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Criteria for a Program of Music Education in the Elementary and Secondary School.

Charles Winston Hilton
Louisiana State University and Agricultural & Mechanical College

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**CRITERIA FOR A PROGRAM OF MUSIC EDUCATION
IN THE
ELEMENTARY AND SECONDARY SCHOOL**

A Dissertation

**Submitted to the Graduate Faculty of the
College of Education
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy**

**by
Charles Winston Hilton
B. A., Louisiana Polytechnic Institute, 1935
E. A., Louisiana Polytechnic Institute, 1938
M. M. Ed., University of Michigan, 1948
August, 1954**

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ABSTRACT

The purpose of this study was: (1) to formulate and validate a list of criteria applicable to a program of music education in the elementary and secondary school (2) to apply the criteria to certain white public schools in Louisiana.

The criteria were drawn directly from the literature of music education and were related to the following topics: (1) elementary classroom music (2) facilities and equipment for elementary classroom music (3) general music (4) facilities and equipment for general music (5) piano class (6) facilities and equipment for piano class (7) band (8) facilities and equipment for band (9) orchestra (10) facilities and equipment for orchestra (11) vocal music (12) facilities and equipment for vocal music.

To validate the proposed criteria, the cooperation of prominent music educators throughout the nation was secured. The validated criteria were applied to the forty senior high schools in Louisiana which offered instruction in general music, piano class, band, orchestra, vocal music, or some combination of these areas. In addition, the classroom music in the elementary schools attached to these senior high schools was surveyed.

The following conclusions and recommendations were made:

(1) The criteria developed in this study provide an appropriate frame of reference for the evaluation of a program of music education in the elementary and secondary school.

(2) Additional studies need to be made of the six areas of music education treated in this study.

(3) Criteria suitable for evaluating the philosophy, content, and methods of instruction in music education need to be developed.

(4) In the Louisiana schools examined, weaknesses were found with respect to the observance of certain criteria in the six areas studied.

(5) During the 1953-54 school session, 368 white elementary schools offered instruction in elementary classroom music, four in piano class, 215 in band, thirteen in orchestra, and 108 in vocal music. At the same time thirty white junior high schools offered instruction in general music, two in piano class, thirty-one in band, three in orchestra, and twenty-three in vocal music. During the same period thirty-four white senior high schools offered instruction in general music, one in piano class, 215 in band, thirteen in orchestra, and 217 in vocal music. In order to make music instruction available to every child in the schools of Louisiana, additional music instruction must be made available.

(6) The need for additional instruction in piano class

and orchestra is acute at the elementary, junior high, and senior high school levels; the need for additional general music instruction is acute at the senior high school level.

CHAPTER I

INTRODUCTION

1. THE PROBLEM

Music in the schools of America has engaged the attention of educators for more than one hundred years. On August 28, 1838, the School Board of Boston, Massachusetts, approved the appointment of Lowell Mason as vocal supervisor in the Boston Public schools.¹ His appointment marked the beginning of music education in America at public expense. Almost seven decades passed before the systematic expansion of American public school music was initiated.

On April 10, 1907, one hundred and four music teachers were invited to Keokuk, Iowa, by Philip Hayden, editor of the magazine School Music, to hear his students sing.² They enjoyed the experience of meeting and discussing their problems and decided to continue the experience by organizing a Music Supervisors Conference, now

¹ The Editors, "Foreword," Thirty-First Yearbook of the Music Educators National Conference, 1938, p. 5.

² Edward B. Birge, "In Retrospect," Thirty-First Yearbook of the Music Educators National Conference, 1938, p. 414.

known as the Music Educators National Conference.³

For almost a half century, the last named organization spearheaded the world's first experiment in truly democratic music education. Cecil Smith⁴ succinctly describes the results of this movement in the following statement:

Between 35,000 and 40,000 full- and part-time music teachers give classroom and extracurricular instruction in tax-supported elementary and secondary schools from Maine to California and Minnesota to Louisiana. Projects ranging from rhythm bands to class piano study, from singing simple folk songs to singing Elizabethan madrigals and large choral works, from rudimentary training in sight-reading to harmony and counterpoint, are sponsored and financed by school boards that were hardly willing half a century ago to hire a single specialized music teacher to make the rounds of several schools. Once widely considered a frill on the educational petticoat, music is no longer the object of attacks from illiberal pressure groups, having lost this dubious honor to history, civics, and current events. No matter what economy waves may surge over the educational system in the near future, music education is now so firmly incorporated into the curriculum that it is unlikely to suffer more severely than any other field outside the three Rs.

An analysis of the above statement is revealing in at least one respect. With the surge of increasing participation in music in the public schools, there was a concomitant broadening of course offerings in music which,

³ Cecil Smith, Worlds of Music (Philadelphia: J. B. Lippincott Company, 1952), p. 297.

⁴ Ibid., pp. 296-97.

at times, confounded administrators and music educators who wanted to provide an adequate program of music education for boys and girls in the elementary and secondary schools. Music educators, no less than members of other areas in education, experienced difficulty in responding to Herbert Spencer's question as to "what knowledge is of most worth." According to Smith,⁵ the movement in music education and in all musical undertakings in recent years was and is characterized by a youthful idealism. However, Smith⁶ concedes that "all the evidence indicates that we are growing from musical adolescence into maturity, and that we are in very truth on the threshold of the greatest and most thoroughly democratic flowering of the art of music the world has ever known."

While it is reasonable to assume that such maturity will call for increasing refinement in aims and standards, content, and method in music education, it is no less reasonable to assume that music education must extend itself in refining the instruments and techniques which are suitable to the evaluation of music education.

Statement of the problem. The purpose of this

⁵ Ibid., p. 313.

⁶ Loc. cit.

study was: (1) to set up and validate a list of criteria applicable to a program of music education in elementary and secondary schools (2) to apply the criteria to music education programs in certain white public schools in Louisiana.

Delimitations of the problem. This problem was limited to the preparation and validation of criteria which may be applied in the evaluation of music education in the elementary and secondary school. Six principal areas of music education were treated in the criteria: (1) elementary classroom music (2) general music (3) piano class (4) band (5) orchestra (6) vocal music. In addition, consideration was given to facilities and equipment essential to the implementation of music education in these six areas.

The six areas heretofore listed were chosen because they have received considerable attention in music education literature. Beattie,⁷ McConathy, and Morgan listed these areas as being important in their book dealing with music in the junior high school. Dykema⁸ and Gehrkenz, in discussing the offerings in music for high schools of various

⁷ John W. Leattie, Osbourne McConathy and Russell V. Morgan, Music in the Junior High School (New York: Silver Burdett and Company, 1930), pp. 89-98.

⁸ Peter W. Dykema and Karl W. Gehrkenz, High School Music (Boston: C. C. Birchard and Company, 1941), pp. 32-35.

sizes, regarded these areas as significant in establishing high school music programs. In the November, 1952, issue of the Bulletin of the National Association of Secondary-School Principals, Lawler⁹ reflected that same pattern of selection. In 1951 the Music Educators National Conference prepared a leaflet entitled Outline of a Program of Music Education for Twelve Grades. This leaflet recognized the importance of these six areas in a program of music education. Lawler¹⁰ identified the Music Educators National Conference as the department of the National Education Association which is the professional organization representing music education interests in schools, public and private. The Music Educators National Conference includes in its membership 24,000 of the approximately 40,000 music teachers in the schools of the United States.

While the six areas mentioned above do not include all of the potential course offerings in music education in the elementary and secondary school, the writer, because of their continuous recurrence in music education literature, must labor under the assumption that they are fundamental in establishing a basic program of music education.

⁹ Vanett Lawler, "The Function of Music in the Secondary-School Curriculum," Bulletin of the National Association of Secondary-School Principals, Vol. 36, No. 189 (Washington, D. C.: National Education Association, November, 1952), p. 10.

¹⁰ Ibid., p. 56.

Failure to include a detailed treatment of philosophy, aims, content, methods, and teacher personnel should not be interpreted as a lack of recognition of the importance of these factors in any adequate program of music education. On the other hand, every effort has been made to design a framework which, granted the supplementary benefits of a sound philosophy, wise aims, proper content, judicious methods, and competent teacher personnel, would undergird and insure practical, educational opportunities through music for the students of elementary and secondary schools.

Because a limited number of elementary and secondary schools in Louisiana offer instruction in the six areas of music education treated in the criteria, a limited number of schools were used in the application of the criteria.

Importance of the study. There are three factors contributing to the importance of a study of this nature. They are: (1) the phenomenal growth in music education in the first half of the twentieth century (2) the need for more specific criteria in the evaluation of music education in the elementary and secondary schools (3) no similar study has been made.

Until twenty-five years ago, there was a dearth of material dealing with music education. During the last two decades, the volume of printed material in the form of research studies, books, magazines, and tracts has increased

year by year. A careful examination of the bibliography of research studies prepared by the Music Education Research Council of the Music Educators National Conference reveals the absence of studies dealing with the preparation and validation of evaluative criteria for music education in elementary and secondary schools. Furthermore, literature in music education contains proposals for an infinite number of music courses, together with prescriptions for their implementation.

For those who are interested in evaluating music education programs in the elementary and secondary schools, there are two instruments available at the present time:

- (1) Section D-12 of the Evaluative Criteria, Cooperative Study of Secondary-School Standards, Washington, D. C.
- (2) Evaluating the Elementary School (pp. 128-31 and 233-35), Southern Association's Cooperative Study in Elementary Education. These criteria, though admirable, are broad in context and persons employing them in evaluative procedures need specific, authoritative information which may not always be at hand.

The purpose of this study is to supply some of this kind of information.

II. DEFINITIONS OF TERMS USED

Music education. Music education embraces those

courses and activities in the elementary and secondary school which are designed to provide educative experiences through the medium of music.

Elementary classroom music. Elementary classroom music is the basic music course offered in each of the elementary grades so as to provide a foundation for all related experiences and activities in the several branches of music.

General music. General music is an orientation course for students not necessarily specializing in music and is designed to provide that general information about music which the well-informed person should have.

Piano class. Piano class provides basic music training through group instruction in piano.

Band. Band is a special musical organization comprised of woodwind, brass, and percussion instruments in such proportion as to insure a well-balanced instrumentation.

Orchestra. Orchestra is a special musical organization comprised of string, woodwind, brass, and percussion instruments in such proportion as to insure a well-balanced instrumentation.

Vocal music. Vocal music includes those ensembles, large or small, which are designed to provide opportunities in singing appropriate to the voices at hand.

Criterion. A criterion is a unit of measurement which is descriptive of the ideal, serving to indicate a

desirable practice and also as a means of evaluating actual practice.

Evaluation. Evaluation is a means of appraisal through the use of assigned values.

Validity. Validity refers to the soundness of an object. Criteria which are considered acceptable by authorities are regarded as being valid.

III. SOURCES OF DATA

Based on practices prevailing in similar studies, the criteria used in this study were selected directly from statements in music education literature concerned with the elementary and secondary school. The statements which make up the criteria represent a pattern of thought recurring frequently in the literature of music education and were not based on isolated utterances of authorities in the field. A complete list of this literature, together with miscellaneous literature examined during the study, will be found in the Bibliography.

Method of procedure. Through a survey of literature related to music education in the elementary and secondary school, the writer assembled a list of proposed criteria designed for use as a guide in setting up, revising, or evaluating programs in music education.

In the formation of the criteria the areas to be validated were organized under six divisions: (1) elementary classroom music and facilities and equipment for elementary classroom music (2) general music and facilities and equipment for general music (3) piano class and facilities and equipment for piano class (4) band and facilities and equipment for band (5) orchestra and facilities and equipment for orchestra (6) vocal music and facilities and equipment for vocal music. Thus all criteria relating to "elementary classroom music" and "facilities and equipment for elementary classroom music" were listed first. This arrangement facilitated the treatment of data relating to each of the six major divisions.

An examination of the criteria demonstrates the fact that five areas are included in the elementary school: (1) elementary classroom music (2) piano class (3) band (4) orchestra (5) vocal music. Furthermore, five areas are included in the criteria for junior and senior high schools: (1) general music (2) piano class (3) band (4) orchestra (5) vocal music. Because criteria for piano class, band, orchestra, and vocal music are identical for the elementary and secondary school, they are listed only one time. Elementary classroom music is considered the basic music course in the elementary school; general music is similarly regarded at the junior and senior high school levels.

In order to validate the criteria, a questionnaire was prepared and forwarded to a jury of authorities in the field of music education. Instead of using nationally recognized specialists in each of the six areas of music education involved in the criteria, it seemed advantageous, for the purposes of this study, to secure validation by persons who, because of their experience and professional positions, enjoy a commanding national view of music education and its place in the entire structure of education. Consequently, the questionnaire was forwarded to sixty persons who are members of the following groups: (1) Council of Past Presidents of the Music Educators National Conference (2) Music Education Research Council of the Music Educators National Conference (3) state supervisors of music (4) heads of music education departments in universities and supervisors of music in large cities of America.

The questionnaire, together with a letter inviting each of the sixty persons to participate in validating the criteria, was forwarded to members of the jury. (See Appendix I for a copy of the questionnaire; see Appendix II for a copy of the letter.) Fifty jurors returned the questionnaire in time for inclusion in the study. (See Appendix III for the list of jurors.) Of the fifty jurors responding, fourteen were Past Presidents of the Music Educators National Conference; ten jurors were members of the Music Education

Research Council of the Music Educators National Conference; sixteen jurors were state supervisors of music; eight jurors were members of music education departments in American universities; two jurors were supervisors of music in large city systems.

The questionnaire contained 174 criteria. Since all of the statements were based on recurring patterns of thought in the literature of music education, a high degree of validity was expected.

The jurors were requested to indicate the degree of validity of each criterion by using a five-point scale with the following designations: (1) very important (2) important (3) average importance (4) little importance (5) not important. Jurors were given an opportunity to list additional criteria if they so desired. Several criteria were offered, but since no pattern was evident in the suggestions of the jurors it was assumed that the 174 criteria submitted by the writer were adequate. The method of obtaining the degree of validity of each criterion is described in Chapter II.

