
Five	6	6
(Multiply number of times per week by number of schools gives-----)	97	63
How many require outside practice?	33	17
How many allow credits towards graduation?		
Some credit	40	30
No credit	5	10
No report	5	10

<u>Problem</u>	<u>High</u>	<u>Low</u>
How many have class instruction?	40	25
How many have class instruction during school hours?	32	17
Average number of pupils in class?	13.37	6.952
How many schools furnish instruments outside of drums?	40	26
What instruments?		
Sousaphone	18	10
Tuba	27	12
Baritone	18	5
Alto and French Horn	20	10
Trombone	8	3
Tympani	17	11
Trumpets	6	4
Flute	7	3
Clarinet	15	3
Oboe	13	11
Bassoon	15	11
Bass Drum	39	28
Snare Drum	28	18
Violin	3	1
Viola	17	12
Cello	24	14
String Bass	31	19

<u>Problem</u>	<u>High</u>	<u>Low</u>
Do civic organizations help finance?	12	3
How many have teacher for band and orchestra only?	22	20
How many have teacher for band and orchestra and public school music?	13	19
How many teachers have to teach other subjects?	15	11
What degree does the instructor hold?		
Masters	0	2
B. M.	18	12
A. B.	10	14
B. S.	8	9
Permit to teach	6	5
Special teachers certificate	4	1
No form of certification	0	4
No report	4	5
More than one degree	6	3
What is the mean monthly salary for teachers?	\$191.37	\$182.54
Length of contract:		
9 months	30	41
10 months	5	1
11 months	2	0
12 months	9	4

CONCLUSIONS

1. From the above tabulation it is evident that whether orchestras are separate or combined or whether the school has had orchestra work for a long time or for a few years there is no noticeable effect on interest shown by pupils.
2. Both the high fifty and the low fifty have relatively the same percentage as regards rehearsals during school hours.
3. The number of credits allowed would be a factor that controlled interest, for the upper fifty gave more credit. The average credit given in the upper fifty was .507 credits, in the lower fifty .451 credits. The .056 of a credit is not enough difference to warrant one to say credits controlled interest, but the fact that credits allowed toward graduation in the upper fifty is ten more than the lower fifty, leads one to believe that credits have a slight tendency to increase interest.
4. The study of theory does not have any effect on interest. Five schools in each group required theory work and the rest in each group did not require any theory.

5. The number of times a week the orchestra rehearses is of relative importance, because those schools having the most rehearsals per week have the most pupils interested in orchestra work.

6. The schools in the high fifty have more bands in junior high and in senior high, with a larger mean number of years than the low fifty. Undoubtedly the band causes an increase of interest in instrumental work among pupils.

7. The schools that require their players to do outside practice stimulate interest. This is rather outstanding in that the upper fifty require outside practice, in 66% of the schools and only 34% of the schools in the lower fifty require outside practice.

8. Of the fifty schools in the high percent, forty allowed credit towards graduation, and only thirty of the low fifty allowed credit. If the schools give credit towards graduation, there is more apt to be an increase of interest in band and orchestra work.

9. Class instruction varies much between the high fifty and the low fifty. Forty schools or 80% of the high fifty had instrumental classes with a mean number of thirteen pupils in them. Only twenty-five or 50% of

the low fifty had class instruction with a mean of six pupils in them. One could safely say that class instruction is a big factor that controls interest.

10. One of the large factors is financing. In the schools that have a high percent, forty (80%) furnished instruments. Only 52% of the low fifty furnished instruments and the instruments furnished were in much smaller numbers than in the upper fifty.

11. The salaries and the length of teacher's contracts are of much importance. The upper fifty paid more per month and had longer contracts.

12. In the upper fifty, twelve (24%) of the schools received financial help from civic organizations. In the low fifty, three or 6% received outside aid. The fact that schools where civic organizations aid in financing the band or orchestra are in the upper fifty, proves that community support is a powerful interest-factor in public school bands and orchestras.

From the survey one would assume that credits towards graduation, times of rehearsal per week, opportunity to play in both band and orchestra, outside practice, class instruction, instruments furnished by the school, salaries and length of contracts of the teachers, and financial aid from civic organizations, tended to increase interest.

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