Before outlining the procedure used in applying the criteria in Louisiana, a few statistics concerning the present status of music education are pertinent. In 1934 music instruction was offered on a parishwide basis in two Louisiana parishes. According to information gathered in a recent survey by the writer, sixty-four parish and three city school

systems had some form of organized music instruction during the 1953-54 school session. In the white elementary schools 368 offered instruction in elementary classroom music, four in piano class, 215 in band, thirteen in orchestra, and 108 in vocal music. Thirty white junior high schools offered instruction in general music, two in piano class, thirty-one in band, three in orchestra, and twenty-three in vocal music. Thirty-four white senior high schools offered instruction in general music, one in piano class, 215 in band, thirteen in orchestra, and 217 in vocal music.

For the purposes of this study it should be noted that forty-eight white senior high schools offered instruction in general music, piano class, and orchestra.

The 174 criteria held valid by the national jury of authorities were included in the questionnaire which was sent to certain music teachers in Louisiana. (See Appendix IV for a list of Louisiana music teachers participating in this study.) The purpose of the questionnaire was to apply the criteria to the elementary classroom music, general music, piano class, band, orchestra, and vocal music programs in a group of elementary and secondary schools in Louisiana. It should be duly noted that this study was designed to evaluate certain areas of music education in a group of schools and not in any particular school. Questionnaires were forwarded to all white public high schools offering instruction

in orchestra, piano class, and general music. Most of these schools, along with the elementary schools connected with them, also offer instruction in elementary classroom music, band, and vocal music. This procedure was followed in order that application of the criteria might be made, if possible, to all six areas represented in the criteria and because the secondary schools ranged in pupil population from 36 students to 2,076. Of the forty schools examined, three had more than 1,500 pupils; five had enrollments between 1,000 and 1,500 pupils; nine had enrollments between 500 and 1,000 pupils; eight had enrollments between 250 and 500 pupils; fifteen had enrollments of less than 250 pupils.

Accordingly, a letter inviting these music teachers in Louisiana to participate in the application of the validated criteria was prepared and accompanied each questionnaire. (See Appendix VI for a copy of the letter; see Appendix V for a copy of the questionnaire.) Inasmuch as some schools had more than one music teacher, questionnaires were sent to seventy-eight teachers in forty-eight schools, representing thirty parish and city school systems in Louisiana. Sixty-five completed forms from forty schools in thirty parish and city school systems were returned in time for inclusion in this study. (See Table XXIII, Appendix VII, for a list of Louisiana schools participating in this study.) One questionnaire was omitted inasmuch as it was

filled out improperly. Seven questionnaires were not returned in time for inclusion in this study.

The criteria in the questionnaire were expressed so as to evoke responses indicative of the extent to which they were actually being applied in music education in these Louisiana schools. A five-point scale with the following designations was employed: (1) excellently observed (2) well observed (3) moderately observed (4) poorly observed (5) not observed.

The extent of the observance of the criteria in these schools of Louisiana was computed by a procedure described in Chapter II.

IV. ORGANIZATION OF THE REMAINDER OF THE STUDY

In Chapter II, entitled "Validation and Application of Proposed Criteria," techniques used for validating the criteria and for their application to programs of music education in certain elementary and secondary schools of Louisiana are explained. Chapters III, IV, V, VI, VII, and VIII deal, respectively, with the following topics: (1) criteria pertaining to elementary classroom music and facilities and equipment for elementary classroom music (2) general music and facilities and equipment for general music (3) piano class and facilities and equipment for piano class (4) band and facilities and equipment for band (5) or-

chestra and facilities and equipment for orchestra (6) vocal music and facilities and equipment for vocal music.

Chapter IX contains a summary of this study.

CHAPTER II

VALIDATION AND APPLICATION OF THE PROPOSED CRITERIA

I. Determining the Validity of the Criteria

The appraisal of the 174 criteria by the national jurors is summarized in Table I. Jurors were asked to determine the relative importance of each criterion by indicating whether the criterion should be considered: (1) very important (2) important (3) of average importance (4) of little importance (5) not important. Accordingly, an examination of Table I of each of these five categories reveals the number of jurors and the percentage of jurors falling in each category. Percentages were rounded off to the nearest per cent. The criteria were numbered in the order occurring in the first questionnaire. (See Appendix I.)

The following illustration may serve to simplify the reading of the table. Immediately under the letter "C" of the first column is written the arabic number one. This number represents the first criterion appearing on the questionnaire. The criterion reads as follows: "Music education is conceived as an aspect of the entire process of elementary education." Forty-six jurors, constituting ninety-four per cent of the responses made regarding the

criterion, indicated that the criterion is very important. One juror, constituting two per cent of the responses, indicated that the criterion is important. Two jurors, constituting four per cent of the responses, indicated that the criterion is of average importance. No jurors considered the criterion as being of little importance or not important.

An examination of Table I indicates that only a minute percentage of jurors considered any of the 174 criteria as being of little importance or not important. The division of opinion arose in the matter of assigning a value of very important, important, or of average importance to the respective criteria. Accordingly, if a higher percentage of jurors regarded a criterion as being very important than important or of average importance, the criterion was regarded as being very important.

For example, according to criterion number fifteen in Table I, twelve jurors, representing twenty-five per cent of the responses, considered it very important; seven jurors, representing fifteen per cent of the responses, considered it important; fourteen jurors, representing twenty-nine per cent of the responses, considered it of average importance; nine jurors, representing eighteen per cent of the responses, considered it of little importance; six jurors, representing

TABLE I
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

Key:

VI - Very Important I - Important AI - Average Importance LI - Little Importance NI - Not Important TR - Total Responding NA - No Answer	C - Criteria 1 - Number Checking 2 - Per Cent Checking
---	---

C	VI		I		AI		LI		NI		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
1	46	94	1	2	2	4	0	0	0	0	49	1
2	42	86	6	12	1	2	0	0	0	0	49	1
3	31	62	12	24	6	12	0	0	1	2	50	0
4	29	58	11	22	9	18	0	0	1	2	50	0
5	16	35	10	22	11	24	7	15	2	4	46	4
6	30	60	14	28	5	10	1	2	0	0	50	0
7	44	88	5	10	1	2	0	0	0	0	50	0
8	33	66	14	28	3	6	0	0	0	0	50	0

TABLE 1 (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		RI		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
9	21	42	19	38	9	18	1	2	0	0	50	0
10	32	64	17	34	1	2	0	0	0	0	50	0
11	41	82	8	16	1	2	0	0	0	0	50	0
12	17	35	19	39	12	24	1	2	0	0	49	1
13	15	31	18	37	14	28	1	2	1	2	49	1
14	20	40	18	36	11	22	1	2	0	0	50	0
15	12	25	7	15	14	29	9	18	6	13	48	2
16	13	27	25	52	7	15	3	6	0	0	48	2
17	25	50	16	32	9	18	0	0	0	0	50	0
18	18	37	17	35	12	24	2	4	0	0	49	1
19	20	40	21	42	8	16	0	0	1	2	50	0
20	21	42	20	40	9	18	0	0	0	0	50	0

TABLE I (continued)

FREQUENCIES AND PERCENTAGES OF JUNORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		NI		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
21	23	47	18	37	4	8	3	6	1	2	49	1
22	46	92	4	8	0	0	0	0	0	0	50	0
23	28	56	19	38	3	6	0	0	0	0	50	0
24	33	66	10	20	7	14	0	0	0	0	50	0
25	19	38	21	42	7	14	1	2	2	4	50	0
26	14	28	21	42	11	22	2	4	2	4	50	0
27	24	48	15	30	11	22	0	0	0	0	50	0
28	18	38	18	38	8	16	2	4	1	2	47	3
29	6	12	12	25	20	41	7	14	4	8	49	1
30	18	36	11	22	15	30	5	10	1	2	50	0
31	3	6	11	22	16	33	15	31	4	8	49	1
32	32	65	9	18	6	13	2	4	0	0	49	1
33	23	46	17	34	10	20	0	0	0	0	50	0

TABLE I (continued)
FREQUENCIES AND PERCENTAGES OF JUNORS
VALIDATING THE CRITERIA

C	VI		I		AY		LY		MI		TH	NA
	1	2	1	2	1	2	1	2	1	2	1	1
34	17	35	21	43	9	18	2	4	0	0	49	1
35	38	76	6	12	6	12	0	0	0	0	50	0
36	33	66	10	20	7	14	0	0	0	0	50	0
37	20	40	13	26	13	26	2	4	2	4	50	0
38	35	70	14	28	0	0	0	0	1	2	50	0
39	8	17	11	23	12	26	9	19	7	15	47	3
40	13	27	15	31	9	19	5	10	6	13	48	2
41	39	78	8	16	3	6	0	0	0	0	50	0
42	38	76	9	18	3	6	0	0	0	0	50	0
43	35	70	13	26	2	4	0	0	0	0	50	0
44	20	41	13	27	11	22	3	6	2	4	49	1
45	28	57	13	27	4	8	1	2	3	6	49	1

TABLE 1 (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		HI		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
46	21	43	21	43	4	8	1	2	2	4	49	1
47	29	59	17	35	2	4	1	2	0	0	49	1
48	32	65	16	33	0	0	0	0	1	2	49	1
49	34	71	12	25	1	2	0	0	1	2	48	2
50	35	71	14	29	0	0	0	0	0	0	49	1
51	12	26	14	30	16	34	3	6	2	4	47	3
52	35	67	15	31	1	2	0	0	0	0	49	1
53	31	62	12	24	7	14	0	0	0	0	50	0
54	13	28	18	38	13	28	2	4	1	2	47	3
55	33	67	10	21	6	12	0	0	0	0	49	1
56	5	11	21	45	14	30	4	8	3	6	47	3
57	23	46	17	35	6	13	0	0	2	4	48	2

TABLE I (continued)

FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		MI		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
58	16	34	16	33	8	17	4	8	4	8	48	2
59	19	39	21	43	9	18	0	0	0	0	49	1
60	32	67	14	29	2	4	0	0	0	0	48	2
61	22	45	16	33	6	12	2	4	3	6	49	1
62	21	43	21	43	6	12	1	2	0	0	49	1
63	29	59	17	35	3	6	0	0	0	0	49	1
64	27	55	19	39	2	4	1	2	0	0	49	1
65	10	21	11	23	13	26	5	11	8	17	47	3
66	29	59	17	35	3	6	0	0	0	0	49	1
67	11	22	22	45	14	29	0	0	2	4	49	1
68	10	22	20	43	11	24	2	4	3	7	46	4
69	23	49	22	47	2	4	0	0	0	0	47	3

TABLE I (continued)

FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		MI		LI		NI		TH	NA
	1	2	1	2	1	2	1	2	1	2	1	1
70	11	23	19	40	14	30	3	7	0	0	47	3
71	37	76	8	16	4	8	0	0	0	0	49	1
72	38	78	11	22	0	0	0	0	0	0	49	1
73	18	37	24	49	7	14	0	0	0	0	49	1
74	14	29	20	42	14	29	0	0	0	0	48	2
75	38	78	11	22	0	0	0	0	0	0	49	1
76	20	42	17	35	7	15	2	4	2	4	48	2
77	12	24	9	19	18	37	6	12	4	8	49	1
78	32	65	16	33	1	2	0	0	0	0	49	1
79	39	80	10	20	0	0	0	0	0	0	49	1
80	35	71	13	27	1	2	0	0	0	0	49	1
81	43	88	3	6	3	6	0	0	0	0	49	1

TABLE 1 (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		MI		TE	NA
	1	2	1	2	1	2	1	2	1	2	1	1
82	8	21	21	54	9	23	0	0	1	2	39	11
83	13	28	26	55	7	15	0	0	1	2	47	3
84	11	25	25	57	6	14	1	2	1	2	44	6
85	14	30	27	59	5	11	0	0	0	0	46	4
86	37	74	11	22	2	4	0	0	0	0	50	0
87	42	84	8	16	0	0	0	0	0	0	50	0
88	12	24	20	41	11	23	4	6	2	4	49	1
89	13	27	24	49	9	18	2	4	1	2	49	1
90	20	41	25	51	4	8	0	0	0	0	49	1
91	15	32	27	57	5	11	0	0	0	0	47	3
92	28	57	20	41	1	2	0	0	0	0	49	1
93	25	51	21	43	3	6	0	0	0	0	49	1

TABLE I (continued)

FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		NI		TR	KA
	1	2	1	2	1	2	1	2	1	2	1	1
94	36	73	10	21	2	4	0	0	1	2	49	1
95	11	23	21	44	12	25	2	4	2	4	48	2
96	33	67	16	33	0	0	0	0	0	0	49	1
97	12	28	20	47	8	19	2	4	1	2	43	7
98	12	26	24	51	9	19	1	2	1	2	47	3
99	10	21	25	52	10	21	3	6	0	0	48	2
100	15	32	20	43	10	21	1	2	1	2	47	3
101	16	34	24	51	4	9	2	4	1	2	47	3
102	15	31	23	48	10	21	0	0	0	0	48	2
103	36	71	13	27	1	2	0	0	0	0	49	1
104	20	42	18	37	8	17	2	4	0	0	48	2

TABLE I (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		MI		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
105	28	58	20	42	0	0	0	0	0	0	48	2
106	32	64	14	28	3	6	1	2	0	0	50	0
107	28	57	19	39	2	4	0	0	0	0	49	1
108	12	26	17	36	11	24	3	7	3	7	46	4
109	31	62	16	32	3	6	0	0	0	0	50	0
110	20	41	19	39	7	14	2	4	1	2	49	1
111	20	40	26	52	3	6	1	2	0	0	50	0
112	13	26	21	42	15	30	1	2	0	0	50	0
113	34	68	16	32	0	0	0	0	0	0	50	0
114	41	82	8	16	1	2	0	0	0	0	50	0
115	28	57	14	28	3	6	2	4	2	4	49	1
116	14	28	12	24	14	28	6	12	4	8	50	0

TABLE I (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		MI		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
117	35	73	11	23	2	4	0	0	0	0	48	2
118	38	76	12	24	0	0	0	0	0	0	50	0
119	34	68	15	30	1	2	0	0	0	0	50	0
120	9	24	21	57	5	13	1	3	1	3	37	13
121	16	33	24	50	6	13	0	0	2	4	48	2
122	13	30	24	56	5	12	0	0	1	2	43	7
123	15	33	26	58	4	9	0	0	0	0	45	5
124	34	69	13	27	2	4	0	0	0	0	49	1
125	38	78	11	22	0	0	0	0	0	0	49	1
126	18	38	24	50	6	12	0	0	0	0	48	2
127	15	33	25	54	6	13	0	0	0	0	46	4
128	22	47	21	45	4	8	0	0	0	0	47	3

TABLE I (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		MI		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
129	10	21	22	46	11	23	3	6	2	4	48	2
130	13	27	24	49	9	18	1	2	2	4	49	1
131	27	56	18	38	2	4	1	2	0	0	48	2
132	35	71	11	23	2	4	0	0	1	2	49	1
133	14	30	22	47	11	23	0	0	0	0	47	3
134	32	65	17	35	0	0	0	0	0	0	49	1
135	12	28	21	49	6	14	3	7	1	2	43	7
136	10	22	24	51	11	23	1	2	1	2	47	3
137	7	15	22	47	17	36	1	2	0	0	47	3
138	15	32	18	38	11	23	2	5	1	2	47	3
139	33	69	12	25	2	4	1	2	0	0	48	2
140	18	38	17	35	11	23	2	4	0	0	48	2

TABLE I (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		NI		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
141	30	64	15	32	2	4	0	0	0	0	47	3
142	27	55	15	31	6	12	1	2	0	0	49	1
143	32	65	13	27	4	8	0	0	0	0	49	1
144	10	21	9	18	15	31	7	15	7	15	48	2
145	19	39	19	39	7	14	3	6	1	2	49	1
146	9	21	18	41	12	27	4	9	1	2	44	6
147	12	24	25	50	13	26	0	0	0	0	50	0
148	27	54	18	36	5	10	0	0	0	0	50	0
149	20	40	14	28	13	26	2	4	1	2	50	0
150	29	58	20	40	1	2	0	0	0	0	50	0
151	43	86	6	12	1	2	0	0	0	0	50	0
152	17	34	18	36	11	22	1	2	3	6	50	0

TABLE I (continued)
FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		MI		TH	HA
	1	2	1	2	1	2	1	2	1	2	1	1
153	43	88	6	12	0	0	0	0	0	0	49	1
154	27	56	14	29	6	13	1	2	0	0	48	2
155	11	22	9	19	15	31	7	14	7	14	49	1
156	25	50	14	28	9	18	2	4	0	0	50	0
157	32	67	14	29	2	4	0	0	0	0	48	2
158	34	69	13	27	2	4	0	0	0	0	49	1
159	37	76	12	24	0	0	0	0	0	0	49	1
160	11	22	18	36	9	18	5	10	7	14	50	0
161	13	26	27	54	5	11	0	0	0	0	45	5
162	33	66	13	26	4	8	0	0	0	0	50	0
163	40	80	10	20	10	20	0	0	0	0	50	0

TABLE I (concluded)

FREQUENCIES AND PERCENTAGES OF JURORS
VALIDATING THE CRITERIA

C	VI		I		AI		LI		NI		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
164	12	24	25	50	10	20	2	4	1	2	50	0
165	9	18	21	43	13	27	4	8	2	4	49	1
166	27	55	18	37	3	6	1	2	0	0	49	1
167	28	56	19	38	2	4	1	2	0	0	50	0
168	17	35	21	44	9	19	0	0	1	2	48	2
169	38	76	8	16	4	8	0	0	0	0	50	0
170	12	26	25	53	10	21	0	0	0	0	47	3
171	8	17	20	42	17	35	2	4	1	2	48	2
172	22	46	20	41	7	14	0	0	0	0	49	1
173	35	70	12	24	2	4	0	0	1	2	50	0
174	18	39	19	40	9	19	1	2	0	0	47	3

thirteen per cent of the responses, considered it not important. Consequently, criterion number fifteen was categorized as being of average importance.

In keeping with this procedure, the 174 criteria in the original questionnaire were considered acceptable and categorized as being very important, important, or of average importance. This information is presented in Table II.

Because the 174 criteria embraced six areas in music education in the elementary and secondary school, together with sections dealing with facilities and equipment for each of these areas, it was necessary to group the criteria into twelve categories: (1) elementary classroom music (2) facilities and equipment for elementary classroom music (3) general music (4) facilities and equipment for general music (5) piano class (6) facilities and equipment for piano class (7) band (8) facilities and equipment for band (9) orchestra (10) facilities and equipment for orchestra (11) vocal music (12) facilities and equipment for vocal music.

These twelve divisions are presented, respectively, in Table III, Table IV, Table V, Table VI, Table VII, and Table VIII. In addition, the criteria in each of the twelve categories were ranked according to the percentage of acceptance which they received by the national jurors. For

TABLE II

CATEGORIES REPRESENTING THE HIGHEST
PERCENTAGES OF NATIONAL JURORS

Key:

C - Criteria
VI - Very Important
I - Important
AI - Average Importance
PC - Per Cent

C	VI PC	I PC	AI PC	C	VI PC	I PC	AI PC
1	94			30	36		
2	86			31			33
3	62			32	65		
4	58			33	46		
5	35			34		43	
6	60			35	76		
7	88			36	66		
8	66			37	40		
9	42			38	70		
10	64			39			26
11	82			40		31	
12		39		41	78		
13		37		42	76		
14	40			43	70		
15			29	44			
16		52		45	67		
17	50			46	43		
18	37			47	59		
19		42		48	65		
20	42			49	71		
21	47			50	71		
22	92			51			34
23	86			52	67		
24	66			53	62		
25		42		54		38	
26		42		55	67		
27	48			56		45	
28	38			57	48		
29			41	58	34		

TABLE II (continued)
 CATEGORIES REPRESENTING THE HIGHEST
 PERCENTAGES OF NATIONAL JUNIORS

C	VI PC	I PC	AI PC	C	VI PC	I PC	AI PC
59		43		96	67		
60	67			97		47	
61	45			98		51	
62	43			99		52	
63	59			100		43	
64	55			101		51	
65			28	102		48	
66	59			103	71		
67		45		104	42		
68		43		105	58		
69	49			106	64		
70		40		107	57		
71	76			108		36	
72	78			109	62		
73		49		110	41		
74		42		111		52	
75	78			112		42	
76	42			113	68		
77			37	114	82		
78	65			115	57		
79	80			116	28		
80	71			117	73		
81	88			118	76		
82		54		119	68		
83		55		120		57	
84		57		121		50	
85		59		122		56	
86	74			123		58	
87	84			124	69		
88		41		125	78		
89		49		126		50	
90		51		127		54	
91		57		128	47		
92	57			129		46	
93	51			130		49	
94	73			131	56		
95		44		132	71		

TABLE II (concluded)

CATEGORIES REPRESENTING THE HIGHEST
PERCENTAGES OF NATIONAL JUNIORS

C	VI PC	I PC	AI PC	C	VI PC	I PC	AI PC
133		47		155			31
134	65			156	50		
135		49		157	67		
136		51		158	69		
137		47		159	76		
138		38		160		36	
139	09			161		60	
140	38			162	66		
141	64			163	80		
142	55			164		50	
143	65			165		43	
144			31	166	55		
145	39			167	56		
146		41		168		44	
147		50		169	76		
148	54			170		53	
149	40			171		42	
150	58			172	45		
151	86			173	70		
152		36		174		40	
153	88						
154	56						

example, under elementary classroom music, criterion number one, as it appeared in the original questionnaire (see Appendix I), was ranked highest in the very important category, inasmuch as the largest number of jurors accorded it a percentage of ninety-four in the "very important" category. Criterion number five fell at the bottom of this group, inasmuch as the largest number of jurors accorded it a percentage of only thirty-five in the "very important" category. The highest number of jurors, forty-three per cent, considered criterion number sixteen as being important and it headed the list of criteria in the "important" category. The highest number of jurors, twenty-nine per cent, considered criterion number fifteen as being of average importance and it, therefore, fell in the category of "average importance."

In keeping with this procedure, the criteria in the other eleven areas of music education were calculated in the same manner. The higher the percentage assigned to each criterion, the greater is the degree of its acceptance or validity within its category, whether that category be "very important," "important," or of "average importance."

On the basis of Table III, the criteria for elementary classroom music and facilities and equipment for elementary classroom music were ranked within each category as listed below. Parenthetical numbers preceding each

TABLE III

PERCENTAGE RANK BY THE NATIONAL JURORS OF CRITERIA
FOR ELEMENTARY CLASSROOM MUSIC AND
FACILITIES AND EQUIPMENT FOR ELEMENTARY CLASSROOM MUSIC

Key:

C - Criteria
R - Rank
P - Per Cent

VI - Very Important
I - Important
AI - Average Importance

Elementary Classroom Music									Facilities and Equipment for Elementary Classroom Music								
VI			I			AI			VI			I			AI		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
1	1	94	16	1	52	15	1	29	24	1	66	34	1	43	29	1	41
22	2	92	19	2	48				32	2	65	25	2	42	31	2	33
7	3	88	12	3	39				23	3	56	26	2	42			
2	4	86	13	4	37				27	4	48						
11	5	82							33	5	46						
8	6	66							28	6	38						
10	7	64							30	7	36						
33	8	62															
6	9	60															
4	10	58															
17	11	50															
21	12	47															
9	13	42															
20	13	42															
14	15	40															
18	16	37															
5	17	35															

TABLE IV

PERCENTAGE RANK BY THE NATIONAL JURORS OF CRITERIA
FOR GENERAL MUSIC AND
FACILITIES AND EQUIPMENT FOR GENERAL MUSIC

Key:

C - Criteria VI - Very Important
R - Rank I - Important
P - Per Cent AI - Average Importance

General Music									Facilities and Equipment for General Music								
VI			I			AI			VI			I			AI		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
41	1	78	40	1	51	51	1	54	52	1	67						
35	2	76				39	2	26	53	2	62						
42	2	76															
49	4	71															
50	4	71															
38	6	70															
43	6	70															
36	8	66															
48	9	65															
47	10	59															
45	11	57															
46	12	45															
44	13	41															
37	14	40															

TABLE V

PERCENTAGE RANK BY THE NATIONAL JURORS OF CRITERIA
FOR PIANO CLASS AND
FACILITIES AND EQUIPMENT FOR PIANO CLASS

Key:

C - Criteria VI - Very Important
R - Rank I - Important
P - Per Cent AI - Average Importance

Piano Class									Facilities and Equipment for Piano Class														
C	VI			C	I			C	AI			C	VI			C	I			C	AI		
	R	P			R	P			R	P			R	P			R	P					
55	1	67		56	1	45						60	1	67									
57	2	48		59	2	43						63	2	59									
58	3	34		54	3	38						61	3	45									
												62	4	43									

TABLE VI

PERCENTAGE RANK BY THE NATIONAL JURORS OF CRITERIA
FOR BAND AND
FACILITIES AND EQUIPMENT FOR BAND

Key:

C - Criteria
R - Rank
P - Per Cent

VI - Very Important
I - Important
AI - Average Importance

Band									Facilities and Equipment for Band								
VI			I			AI			VI			I			AI		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
81	1	88	82	1	54	77	1	37	87	1	84	85	1	59			
79	2	80	73	2	49	65	2	28	86	2	74	84	2	57			
72	3	78	67	3	45				94	3	73	91	2	57			
75	3	78	68	4	43				103	4	71	83	4	55			
71	5	76	74	5	42				96	5	67	99	5	52			
80	6	71	70	6	40				105	6	88	90	6	51			
78	7	65							92	7	57	98	6	51			
66	8	59							93	8	51	101	6	51			
64	9	55							104	9	42	89	9	49			
69	10	49										102	10	48			
76	11	42										97	11	47			
												95	12	44			
												100	13	43			
												88	14	41			

TABLE VII

PERCENTAGE RANK BY THE NATIONAL JURORS OF CRITERIA
FOR ORCHESTRA AND
FACILITIES AND EQUIPMENT FOR ORCHESTRA

Key:

C - Criteria
R - Rank
P - Per Cent

VI - Very Important
I - Important
AI - Average Importance

Orchestra									Facilities and Equipment for Orchestra								
VI			I			AI			VI			I			AI		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
114	1	82	120	1	57				125	1	78	123	1	58			
118	2	76	111	2	52				132	2	71	122	2	56			
117	3	73	112	3	42				124	3	69	127	3	54			
113	4	68	108	4	36				139	3	69	136	4	51			
119	4	68							134	5	65	121	5	50			
106	6	64							141	6	64	126	5	50			
109	7	62							131	7	56	130	7	49			
107	8	57							128	8	47	135	7	49			
115	8	57							140	9	38	133	9	47			
110	10	41										137	9	47			
116	11	28										129	11	46			
												138	12	38			

TABLE VIII

PERCENTAGE RANK BY THE NATIONAL JURORS OF CRITERIA
FOR VOCAL MUSIC AND
FACILITIES AND EQUIPMENT FOR VOCAL MUSIC

Key:

C - Criteria
R - Rank
P - Per Cent

VI - Very Important
I - Important
AI - Average Importance

Vocal Music									Facilities and Equipment for Vocal Music								
VI			I			AI			VI			I			AI		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
153	1	88	147	1	50	144	1	31	163	1	80	161	1	60			
151	2	86	146	2	41	155	1	31	169	2	76	170	2	53			
159	3	76	152	3	36				173	3	70	164	3	50			
158	4	69	160	3	36				162	4	66	168	4	44			
157	5	67							167	5	56	165	5	43			
143	6	65							166	6	55	171	6	42			
150	7	58							172	7	45	174	7	40			
154	8	56															
142	9	55															
148	10	54															
156	11	50															
149	12	40															
145	13	39															

criterion are the original numbers of the criteria; those following each criterion represent the percentage assigned to it by the national jurors.

ELEMENTARY CLASSROOM MUSIC

Very Important

- (1) Music education is conceived as an aspect of the entire process of elementary education. (94)
- (22) The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities. (92)
- (7) The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher. (88)
- (2) Every child in the elementary school receives instruction in classroom music. (86)
- (11) Classroom music affords experiences in: (1) singing, (2) listening, (3) motion to music, (4) the playing of instruments, (5) creative activities, and (6) music reading. (82)
- (8) Classroom teachers are provided in-service training in music by means of study groups, workshops, and extension courses. (68)
- (10) Phonographs are made available and are used by every classroom teacher. (64)
- (3) At least one hundred minutes per week are devoted to music in each elementary classroom. (62)
- (6) Classroom teachers offer instruction in music daily. (60)

- (4) Classroom music is taught by the classroom teacher with the assistance of a music person who serves as a co-ordinator of music instruction in the elementary school. (58)
- (17) All children have experiences with rhythm instruments, melody instruments, or real instruments. (50)
- (21) Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity. (47)
- (9) Classroom teachers have access to single copies of music books in addition to those in the basic textbook series. (42)
- (20) Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities. (42)
- (14) Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects. (40)
- (18) Rhythm and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper." (37)
- (8) The music co-ordinator visits each elementary classroom for a period of at least thirty minutes each week. (35)

Important

- (16) Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" song books. (52)
- (19) Special music programs are a natural outgrowth of the classroom music program. (42)
- (12) Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program. (39)
- (13) Recordings of songs in the basic textbooks

are made available and are used by every classroom teacher. (37)

Average Importance

- (15) Classroom music is taught in the classroom, not in a special music room. (29)

FACILITIES AND EQUIPMENT FOR ELEMENTARY CLASSROOM MUSIC

Very Important

- (24) Each classroom teacher is provided with manuals or guides to the music textbooks. (65)
- (32) Each classroom teacher is provided with and uses a pitch-pipe. (65)
- (23) Except in Grade 1, music textbooks are issued to each child. (56)
- (27) One phonograph is available for at least each two classroom teachers. (48)
- (33) Suitable rhythm instruments are available to each classroom teacher. (46)
- (28) A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in basic textbooks. (38)
- (30) A piano is available to each classroom teacher. (36)

Important

- (34) Suitable melody instruments are available to each classroom teacher. (43)
- (25) Professional books dealing with music education are available to classroom teachers. (42)

- (26) Suitable motion picture films and filmstrips are available. (42)

Average Importance

- (29) A radio is available to each classroom teacher. (41)
- (31) A tape recorder is available to each classroom teacher. (33)

On the basis of Table IV, the criteria for general music and facilities and equipment for general music were ranked within each category as listed below.

GENERAL MUSIC

Very Important

- (41) General Music is open to all pupils, regardless of previous musical experiences. (78)
- (35) General Music is required in Grade 7. (76)
- (42) General Music is taught by a special music teacher. (76)
- (49) General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events. (71)
- (50) Provision is made in General Music for listening to music beyond the performing ability of the class. (71)
- (38) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Junior High School. (70)
- (43) General Music classes are held in a special music room with essential equipment. (70)
- (36) General Music is required in Grade 8. (68)

- (48) General Music requires a variety of activities. (65)
- (47) General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons. (59)
- (45) General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have. (57)
- (46) General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches. (43)
- (44) The enrollment of the General Music Class does not exceed that of a normal high school class. (41)
- (37) General Music is required in Grade 9. (40)

Important

- (40) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School. (31)

Average Importance

- (51) Projects and units are used in the teaching of General Music. (34)
- (39) General Music is required in the Senior High School for one year only. (26)

FACILITIES AND EQUIPMENT FOR GENERAL MUSIC

Very Important

- (52) A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for

music, is provided for the teaching of General Music. (67)

- (53) The school has a central phonograph record library supplied by public funds. (62)

Important

None

Average Importance

None

On the basis of Table V, the criteria for piano class and facilities and equipment for piano class were ranked within each category as listed below.

PIANO CLASS

Very Important

- (55) Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method. (67)
- (57) Matters of general musicianship are taught in the piano class. (48)
- (58) Students are encouraged to "play by ear" in piano classes. (34)

Important

- (56) Participation in group instruction in piano is limited to a maximum of two years for any individual student. (45)
- (59) Efforts are made to correlate singing and playing in piano classes. (43)
- (54) Piano classes meet for a minimum of two one-hour periods per week. (38)

Average Importance

None

FACILITIES AND EQUIPMENT FOR
PIANO CLASSVery Important

- (60) At least one piano, the best possible, is provided for class piano instruction. (67)
- (63) Suitable textbooks are provided for piano classes. (59)
- (61) Silent keyboards with raised keys are provided for each student in piano classes. (45)
- (62) Folding racks for music, and chairs and tables of the proper height are provided. (43)

Important

None

Average Importance

None

On the basis of Table VI, the criteria for band and facilities and equipment for band were ranked within each category as listed below.

BAND

Very Important

- (81) The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school. (88)

- (79) Musical numbers for public performance are selected with great care. (80)
- (72) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment. (78)
- (75) Rehearsals are planned with great care. (78)
- (71) Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success. (76)
- (80) Details of public performance are planned and rehearsed with great care. (71)
- (78) Policies regarding public performance are established jointly by the band director and the school principal. (65)
- (66) A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week. (59)
- (64) Band is an elective organization. (55)
- (69) Desired instrumentation is planned several years in advance. (49)
- (76) Rehearsals are varied and do not follow a fixed pattern. (42)

Important

- (82) The following instrumentation is observed in well-balanced bands: (54)

TOTAL.....	25	35	45	55	65	70	80	90	100
Piccolo.....				1	1	1	1	1	1
Flute.....	1	2	3	3	5	5	5	6	6
E-flat Clarinet.				2	2	2	2	2	2
B-flat Clarinet...	8	10	12	12	14	16	22	24	26
Alto Clarinet...			2	2	3	3	4	4	5
Bass Clarinet...			1	1	2	3	4	4	5
Soprano									
Saxophone.....									

Alto Saxophone..	1	1	1	2	2	2	2	2	3
Tenor Saxophone.		1	1	2	2	2	2	2	3
Baritone									
Saxophone.....		1	1	1	1	1	1	1	2
Bass Saxophone..					1	1	1	1	1
Oboe.....	1	1	2	2	2	2	2	3	3
English Horn....						1	1	1	1
Bassoon.....	1	1	2	2	3	3	3	3	4
Cornet, Trumpet.	4	5	5	6	7	7	7	8	8
Flugel Horn....							2	2	2
French Horn.....	3	4	4	5	6	6	6	8	8
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4
Tuba.....	1	3	3	3	3	4	4	5	5
Percussion.....	2	2	3	4	4	4	4	5	5
String Bass.....			1	2	2	2	2	2	2

- (73) Small ensembles are organized under student direction and supervised by the band director. (49)
- (67) Brass, woodwind, and percussion sectional rehearsals are held at least once each week. (45)
- (68) To allow for the proper division of students according to proficiency, at least two bands are organized in each school. (43)
- (74) The band has student officers and student conductors. (42)
- (70) Marching is a legitimate and essential function of the band. (40)

Average Importance

- (77) In rehearsals, the band "warms up" on music, not on exercises. (37)
- (65) Band is offered only when there is sufficient interest for minimum instrumentation. (28)

FACILITIES AND EQUIPMENT FOR BAND

Very Important

- (87) Proper attention is given to illumination, heating, and ventilation in the band room. (84)
- (86) The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms. (74)
- (94) The school board furnishes the larger, more unusual, and more expensive instruments. (73)
- (103) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment. (71)
- (96) A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about. (67)
- (105) School authorities provide funds for: (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work. (58)
- (92) Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment. (57)
- (93) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used. (51)
- (104) The band has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program. (42)

Important

- (85) The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment. (59)
- (84) The band room contains at least 260 cubic feet of space per person. (57)
- (91) Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet. (57)
- (83) The band room is located near the auditorium and stage. (55)
- (99) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled. (52)
- (90) Small rooms, adequate for individual practice and small ensembles, are available. (51)
- (98) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets. (51)
- (101) The band has most of the necessary musical equipment, instruments, and library, before it obtains a set of uniforms. (51)
- (89) Office space, properly furnished, is available to the band director. (49)
- (102) Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves. (48)
- (97) The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school. (47)
- (95) Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones. (44)

- (100) Music stands are desk-type rather than the folding-type. (43)
- (88) A separate room is available for the instrumental music library. (41)

Average Importance

None

On the basis of Table VII, the criteria for orchestra and facilities and equipment for orchestra were ranked within each category as listed below.

ORCHESTRA

Very Important

- (114) Rehearsals are planned with great care. (82)
- (118) Musical numbers for public performance are selected with great care. (76)
- (117) Policies regarding public performance are established jointly by the orchestra director and school principal. (73)
- (113) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment. (68)
- (119) Details of public performance are planned and rehearsed with great care. (68)
- (106) Orchestra is an elective organization. (64)
- (109) Desired instrumentation is planned several years in advance. (62)
- (107) A minimum of two periods per week of forty-five minutes each is devoted to it, plus sectional rehearsals or class instruction of forty-five minutes per week. (57)
- (115) Rehearsals are varied and do not follow a fixed pattern. (57)

- (110) Time is allotted for sectional rehearsals of the orchestra. (41)
- (116) In rehearsal the orchestra "warms up" on music, not on exercises. (28)

Important

- (120) The following instrumentation is observed in well-balanced orchestras: (57)

TOTAL.....	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3
Clarinet.....	2	2	4	4	4	4	4	4	4
Bassoon.....		1	1	2	2	2	2	2	3
French Horn.....	2	2	2	3	4	4	4	5	6
Trumpet.....	2	2	2	2	2	2	2	3	4
Trombone.....	1	1	1	2	2	3	3	3	3
Tuba.....							1	1	1
Harp.....						1	1	1	2
Percussion.....		1	1	1	1	2	3	3	3
Violin I.....	4	6	8	10	12	14	16	18	20
Violin II.....	4	6	8	10	12	14	16	18	20
Viola.....	1	2	4	5	7	8	10	10	12
Cello.....	2	3	4	5	7	8	8	10	10
String Bass.....		1	3	3	4	4	6	8	8
Piano.....	1	1	1	1	1				

- (111) Small ensembles are organized under student direction and supervised by the orchestra director. (52)
- (112) The orchestra has student officers and student conductors. (42)
- (108) To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school. (36)

Average Importance

None

FACILITIES AND EQUIPMENT FOR
ORCHESTRA

Very Important

- (125) Proper attention is given to illumination, heating, and ventilation in the orchestra room. (78)
- (132) The school board furnishes the larger, more unusual, and more expensive instruments. (71)
- (124) The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms. (69)
- (139) Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment. (69)
- (134) A well-selected and adequate collection of orchestral music is available or long-range plans have been implemented to bring this about. (68)
- (141) School authorities provide funds for:
(1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work. (64)
- (131) Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment. (56)
- (128) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used. (47)
- (140) The orchestra has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program. (38)

Important

- (123) The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment. (58)
- (122) The orchestra room contains at least 260 cubic feet of space per member. (58)
- (127) Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet. (54)
- (136) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets. (51)
- (121) The orchestra room is located near the auditorium and stage. (50)
- (126) Small rooms, suitable for individual practice and small ensembles, are available. (50)
- (130) Office space, properly furnished, is available to the orchestra director. (49)
- (135) The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school. (49)
- (133) Students provide violins, flutes, clarinets, trumpets, and tenor trombones. (47)
- (137) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled. (47)
- (129) A separate room is available for the instrumental music library. (46)
- (138) Music stands are desk-type rather than folding-type. (38)

Average Importance

None

On the basis of Table VIII, the criteria for vocal music and facilities and equipment for vocal music were ranked within each category as listed below.

VOCAL MUSIC

Very Important

- (153) In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect. (88)
- (151) Rehearsals are planned with great care. (86)
- (159) Musical numbers for public performance are selected with great care. (76)
- (158) Details of public performance are planned and rehearsed with great care. (69)
- (157) Policies regarding public performance are established jointly by the choral director and the school principal. (37)
- (143) At least two periods per week of forty-five minutes each are devoted to each of these groups. (65)
- (150) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment. (58)
- (154) Rehearsals are varied and do not follow a fixed pattern. (56)
- (142) Boys chorus, girls chorus, and mixed chorus are elective organizations. (55)
- (148) Opportunities for group singing are offered during recreation periods and in general student assemblies. (34)

- (156) Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious. (50)
- (149) Devotional music has a large place in the mixed chorus repertoire. (40)
- (145) Voices in the choruses are tested at least twice a year. (39)

Important

- (147) Small ensembles are organized under student direction and supervised by the choral director. (50)
- (146) Numerical strength in the small mixed chorus approximates the following:

Sopranos.. 8	Altos... 6
Tenors.... 5	Basses.. 4

In larger choruses the same ratio is maintained. (41)

- (152) Strict adherence to a definite seating arrangement is observed. (36)
- (160) Choral music is memorized for public performances. (36)

Average Importance

- (144) Only changed voices are allowed in senior high school choruses. (31)
- (155) In rehearsals the chorus "warms up" on music, not on exercises. (31)

FACILITIES AND EQUIPMENT FOR VOCAL MUSIC

Very Important

- (163) Proper attention is given to illumination, heating, and ventilation in the choral room. (80)

- (169) Literary excellence and suitability of the text receive important consideration in the selection of choral material. (76)
- (173) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment. (70)
- (162) The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms. (66)
- (167) Platforms or risers are available for choral groups. (56)
- (166) Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment. (55)
- (172) Vestments are stored in moth-proof cabinets. (45)

Important

- (161) The choral room contains a floor space of at least fifteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment. (60)
- (170) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets. (53)
- (164) Office space, properly furnished, is available to the choral director. (50)
- (168) A large choral group requires a budget of at least \$200 per year for music; a small choral group requires at least \$100 per year for music. (44)
- (165) Small rooms, adequate for individual practice and small ensembles, are available. (43)
- (171) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled. (42)

- (174) The chorus has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction. (40)

Average Importance

None

II. Determining the Application of the Criteria

The appraisal of the degree of application of the 174 criteria by the Louisiana music teachers is summarized in Table IX. The Louisiana music teachers were asked to determine the relative degree of observance of each criterion by indicating whether the criterion should be considered: (1) excellently observed (2) well observed (3) moderately observed (4) poorly observed (5) not observed. An examination of each of these five categories in Table IX reveals the number of Louisiana music teachers and the percentage of Louisiana music teachers falling in each category. Percentages were rounded off to the nearest per cent. The criteria were numbered in the order occurring in the questionnaire sent to Louisiana music teachers. (See Appendix IV.)

The following illustration may serve to simplify the reading of the table. Immediately under the letter "C" of

the first column is written the arabic number one. This number represents the first criterion appearing on the questionnaire. The criterion reads as follows: "Music education is conceived as an aspect of the entire process of elementary education." Four of the Louisiana music teachers, constituting twenty-four per cent of the responses made regarding the criterion, indicated that the criterion was excellently observed. Nine Louisiana music teachers, constituting fifty-three per cent of the responses, indicated that the criterion was well observed. Three of the Louisiana music teachers, constituting eighteen per cent of the responses, indicated that the criterion was moderately observed. None of the Louisiana music teachers indicated that the criterion was poorly observed. One of the Louisiana music teachers, constituting five per cent of the responses, indicated that the criterion was not observed.

An examination of Table IX reveals considerable divergence in the degree of observance of the 174 criteria. Accordingly, if a higher percentage of Louisiana music teachers regarded a criterion as being well observed than the percentage accorded each of the other four respective categories, that criterion was regarded as being well observed. This was the case in criterion number one, for the category "well observed" received the higher percentage, namely, fifty-three per cent. In keeping with this procedure, the 174 criteria

in the questionnaire sent to Louisiana music teachers (see Appendix IV) were categorized as being excellently observed, well observed, moderately observed, poorly observed, and not observed. This information is presented in Table X.

Because the 174 criteria embraced twelve areas in music education in the elementary and secondary school, it was necessary to group the criteria into twelve divisions. Elementary classroom music is presented in Table XI; facilities and equipment for elementary classroom music in Table XII; general music in Table XIII; facilities and equipment for general music in Table XIV; piano class in Table XV; facilities and equipment for piano class in Table XVI; band in Table XVII; facilities and equipment for band in Table XVIII; orchestra in Table XIX; facilities and equipment for orchestra in Table XX; vocal music in Table XXI; facilities and equipment for vocal music in Table XXII.

The criteria in each of the twelve tables were ranked according to the degree of observance percentage-wise indicated by the Louisiana music teachers. For example, in Table XI criterion number twenty-two was ranked highest in the "excellently observed" category, inasmuch as the largest number of Louisiana music teachers accorded it a percentage of sixty-eight in the "excellently observed" category. Criterion number twelve fell at the bottom of this group, inasmuch

TABLE IX
FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

Key:

EO - Excellently Observed	C - Criteria
WO - Well Observed	1 - Number Checking
MO - Moderately Observed	2 - Per Cent Checking
PO - Poorly Observed	
NO - Not Observed	
TR - Total Responding	
NA - No Answer	

C	EO		WO		MO		PO		NO		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
1	4	24	9	53	3	18	0	0	1	6	17	2
2	12	67	3	17	2	11	1	5	0	0	18	1
3	5	26	3	16	6	32	1	5	4	21	19	0
4	3	17	2	11	5	28	6	33	2	11	18	1
5	12	63	3	16	1	5	1	5	2	11	19	0
6	3	17	1	5	8	44	3	17	3	17	18	1
7	4	22	10	55	1	6	2	11	1	6	18	1

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		WO		NO		PO		MO		PR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
8	0	0	2	10	3	16	4	21	10	53	19	0
9	5	26	5	26	6	26	3	16	1	6	19	0
10	8	44	5	26	1	6	2	11	2	11	18	1
11	5	26	10	53	3	17	0	0	0	0	18	1
12	6	32	2	10	3	16	4	21	4	21	19	0
13	5	26	3	16	3	16	1	5	7	37	19	0
14	3	16	5	26	6	42	2	11	1	5	19	0
15	9	47	3	16	5	26	0	0	2	11	19	0
16	5	26	10	53	3	16	1	5	0	0	19	0
17	4	21	1	5	3	16	9	47	2	11	19	0
18	3	17	6	32	3	17	3	17	3	17	18	1
19	5	26	7	37	3	16	4	21	0	0	19	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	NO		WO		MO		PO		NO		TR	MA
	1	2	1	2	1	2	1	2	1	2		
20	5	26	6	32	3	16	4	21	1	5	19	0
21	6	32	4	21	7	37	2	10	0	0	19	0
22	13	68	3	16	3	16	0	0	0	0	19	0
23	12	63	3	16	1	5	1	5	2	11	19	0
24	5	26	0	0	8	43	1	5	5	26	19	0
25	2	11	4	21	4	21	2	11	7	36	19	0
26	3	16	0	0	4	21	7	37	5	26	19	0
27	3	16	3	16	2	10	5	26	6	32	19	0
28	0	0	0	0	1	5	4	21	14	74	19	0
29	1	6	0	0	1	6	2	11	14	77	18	1
30	1	5	1	5	2	11	4	21	11	58	19	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	NO		NO		NO		PO		NO		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
31	2	11	2	11	1	5	2	11	12	62	19	0
32	1	5	1	5	3	16	2	11	12	63	19	0
33	3	16	0	0	2	10	3	16	11	58	19	0
34	0	0	1	5	1	5	4	21	13	69	19	0
35*												
36*												
37*												
38*												
39	4	20	0	0	1	5	1	5	14	70	20	0
40	13	65	0	0	2	10	0	0	5	25	20	0
41	15	75	1	5	3	15	1	5	0	0	20	0

* Omitted for the purposes of this study.

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		WO		MO		PO		NO		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
42	15	75	3	15	1	5	0	0	1	5	20	0
43	10	50	2	10	2	10	1	5	5	25	20	0
44	12	60	1	5	4	20	3	15	0	0	20	0
45	6	30	5	25	7	35	1	5	1	5	20	0
46	6	30	6	30	8	40	0	0	0	0	20	0
47	7	35	3	15	8	40	1	5	1	5	20	0
48	7	35	6	30	6	30	1	5	0	0	20	0
49	5	25	3	15	10	50	2	10	0	0	20	0
50	7	35	5	25	4	20	2	10	2	10	20	0
51	4	21	4	21	5	26	2	11	4	21	19	1
52	4	21	8	42	4	21	0	0	3	16	19	1
53	0	0	0	0	4	21	4	21	11	58	19	1

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		EO		EO		PO		NO		TR	TA
	1	2	1	2	1	2	1	2	1	2	1	1
54	1	100	0	0	0	0	0	0	0	0	1	0
55	1	100	0	0	0	0	0	0	0	0	1	0
56	1	100	0	0	0	0	0	0	0	0	1	0
57	0	0	1	100	0	0	0	0	0	0	1	0
58	1	100	0	0	0	0	0	0	0	0	1	0
59	1	100	0	0	0	0	0	0	0	0	1	0
60	1	100	0	0	0	0	0	0	0	0	1	0
61	1	100	0	0	0	0	0	0	0	0	1	0
62	0	0	0	0	1	100	0	0	0	0	1	0
63	1	100	0	0	0	0	0	0	0	0	1	0
64	27	88	2	6	2	6	0	0	0	0	31	0
65	3	11	2	7	4	15	2	7	16	60	27	4

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		NO		MO		PO		HO		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
66	26	87	0	0	3	10	0	0	1	3	30	1
67	14	46	2	6	6	19	2	6	7	23	31	0
68	19	62	4	13	6	19	0	0	2	6	31	0
69	13	42	11	36	6	19	1	3	0	0	31	0
70	24	78	4	13	1	3	2	6	0	0	31	0
71	26	84	3	10	2	6	0	0	0	0	31	0
72	18	59	11	35	2	6	0	0	0	0	31	0
73	3	10	8	26	9	29	4	13	7	22	31	0
74	14	46	13	42	1	3	2	6	1	3	31	0
75	15	48	15	48	1	4	0	0	0	0	31	0
76	15	48	12	39	1	3	0	0	3	10	31	0
77	9	29	8	26	6	19	1	3	7	23	31	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		MO		MO		PO		MO		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
78	23	75	6	19	1	3	0	0	1	3	31	0
79	20	65	9	29	2	6	0	0	0	0	31	0
80	23	75	6	19	2	6	0	0	0	0	31	0
81	19	64	5	17	2	7	2	7	2	7	30	1
82	4	13	10	32	14	45	3	10	0	0	31	0
83	8	26	5	16	4	13	4	13	10	32	31	0
84	6	21	4	14	7	24	7	24	5	17	29	2
85	8	28	4	14	3	10	9	31	5	17	29	2
86	6	19	6	19	5	16	8	27	6	19	31	0
87	10	32	8	26	5	16	7	23	1	3	31	0
88	12	39	5	16	4	13	4	13	6	19	31	0
89	10	32	7	23	2	6	4	13	8	26	31	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		WO		MO		PO		NO		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
90	8	26	4	13	1	3	2	6	16	52	31	0
91	8	20	3	10	1	3	4	14	16	53	30	1
92	8	26	4	13	10	32	2	6	7	23	31	0
93	9	29	4	13	5	16	8	26	5	16	31	0
94	9	28	7	23	7	23	7	23	1	3	31	0
95	20	65	9	29	2	6	0	0	0	0	31	0
96	10	32	8	26	11	36	1	3	1	3	31	0
97	4	13	1	3	9	29	4	13	13	42	31	0
98	9	29	12	39	5	16	2	6	3	10	31	0
99	12	39	3	10	5	16	0	0	11	36	31	0
100	22	71	3	10	0	0	1	3	5	16	31	0
101	10	32	12	39	3	10	4	13	2	6	31	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		WO		MO		PO		NO		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
102	7	23	9	29	5	15	3	10	7	23	31	0
103	14	45	13	42	4	13	0	0	0	0	31	0
104	4	13	7	23	10	32	8	26	2	6	31	0
105	3	10	5	16	5	16	10	32	8	26	31	0
106	9	100	0	0	0	0	0	0	0	0	9	0
107	7	78	0	0	2	22	0	0	0	0	9	0
108	1	11	2	22	0	0	1	11	5	56	9	0
109	1	11	1	11	3	34	2	22	2	22	9	0
110	1	11	1	11	1	11	3	34	3	33	9	0
111	1	12	2	22	2	22	2	22	2	22	9	0
112	2	22	3	34	1	11	0	0	3	33	9	0
113	6	67	3	33	0	0	0	0	0	0	9	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		WO		NO		PO		MO		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
114	4	44	4	44	1	12	0	0	0	0	9	0
115	5	56	2	22	1	11	0	0	1	11	9	0
116	5	56	2	22	0	0	1	11	1	11	9	0
117	7	78	2	22	0	0	0	0	0	0	9	0
118	6	67	3	33	0	0	0	0	0	0	9	0
119	7	78	1	11	1	11	0	0	0	0	9	0
120	1	11	3	34	2	22	1	11	2	22	9	0
121	2	22	0	0	2	22	1	11	4	45	9	0
122	3	33	3	33	1	12	0	0	2	22	9	0
123	3	34	2	22	2	22	0	0	2	22	9	0
124	3	33	2	22	1	12	0	0	3	33	9	0
125	6	67	0	0	0	0	1	11	2	22	9	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	FO		WO		MO		PO		NO		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
126	2	22	0	0	1	11	0	0	6	67	9	0
127	0	0	2	22	1	11	0	0	6	67	9	0
128	2	22	0	0	2	22	3	34	2	22	9	0
129	3	33	0	0	0	0	1	11	5	56	9	0
130	2	22	0	0	0	0	1	11	6	67	9	0
131	4	45	1	11	2	22	0	0	2	22	9	0
132	4	45	1	11	1	11	1	11	2	22	9	0
133	3	34	2	22	2	22	1	11	1	11	9	0
134	1	11	3	33	1	11	4	45	0	0	9	0
135	1	12	0	0	0	0	3	38	4	50	8	1
136	1	11	4	45	2	22	0	0	2	22	9	0
137	2	22	1	11	1	11	0	0	5	56	9	0

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		WO		MO		PO		NO		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
138	4	44	0	0	0	0	1	12	4	44	9	0
139	3	38	2	25	2	25	1	12	0	0	8	1
140	2	22	3	34	2	22	2	22	0	0	9	0
141	1	11	1	11	0	0	6	67	1	11	9	0
142	29	85	2	6	2	6	0	0	1	3	34	0
143	27	79	2	6	2	6	0	0	3	9	34	0
144	15	46	5	15	5	15	2	6	6	18	33	1
145	9	26	11	33	2	26	2	6	3	9	34	0
146	8	25	7	22	9	28	5	16	3	9	32	2
147	6	18	6	18	8	23	3	9	11	32	34	0
148	5	15	2	6	6	18	12	35	9	26	34	0
149	18	56	10	31	4	13	0	0	0	0	32	2
150	18	55	6	18	7	21	2	6	0	0	33	1

TABLE IX (continued)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	EO		WO		MO		PO		NO		TR	NA
	1	2	1	2	1	2	1	2	1	2	1	1
151	13	38	17	50	3	9	1	3	0	0	34	0
152	15	46	12	36	5	15	1	3	0	0	33	1
153	23	68	9	26	2	6	0	0	0	0	34	0
154	11	32	14	41	7	21	0	0	2	6	34	0
155	14	42	9	26	9	26	1	3	1	3	34	0
156	8	24	11	32	11	32	2	6	2	6	34	0
157	24	73	6	18	2	6	1	3	0	0	33	1
158	25	74	7	21	2	5	0	0	0	0	34	0
159	27	79	4	12	3	9	0	0	0	0	34	0
160	22	65	7	20	1	3	1	3	3	9	34	0
161	10	29	6	18	4	12	3	9	11	32	34	0
162	6	17	3	9	3	9	4	12	18	53	34	0

TABLE IX (concluded)

FREQUENCIES AND PERCENTAGES OF LOUISIANA MUSIC TEACHERS
APPLYING THE CRITERIA

C	ED		NO		MO		PO		NO		TR	MA
	1	2	1	2	1	2	1	2	1	2	1	1
163	11	32	5	15	9	26	4	12	5	15	34	0
164	6	17	0	0	3	9	1	3	24	71	34	0
165	3	9	1	3	0	0	1	3	29	85	34	0
166	10	30	2	6	3	9	6	18	12	37	33	1
167	13	38	4	12	2	6	4	12	11	32	34	0
168	4	12	4	12	5	14	1	3	20	59	34	0
169	15	45	16	49	1	3	1	3	0	0	33	1
170	14	41	9	26	7	21	1	3	3	9	34	0
171	3	9	4	12	2	6	2	6	22	67	33	1
172	2	6	2	6	3	10	2	6	23	72	32	2
173	10	29	9	26	6	18	6	18	3	9	34	0
174	1	3	8	24	15	44	8	24	2	5	34	0

TABLE X

CATEGORIES REPRESENTING THE HIGHEST
PERCENTAGES OF LOUISIANA MUSIC TEACHERS

Key:

C - Criteria
EO - Excellently Observed
WO - Well Observed
MO - Moderately Observed
PO - Poorly Observed
NO - Not Observed
PC - Per Cent

C	EO PC	WO PC	MO PC	PO PC	NO PC	C	EO PC	WO PC	MO PC	PO PC	NO PC
1		55				15	47				
2	67					16		53			
3			32			17				47	
4				33		18		32			
5	63					19		37			
6			44			20		32			
7		55				21			37		
8					53	22	68				
9		26				23	63				
10	44					24			43		
11		55				25					36
12	32					26				37	
13					37	27					32
14			42			28					74

TABLE X (continued)

CATEGORIES REPRESENTING THE HIGHEST
PERCENTAGES OF LOUISIANA MUSIC TEACHERS

C	EC PC	WC PC	MO PC	PO PC	NO PC	C	EC PC	WC PC	MO PC	PO PC	NO PC
29					77	50	58				
30					58	51			26		
31					62	52		42			
32					63	53					58
33					58	54	100				
34					69	55	100				
35*						56	100				
36*						57		100			
37*						58	100				
38*						59	100				
39					70	60	100				
40	65					61	100				
41	75					62			100		
42	75					63	100				
43	50					64	88				
44	60					65					60
45			35			66	87				
46			40			67	46				
47			40			68	62				
48	35					69	42				
49			50			70	78				

* Omitted for the purposes of this study.

TABLE X (continued)

CATEGORIES REPRESENTING THE HIGHEST
PERCENTAGES OF LOUISIANA MUSIC TEACHERS

C	SO PC	WO PC	MO PC	PO PC	NO PC
71	84				
72	59				
73			29		
74	46				
75		48			
76	48				
77	29				
78	75				
79	65				
80	75				
81	64				
82			45		
83					32
84			24		
85				31	
86				27	
87	32				
88	39				
89	32				
90					52
91					53
92			32		
93	29				
94	28				

C	SO PC	WO PC	MO PC	PO PC	NO PC
95	68				
96			36		
97					42
98		39			
99	39				
100	71				
101		39			
102		29			
103	45				
104			32		
105				32	
106	100				
107	76				
108					56
109			34		
110				34	
111			22		
112		34			
113	67				
114		44			
115	56				
116	56				
117	78				
118	67				

TABLE X (continued)

CATEGORIES REPRESENTING THE HIGHEST
PERCENTAGES OF LOUISIANA MUSIC TEACHERS

C	EC PC	WO PC	MO PC	PO PC	NO PC
119	78				
120		34			
121					45
122		33			
123	34				
124	33				
125	67				
126					67
127					67
128				34	
129					56
130					67
131	45				
132	45				
133	34				
134				45	
135					50
136		45			
137					56
138					44
139	38				

C	EC PC	WO PC	MO PC	PO PC	NO PC
140		34			
141				67	
142	85				
143	79				
144	46				
145		33			
146			28		
147					32
148				35	
149	56				
150	55				
151		50			
152	46				
153	68				
154		41			
155	42				
156		32			
157	73				
158	74				
159	79				
160	65				

TABLE X (concluded)

CATEGORIES REPRESENTING THE HIGHEST
PERCENTAGES OF LOUISIANA MUSIC TEACHERS

C	EO	WO	GO	PO	NO
	PC	PC	PC	PC	PC
161					32
162					53
163	32				
164					71
165					85
166					37
167	38				
168					59
169		49			
170	41				
171					67
172					72
173	29				
174			44		

as the largest number of Louisiana music teachers accorded it a percentage of only thirty-two in the "excellently observed" category. The criteria in the "well observed," "moderately observed," "poorly observed," and "not observed" categories were ranked in the same manner.

Likewise the criteria in Tables XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, and XXII were ranked in the five categories of observance according to the procedure described in the preceding paragraph. The higher the percentage assigned to each criterion, the greater is the degree of its observance.

On the basis of Table XI, the criteria for elementary classroom music were ranked within each category as listed below.

ELEMENTARY CLASSROOM MUSIC

Excellently Observed

- (22) The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities. (68)
- (2) Every child in the elementary school receives instruction in classroom music. (67)
- (5) The music co-ordinator visits each elementary classroom for a period of at least thirty minutes each week. (63)
- (15) Classroom music is taught in the classroom, not in a special music room. (47)

- (10) Phonographs are made available and are used by every classroom teacher. (44)
- (12) Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program. (32)

Well Observed

- (7) The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher. (55)
- (11) Classroom music affords experiences in: (1) singing, (2) listening, (3) motion to music, (4) the playing of instruments, (5) creative activities, and (6) music reading. (55)
- (1) Music education is conceived as an aspect of the entire process of elementary education. (53)
- (16) Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" song books. (53)
- (19) Special music programs are a natural outgrowth of the classroom music program. (37)
- (18) Rhythm and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper." (32)
- (20) Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities. (32)
- (9) Classroom teachers have access to single copies of music books in addition to those in the basic textbook series. (26)

Moderately Observed

- (6) Classroom teachers offer instruction in music daily. (44)

TABLE XI

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
ELEMENTARY CLASSROOM MUSIC

Key:

C - Criteria EO - Excellently Observed
R - Rank WO - Well Observed
P - Per Cent MO - Moderately Observed
 PO - Poorly Observed
 NO - Not Observed

Elementary Classroom Music														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
22	1	68	7	1	55	6	1	44	17	1	47	8	1	53
2	2	67	11	1	55	14	2	42	4	2	33	13	2	37
5	3	63	1	3	53	21	3	37						
15	4	47	16	3	53	3	4	32						
10	5	44	19	5	37									
12	6	32	18	6	32									
			20	6	32									
			9	8	26									

TABLE XII

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
FACILITIES AND EQUIPMENT FOR ELEMENTARY CLASSROOM MUSIC

Key:

C - Criteria EO - Excellently Observed
R - Rank WO - Well Observed
P - Per Cent MO - Moderately Observed
 PO - Poorly Observed
 NO - Not Observed

Facilities and Equipment for Elementary Classroom Music														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
23	1	63				24	1	43	26	1	37	29	1	77
												28	2	74
												34	3	69
												32	4	63
												31	5	62
												30	6	58
												33	6	58
												25	8	36
												27	9	32

TABLE XIII

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
GENERAL MUSIC

Key:

C - Criteria EO - Excellently Observed
R - Rank WO - Well Observed
P - Per Cent MO - Moderately Observed
 PO - Poorly Observed
 NO - Not Observed

General Music														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
41	1	75				49	1	50				39	1	70
42	1	75				46	2	40						
40	3	65				47	2	40						
44	4	60				45	4	35						
43	5	50				51	5	26						
48	6	35												
50	6	35												

TABLE XIV

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
FACILITIES AND EQUIPMENT FOR GENERAL MUSIC

Key:

C - Criteria	EO - Excellently Observed
R - Rank	WO - Well Observed
P - Per Cent	MO - Moderately Observed
	PO - Poorly Observed
	NO - Not Observed

Facilities and Equipment for General Music														
EO			MO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
			52	1	42							53	1	58

TABLE XV

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
PIANO CLASS

Key:

C - Criteria
R - Rank
P - Per Cent

EO - Excellently Observed
WO - Well Observed
MO - Moderately Observed
PO - Poorly Observed
NO - Not Observed

Piano Class														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
54	1	100	57	1	100									
55	1	100												
56	1	100												
58	1	100												
59	1	100												

TABLE XVI

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
FACILITIES AND EQUIPMENT FOR PIANO CLASS

Key:

C - Criteria EO - Excellently Observed
R - Rank WO - Well Observed
P - Per Cent MO - Moderately Observed
 PO - Poorly Observed
 NO - Not Observed

Facilities and Equipment for Piano Class														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
60	1	100				62	1	100						
61	1	100												
63	1	100												

TABLE XVII

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
BAND

Key:

C - Criteria EO - Excellently Observed
R - Rank WO - Well Observed
P - Per Cent MO - Moderately Observed
 PO - Poorly Observed
 NO - Not Observed

Band														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
64	1	88	75	1	48	62	1	45				65	1	60
66	2	87				73	2	29						
71	3	84												
70	4	78												
78	5	75												
80	5	75												
79	7	65												
81	8	64												
68	9	62												
72	10	59												
76	11	48												
67	12	46												
74	12	46												
69	14	42												
77	15	29												

TABLE XVIII

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
FACILITIES AND EQUIPMENT FOR BAND

Key:

C - Criteria
R - Rank
P - Per Cent

EO - Excellently Observed
WO - Well Observed
MO - Moderately Observed
PO - Poorly Observed
NO - Not Observed

Facilities and Equipment for Band														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
100	1	71	98	1	39	96	1	30	105	1	32	91	1	53
95	2	65	101	1	39	92	2	32	85	2	31	90	2	52
103	3	45	102	3	29	104	2	32	86	3	27	97	3	42
88	4	39				84	4	24				83	4	32
99	4	39												
87	6	32												
89	6	32												
93	8	29												
94	9	28												

TABLE XIX

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
ORCHESTRA

Key:

C - Criteria
R - Rank
P - Per Cent

EO - Excellently Observed
WO - Well Observed
MO - Moderately Observed
PO - Poorly Observed
NO - Not Observed

Orchestra														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
106	1	100	114	1	44	100	1	34	110	1	34	108	1	56
107	2	78	112	2	34	111	2	22						
117	2	78	120	2	34									
119	2	78												
113	5	67												
118	5	67												
115	7	56												
116	7	56												

TABLE XX

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
FACILITIES AND EQUIPMENT FOR ORCHESTRA

Key:

C - Criteria
R - Rank
P - Per Cent

EO - Excellently Observed
WO - Well Observed
MO - Moderately Observed
PO - Poorly Observed
NO - Not Observed

Facilities and Equipment for Orchestra														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
125	1	67	136	1	45				141	1	67	126	1	67
131	2	45	140	2	34				134	2	45	127	1	67
132	2	45	122	3	33				128	3	34	130	1	67
139	4	38										129	4	56
123	5	34										137	4	56
133	5	34										135	6	50
124	7	33										121	7	45
												138	8	44

TABLE XXI

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
VOCAL MUSIC

Key:

C - Criteria
R - Rank
P - Per Cent

EO - Excellently Observed
WO - Well Observed
MO - Moderately Observed
PO - Poorly Observed
NO - Not Observed

Vocal Music														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
142	1	85	151	1	50	146	1	28	148	1	35	147	1	32
143	2	79	154	2	41									
159	2	79	145	3	33									
158	4	74	156	4	32									
157	5	73												
153	6	68												
160	7	65												
149	8	56												
150	9	55												
144	10	46												
152	10	46												
155	12	42												

TABLE XXII

PERCENTAGE RANK BY LOUISIANA MUSIC TEACHERS OF CRITERIA FOR
FACILITIES AND EQUIPMENT FOR VOCAL MUSIC

Key:

C - Criteria
R - Rank
P - Per Cent

EO - Excellently Observed
WO - Well Observed
MO - Moderately Observed
PO - Poorly Observed
NO - Not Observed

Facilities and Equipment for Vocal Music														
EO			WO			MO			PO			NO		
C	R	P	C	R	P	C	R	P	C	R	P	C	R	P
170	1	41	169	1	49	174	1	44				165	1	85
167	2	38										172	2	72
163	3	32										164	3	71
173	4	29										171	4	67
												168	5	59
												162	6	53
												166	7	37
												161	8	32

- (14) Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects. (42)
- (21) Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity. (37)
- (3) At least one hundred minutes per week are devoted to music in each elementary classroom. (32)

Poorly Observed

- (17) All children have experiences with rhythm instruments, melody instruments, or real instruments. (47)
- (4) Classroom music is taught by the classroom teacher with the assistance of a music person who serves as co-ordinator of music instruction in the elementary school. (33)

Not Observed

- (8) Classroom teachers are provided in-service training in music by means of study groups, workshops, and extension courses. (53)
- (13) Recordings of songs in the basic textbooks are made available and are used by every classroom teacher. (37)

FACILITIES AND EQUIPMENT FOR
ELEMENTARY CLASSROOM MUSIC

Excellentlly Observed

- (23) Except in Grade 1, music textbooks are issued to each child. (63)

Well Observed

None

Moderately Observed

- (24) Each classroom teacher is provided with manuals or guides to the music textbooks. (43)

Poorly Observed

- (26) Suitable motion picture films and filmstrips are available. (37)

Not Observed

- (29) A radio is available to each classroom teacher. (77)
- (28) A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in the basic textbooks. (74)
- (34) Suitable melody instruments are available to each classroom teacher. (69)
- (32) Each classroom teacher is provided with and uses a pitch-pipe. (63)
- (31) A tape recorder is available to each classroom teacher. (62)
- (30) A piano is available to each classroom teacher. (58)
- (33) Suitable rhythm instruments are available to each classroom teacher. (58)
- (25) Professional books dealing with music education are available to classroom teachers. (36)
- (27) One phonograph is available for at least each two classroom teachers. (32)

On the basis of Table XIII, the criteria for general music were ranked within each category as listed below.

Excellentlly Observed

- (41) General Music is open to all pupils, regardless of previous musical experiences. (78)
- (42) General Music is taught by a special music teacher. (75)
- (40) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School. (65)
- (44) The enrollment of the General Music Class does not exceed that of a normal high school class. (60)
- (43) General Music classes are held in a special music room with essential equipment. (60)
- (48) General Music includes a variety of activities. (35)
- (50) Provision is made in General Music for listening to music beyond the performing ability of the class. (35)

Well Observed

None

Moderately Observed

- (49) General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events. (50)
- (46) General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches. (40)
- (47) General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons. (40)

- (45) General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have. (35)
- (51) Projects and units are used in the teaching of General Music. (26)

Poorly Observed

None

Not Observed

- (39) General Music is required in the Senior High School for one year only. (70)

On the basis of Table XIV, the criteria for facilities and equipment for general music were ranked within each category as listed below.

FACILITIES AND EQUIPMENT FOR
GENERAL MUSIC

Excellentlly Observed

None

Well Observed

- (52) A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for music, is provided for the teaching of General Music. (42)

Moderately Observed

None

Poorly Observed

None

Not Observed

- (53) The school has a central phonograph record library supplied by public funds. (58)

On the basis of Table XV, the criteria for piano class are ranked within each category as listed below.

PIANO CLASS

Excellentlly Observed

- (54) Piano classes meet for a minimum of two one-hour periods per week. (100)
- (55) Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method. (100)
- (56) Participation in group instruction in piano is limited to a maximum of two years for any individual student. (100)
- (58) Students are encouraged to "play by ear" in piano classes. (100)
- (59) Efforts are made to correlate singing and playing in piano classes. (100)

Well Observed

- (57) Matters of general musicianship are taught in the piano class. (100)

Moderately Observed

None

Poorly Observed

None

Not Observed

None

On the basis of Table XVI, the criteria for facilities and equipment for piano class were ranked within each category as listed below.

FACILITIES AND EQUIPMENT FOR
PIANO CLASS

Excellentlly Observed

- (60) At least one piano, the best possible, is provided for class piano instruction. (100)
- (61) Silent keyboards with raised keys are provided for each student in piano classes. (100)
- (63) Suitable textbooks are provided for piano classes. (100)

Well Observed

None

Moderately Observed

- (62) Folding racks for music, and chairs and tables of the proper height are provided. (100)

Poorly Observed

None

Not Observed

None

On the basis of Table XVII, the criteria for band were ranked within each category as listed below.

BAND

Excellentlly Observed

- (64) Band is an elective organization. (88)
- (66) A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week. (87)
- (71) Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success. (84)
- (70) Marching is a legitimate and essential function of the band. (78)
- (78) Policies regarding public performance are established jointly by the band director and the school principal. (75)
- (80) Details of public performance are planned and rehearsed with great care. (75)
- (79) Musical numbers for public performance are selected with great care. (65)
- (81) The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school. (64)
- (68) To allow for the proper division of students according to proficiency, at least two bands are organized in each school. (62)
- (72) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment. (59)
- (76) Rehearsals are varied and do not follow a fixed pattern. (48)

- (67) Brass, woodwind, and percussion sectional rehearsals are held at least once each week. (46)
- (74) The band has student officers and student conductors. (46)
- (69) Desired instrumentation is planned several years in advance. (42)
- (77) In rehearsals, the band "warms up" on music, not on exercises. (29)

Well Observed

- (75) Rehearsals are planned with great care. (48)

Moderately Observed

- (82) The concert band conforms to the instrumentation listed below which is nearest it in size: (45)

TOTAL.....	25	35	45	55	65	70	80	90	100
Piccolo.....				1	1	1	1	1	1
Flute.....	1	2	3	3	5	5	5	6	6
E-flat Clarinet.....				2	2	2	2	2	2
B-flat Clarinet.....	8	10	12	12	14	16	22	24	26
Alto Clarinet.....			2	2	3	3	4	4	5
Bass Clarinet.....			1	1	2	3	4	4	5
Soprano Saxophone....									1
Alto Saxophone.....	1	1	1	2	2	2	2	2	3
Tenor Saxophone.....		1	1	2	2	2	2	2	3
Baritone Saxophone...		1	1	1	1	1	1	1	2
Bass Saxophone.....					1	1	1	1	1
Oboe.....	1	1	2	2	2	2	2	3	3
English Horn.....						1	1	1	1
Bassoon.....	1	1	2	2	3	3	3	3	4
Cornet, Trumpet.....	4	5	5	6	7	7	7	8	8
Flugel Horn.....							2	2	2
French Horn.....	3	4	4	5	6	6	6	8	8
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4
Tuba.....	1	3	3	3	3	4	4	5	5
Percussion.....	2	2	3	4	4	4	4	5	5
String Bass.....			1	2	2	2	2	2	2

- (73) Small ensembles are organized under student direction and supervised by the band director. (29)

Poorly Observed

None

Not Observed

- (88) Band is offered only when there is sufficient interest for minimum instrumentation. (60)

On the basis of Table XVIII, the criteria for facilities and equipment for band were ranked within each category as listed below.

FACILITIES AND EQUIPMENT FOR BAND

Excellentlly Observed

- (100) Music stands are desk-type rather than the folding-type. (71)
- (95) Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones. (65)
- (103) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment. (45)
- (88) A separate room is available for the instrumental music library. (39)
- (99) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled. (39)
- (87) Proper attention is given to illumination, heating, and ventilation in the band room. (32)
- (89) Office space, properly furnished, is available to the band director. (32)

- (93) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used. (29)
- (94) The school board furnishes the larger, more unusual, and more expensive instruments. (28)

Well Observed

- (98) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets. (39)
- (101) The band has most of the necessary musical equipment, instruments, and library, before it obtains a set of uniforms. (39)
- (102) Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves. (29)

Moderately Observed

- (96) A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about. (36)
- (92) Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment. (32)
- (104) The band has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program. (32)
- (84) The band room contains at least 260 cubic feet of space per person. (24)

Poorly Observed

- (106) School authorities provide funds for: (1) capital outlay for materials and equipment each year, (2) maintenance of permanent

equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work. (32)

- (85) The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment. (31)
- (86) The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms. (27)

Not Observed

- (91) Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet. (53)
- (90) Small rooms, adequate for individual practice and small ensembles, are available. (52)
- (97) The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school. (42)
- (83) The band room is located near the auditorium and stage. (32)

On the basis of Table XIX, the criteria for orchestra were ranked within each category as listed below.

ORCHESTRA

Excellentlly Observed

- (106) Orchestra is an elective organization. (100)
- (107) A minimum of two periods per week of forty-five minutes each is devoted to it, plus sectional rehearsals or class instruction of forty-

five minutes per week. (78)

- (117) Policies regarding public performance are established jointly by the orchestra director and school principal. (78)
- (119) Details of public performance are planned and rehearsed with great care. (78)
- (113) Students receive instruction in and are responsible for reasonable care of all school owned materials and equipment. (67)
- (118) Musical numbers for public performance are selected with great care. (67)
- (115) Rehearsals are varied and do not follow a fixed pattern. (56)
- (116) In rehearsal the orchestra "warms up" on music, not on exercises. (56)

Well Observed

- (114) Rehearsals are planned with great care. (44)
- (112) The orchestra has student officers and student conductors. (34)
- (120) The orchestra conforms to the instrumentation listed below which is nearest it in size: (34)

TOTAL.....	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3
Clarinet.....	2	2	4	4	4	4	4	4	4
Bassoon.....		1	1	2	2	2	2	2	3
French Horn.....	2	2	2	3	4	4	4	5	6
Trumpet.....	2	2	2	2	2	2	2	3	4
Trombone.....	1	1	1	2	2	3	3	3	3
Tuba.....							1	1	1
Harp.....						1	1	1	2
Percussion.....		1	1	1	1	2	3	3	3
Violin I.....	4	6	8	10	12	14	16	18	20

Violin II.....	4	6	8	8	10	12	14	16	18
Viola.....	1	2	4	5	7	8	10	10	12
Cello.....	2	3	4	5	7	8	8	10	10
String Bass.....		1	3	3	4	4	6	8	8
Piano.....	1	1	1	1	1				

Moderately Observed

- (109) Desired instrumentation is planned several years in advance. (34)
- (111) Small ensembles are organized under student direction and supervised by the orchestra director. (22)

Poorly Observed

- (110) Time is allotted for sectional rehearsals of the orchestra. (34)

Not Observed

- (108) To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school. (56)

On the basis of Table XX, the criteria for facilities and equipment for orchestra were ranked within each category as listed below.

FACILITIES AND EQUIPMENT FOR ORCHESTRA

Excellentlly Observed

- (125) Proper attention is given to illumination, heating, and ventilation in the orchestra room. (67)
- (131) Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment. (45)

- (132) The school board furnishes the larger, more unusual, and more expensive instruments. (45)
- (139) Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment. (38)
- (123) The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment. (34)
- (133) Students provide violins, flutes, clarinets, trumpets, and tenor trombones. (34)
- (124) The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms. (33)

Well Observed

- (136) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets. (45)
- (140) The orchestra has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program. (34)
- (122) The orchestra room contains at least 260 cubic feet of space per member. (33)

Moderately Observed

None

Poorly Observed

- (141) School authorities provide funds for:
 (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments,

and other equipment, and (4) tools for minor repair work. (67)

- (134) A well-selected and adequate collection of orchestral music is available or long-range plans have been implemented to bring this about. (45)
- (128) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used. (34)

Not Observed

- (126) Small rooms, suitable for individual practice and small ensembles, are available. (67)
- (127) Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet. (67)
- (130) Office space, properly furnished, is available to the orchestra director. (67)
- (129) A separate room is available for the instrumental music library. (56)
- (137) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled. (56)
- (135) The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school. (50)
- (121) The orchestra room is located near the auditorium and stage. (45)
- (138) Music stands are desk-type rather than folding-type. (44)

On the basis of Table XXI, the criteria for vocal music were ranked within each category as listed below.

VOCAL MUSIC

Excellentlly Observed

- (142) Boys chorus, girls chorus, and mixed chorus are elective organizations. (85)
- (143) At least two periods per week of forty-five minutes each are devoted to each of these groups. (79)
- (159) Musical numbers for public performance are selected with great care. (79)
- (158) Details of public performance are planned and rehearsed with great care. (74)
- (157) Policies regarding public performance are established jointly by the choral director and the school principal. (73)
- (153) In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect. (68)
- (160) Choral music is memorized for public performance. (65)
- (149) Devotional music has a large place in the mixed chorus repertoire. (56)
- (150) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment. (55)
- (144) Only changed voices are allowed in senior high school choruses. (46)
- (152) Strict adherence to a definite seating arrangement is observed. (46)
- (155) In rehearsals the chorus "warms up" on music, not on exercises. (42)

Well Observed

- (151) Rehearsals are planned with great care. (50)
- (154) Rehearsals are varied and do not follow a fixed pattern. (41)
- (145) Voices in the choruses are tested at least twice a year. (33)
- (156) Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious. (32)

Moderately Observed

- (146) Numerical strength in the small mixed chorus approximates the following:

Sopranos.. 8	Altos... 6
Tenors.... 5	Basses.. 4

In larger choruses the same ratio is maintained. (28)

Poorly Observed

- (148) Opportunities for group singing are offered during recreation periods and in general student assemblies. (35)

Not Observed

- (147) Small ensembles are organized under student direction and supervised by the choral director. (32)

On the basis of Table XXII, the criteria for facilities and equipment for vocal music are ranked within each category as listed below.

FACILITIES AND EQUIPMENT FOR
VOCAL MUSIC

Excellentlly Observed

- (170) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets. (41)
- (167) Platforms or risers are available for choral groups. (38)
- (163) Proper attention is given to illumination, heating, and ventilation in the choral room. (32)
- (173) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment. (29)

Well Observed

- (169) Literary excellence and suitability of the text receive important consideration in the selection of choral material. (49)

Moderately Observed

- (174) The chorus has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction. (44)

Poorly Observed

None

Not Observed

- (165) Small rooms, adequate for individual practice and small ensembles, are available. (35)
- (172) Vestments are stored in moth-proof cabinets. (72)

- (164) Office space, properly furnished, is available to the choral director. (71)
- (171) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled. (67)
- (168) A large choral group receives a budget of at least \$200 per year for music; a small choral group receives at least \$100 per year for music. (59)
- (162) The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms. (53)
- (166) Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment. (37)
- (161) The choral room contains a floor space of at least fifteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment. (32)

CHAPTER III

APPLICATION OF CRITERIA TO ELEMENTARY CLASSROOM MUSIC AND FACILITIES AND EQUIPMENT FOR ELEMENTARY CLASSROOM MUSIC

Twenty-two of the 174 criteria proposed for validation dealt with the elementary classroom music program. These criteria were listed in Appendix I, items one through twenty-two. Twelve of the 174 criteria proposed for validation related to facilities and equipment for elementary classroom music. These criteria were indicated in Appendix I, items twenty-three through thirty-four.

In the first portion of Chapter II, a detailed description of the procedure of validation for each of these thirty-four criteria was presented. The application of criteria treated in the present chapter is concerned, not with the elementary classroom music program in any particular school, but with the program as it existed in nineteen elementary schools in Louisiana during the 1953-54 school session.

1. Elementary Classroom Music

An examination of Table III revealed that the national jurors ranked the twenty-two criteria for elementary class-

room music in the following order:

Very Important

- (1) Music education is conceived as an aspect of the entire process of elementary education.
- (22) The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities.
- (7) The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher.
- (2) Every child in the elementary school receives instruction in classroom music.
- (11) Classroom music affords experiences in:
(1) singing, (2) listening, (3) motion to music, (4) the playing of instruments, (5) creative activities, and (6) music reading.
- (8) Classroom teachers are provided in-service training in music by means of study groups, workshops, and extension courses.
- (10) Phonographs are made available and are used by every classroom teacher.
- (3) At least one hundred minutes per week are devoted to music in each elementary classroom.
- (6) Classroom teachers offer instruction in music daily.
- (4) Classroom music is taught by the classroom teacher with the assistance of a music person who serves as a co-ordinator of music instruction in the elementary school.

- (17) All children have experiences with rhythm instruments, melody instruments, or real instruments.
- (21) Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity.
- (9) Classroom teachers have access to single copies of music books in addition to those in the basic textbook series.
- (20) Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities.
- (14) Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects.
- (18) Rhythms and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper."
- (5) The music co-ordinator visits each elementary classroom for a period of at least thirty minutes each week.

Important

- (16) Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" song books.
- (19) Special music programs are a natural outgrowth of the classroom music program.
- (12) Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program.
- (13) Recordings of songs in the basic textbooks are made available and are used by every classroom teacher.

Average Importance

- (15) Classroom music is taught in the classroom, not in a special music room.

An examination of Table XI revealed that the Louisiana music teachers ranked the observance of the twenty-two criteria for elementary classroom music in the following order:

Excellentlly Observed

- (22) The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities.
- (2) Every child in the elementary school receives instruction in classroom music.
- (5) The music co-ordinator visits each elementary classroom for a period of at least thirty minutes each week.
- (15) Classroom music is taught in the classroom, not in a special music room.
- (10) Phonographs are made available and are used by every classroom teacher.
- (12) Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program.

Well Observed

- (7) The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher.
- (11) Classroom music affords experiences in: (1) singing, (2) listening, (3) motion to music, (4) playing of instruments, (5) creative activities, and (6) music reading.

- (1) Music education is conceived as an aspect of the entire process of elementary education.
- (16) Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" song books.
- (19) Special music programs are a natural outgrowth of the classroom music program.
- (18) Rhythm and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper."
- (20) Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities.
- (9) Classroom teachers have access to single copies of music books in addition to those in the basic textbook series.

Moderately Observed

- (6) Classroom teachers offer instruction in music daily.
- (14) Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects.
- (21) Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity.
- (3) At least one hundred minutes per week are devoted to music in each elementary classroom.

Poorly Observed

- (17) All children have experiences with rhythm instruments, melody instruments, or real instruments.
- (4) Classroom music is taught by the classroom teacher with the assistance of a music person who serves as co-ordinator of music instruction in the elementary school.

Not Observed

- (8) Classroom teachers are provided in-service training in music by means of study groups, workshops, and extension courses.
- (15) Recordings of songs in the basic textbooks are made available and are used by every classroom teacher.

The validation of the criteria by the national jurors fell in three categories; the degree of observance of the criteria by the Louisiana music teachers fell in five categories. For purposes of comparison the three categories in the validation procedure, which are "very important," "important," and "average importance," were designated respectively as first, second, and third categories. The five categories in the application procedure, which are "excellently observed," "well observed," "moderately observed," "poorly observed," and "not observed," were designated respectively as first, second, third, fourth, and fifth categories. References were made in the discussion which follows to the variations of national jurors and Louisiana music teachers in their assignment to categories and ranks of the twenty-two criteria related to elementary classroom music.

An analysis of the rank listings of the criteria at the beginning of this chapter indicated that criterion number one was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the second category with a rank of three. Criterion

number twenty-two was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the first category with a rank of one. Criterion number seven was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the second category with a rank of one. Criterion number two was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the first category with a rank of two. Criterion number eleven was placed in the first category by the national jurors with a rank of five; by the Louisiana music teachers in the second category with a rank of one. Criterion number eight was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number ten was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the first category with a rank of five. Criterion number three was placed in the first category by the national jurors with a rank of eight; by the Louisiana music teachers in the third category with a rank of four. Criterion number six was placed in the first category by the national jurors with a rank of nine; by the Louisiana music teachers in the third category with a rank of one. Criterion number four was placed in the first category by the national jurors with a rank of ten; by the

Louisiana music teachers in the fourth category with a rank of two. Criterion number seventeen was placed in the first category by the national jurors with a rank of eleven; by the Louisiana music teachers in the fourth category with a rank of one. Criterion number twenty-one was placed in the first category by the national jurors with a rank of twelve; by the Louisiana music teachers in the third category with a rank of three. Criterion number nine was placed in the first category by the national jurors with a rank of thirteen; by the Louisiana music teachers in the second category with a rank of eight. Criterion number twenty was placed in the first category by the national jurors with a rank of thirteen; by the Louisiana music teachers in the second category with a rank of six. Criterion number fourteen was placed in the first category by the national jurors with a rank of fifteen; by the Louisiana music teachers in the third category with a rank of two. Criterion number eighteen was placed in the first category by the national jurors with a rank of sixteen; by the Louisiana music teachers in the second category with a rank of six. Criterion number five was placed in the first category by the national jurors with a rank of seventeen; by the Louisiana music teachers in the first category with a rank of three.

Criterion number sixteen was placed in the second category by the national jurors with a rank of one; by the

Louisiana music teachers in the second category with a rank of three. Criterion number nineteen was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the second category with a rank of five. Criterion number twelve was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of six. Criterion number thirteen was placed in the second category by the national jurors with a rank of four; by the Louisiana music teachers in the fifth category with a rank of two.

Criterion number fifteen was placed in the third category by the national jurors with a rank of one; by the Louisiana music teachers it was placed in the first category with a rank of four.

On the basis of this analysis, the elementary classroom music program, in the nineteen elementary schools examined, met or exceeded the requirements with respect to the following criteria:

- (22) The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities.
- (2) Every child in the elementary school receives instruction in classroom music.
- (5) The music co-ordinator visits each elementary

classroom for a period of at least thirty minutes each week.

- (15) Classroom music is taught in the classroom, not in a special music room.
- (10) Phonographs are made available and are used by every classroom teacher.
- (12) Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program.

On the basis of this analysis, the elementary classroom music program, in the nineteen elementary schools examined, failed to measure up to the following criteria:

- (7) The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher.
- (11) Classroom music affords experiences in: (1) singing, (2) listening, (3) motion to music, (4) the playing of instruments, (5) creative activities, and (6) music reading.
- (1) Music education is conceived as an aspect of the entire process of elementary education.
- (16) Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" song books.
- (19) Special music programs are a natural outgrowth of the classroom music program.
- (18) Rhythm and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper."

- (20) Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities.
- (9) Classroom teachers have access to single copies of music books in addition to those in the basic textbook series.
- (6) Classroom teachers offer instruction in music daily.
- (14) Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects.
- (21) Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity.
- (3) At least one hundred minutes per week are devoted to music in each elementary classroom.
- (17) All children have experiences with rhythm instruments, melody instruments, or real instruments.
- (4) Classroom music is taught by the classroom teacher with the assistance of a music person who serves as co-ordinator of music instruction in the elementary school.
- (8) Classroom teachers are provided in-service training in music by means of study groups, workshops, and extension courses.
- (13) Recordings of songs in the basic textbooks are made available and are used by every classroom teacher.

II. Facilities and Equipment for Elementary Classroom Music

An examination of Table III revealed that the national jurors ranked the twelve criteria on facilities and equipment

for elementary classroom music in the following order:

Very Important

- (24) Each classroom teacher is provided with manuals or guides to the music textbooks.
- (32) Each classroom teacher is provided with and uses a pitch-pipe.
- (23) Except in Grade 1, music textbooks are issued to each child.
- (27) One phonograph is available for at least each two classroom teachers.
- (33) Suitable rhythm instruments are available to each classroom teacher.
- (28) A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in basic textbooks.
- (30) A piano is available to each classroom teacher.

Important

- (34) Suitable melody instruments are available to each classroom teacher.
- (25) Professional books dealing with music education are available to classroom teachers.
- (26) Suitable motion picture films and filmstrips are available.

Average Importance

- (29) A radio is available to each classroom teacher.
- (31) A tape recorder is available to each classroom teacher.

An examination of Table XII revealed that the Louisiana music teachers ranked the observance of the twelve

criteria on facilities and equipment for elementary classroom music in the following order:

Excellentlly Observed

- (23) Except in Grade 1, music textbooks are issued to each child.

Well Observed

None

Moderately Observed

- (24) Each classroom teacher is provided with manuals or guides to the music textbooks.

Poorly Observed

- (26) Suitable motion picture films and filmstrips are available.

Not Observed

- (29) A radio is available to each classroom teacher.
- (28) A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in the basic textbooks.
- (34) Suitable melody instruments are available to each classroom teacher.
- (32) Each classroom teacher is provided with and uses a pitch-pipe.
- (31) A tape recorder is available to each classroom teacher.
- (30) A piano is available to each classroom teacher.
- (33) Suitable rhythm instruments are available to each classroom teacher.
- (25) Professional books dealing with music education are available to classroom teachers.

- (27) One phonograph is available for at least each two classroom teachers.

An analysis of the rank listings of the criteria above indicated that criterion number twenty-four was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the third category with a rank of one. Criterion number thirty-two was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the fifth category with a rank of four. Criterion number twenty-three was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of one. Criterion number twenty-seven was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the fifth category with a rank of nine. Criterion number thirty-three was placed in the first category by the national jurors with a rank of five; by the Louisiana music teachers in the fifth category with a rank of six. Criterion number twenty-eight was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the fifth category with a rank of two. Criterion number thirty was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the fifth category with a rank of six.

Criterion number thirty-four was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the fifth category with a rank of three. Criterion number twenty-five was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the fifth category with a rank of eight. Criterion number twenty-six was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the fourth category with a rank of one.

Criterion number twenty-nine was placed in the third category by the national jurors with a rank of one; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number thirty-one was placed in the third category by the national jurors with a rank of two; by the Louisiana music teachers in the fifth category with a rank of five.

On the basis of this analysis, facilities and equipment, in the elementary classroom music program in the nineteen elementary schools examined, met or exceeded the requirements with respect to the following criterion:

- (23) Except in Grade 1, music textbooks are issued to each child.

On the basis of this analysis, facilities and equipment for the elementary classroom music program, in the

nineteen elementary schools examined, failed to measure up to the following criteria:

- (24) Each classroom teacher is provided with manuals or guides to the music textbooks.
- (26) Suitable motion picture films and film-strips are available.
- (29) A radio is available to each classroom teacher.
- (28) A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in basic textbooks.
- (34) Suitable melody instruments are available to each classroom teacher.
- (32) Each classroom teacher is provided with and uses a pitch-pipe.
- (31) A tape recorder is available to each classroom teacher.
- (30) A piano is available to each classroom teacher.
- (33) Suitable rhythm instruments are available to each classroom teacher.
- (25) Professional books dealing with music education are available to classroom teachers.
- (27) One phonograph is available for at least each two classroom teachers.

CHAPTER IV

APPLICATION OF CRITERIA TO GENERAL MUSIC

AND

FACILITIES AND EQUIPMENT FOR GENERAL MUSIC

Seventeen of the 174 criteria proposed for validation dealt with the general music program. These criteria were listed in Appendix I, items thirty-five through fifty-one. Two of the 174 criteria proposed for validation related to facilities and equipment for general music. These criteria were indicated in Appendix I, items fifty-two and fifty-three.

In the first portion of Chapter II, a detailed description of the procedure of validation for each of these nineteen criteria was presented. The application of criteria treated in the present chapter is concerned, not with the general music program in any particular school, but with the program as it existed in twenty senior high schools in Louisiana during the 1953-54 school session. Because criteria numbers thirty-five through thirty-eight deal with junior high schools only, they were omitted in this study.

I. General Music

An examination of Table IV revealed that the national jurors ranked the seventeen criteria for general music in the

following order:

Very Important

- (41) General Music is open to all pupils, regardless of previous musical experiences.
- (35) General Music is required in Grade 7.
- (42) General Music is taught by a special music teacher.
- (49) General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events.
- (50) Provision is made in General Music for listening to music beyond the performing ability of the class.
- (38) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Junior High School.
- (43) General Music classes are held in a special music room with essential equipment.
- (36) General Music is required in Grade 8.
- (48) General Music requires a variety of activities.
- (47) General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons.
- (45) General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have.
- (46) General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches.

- (44) The enrollment of the General Music Class does not exceed that of a normal high school class.
- (37) General Music is required in Grade 9.

Important

- (40) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School.

Average Importance

- (51) Projects and units are used in the teaching of General Music.
- (39) General Music is required in the Senior High School for one year only.

An examination of Table XIII revealed that the Louisiana music teachers ranked the observance of the seventeen criteria for general music in the following order:

Excellentlly Observed

- (41) General Music is open to all pupils, regardless of previous musical experiences.
- (42) General Music is taught by a special music teacher.
- (40) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School.
- (44) The enrollment of the General Music Class does not exceed that of a normal high school class.
- (43) General music classes are held in a special music room with essential equipment.
- (48) General Music includes a variety of activities.
- (50) Provision is made in General Music for listening to music beyond the performing ability of the class.

Well Observed

None

Moderately Observed

- (49) General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events.
- (46) General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches.
- (47) General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons.
- (48) General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have.
- (51) Projects and units are used in the teaching of General Music.

Poorly Observed

None

Not Observed

- (39) General Music is required in the Senior High School for one year only.

The validation of the criteria by the national jurors fell in three categories; the degree of observance of the criteria by the Louisiana music teachers fell in five categories. For purposes of comparison the three categories in the validation procedure, which are "very important," "im-

portant," and "average importance," were designated respectively as first, second, and third categories. The five categories in the application procedure, which are "excellently observed," "well observed," "moderately observed," "poorly observed," and "not observed," were designated respectively as first, second, third, fourth, and fifth categories. References were made in the discussion which follows to the variations of national jurors and Louisiana music teachers in their assignment to categories and ranks of the seventeen criteria related to general music.

An analysis of the rank listings of the criteria at the beginning of this chapter indicated that criterion number forty-one was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of one. Criterion number forty-two was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of one. Criterion number forty-nine was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the third category with a rank of one. Criterion number fifty was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the first category with a rank of six. Criterion number

forty-three was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the first category with a rank of five. Criterion number forty-eight was placed in the first category by the national jurors with a rank of nine; by the Louisiana music teachers in the first category with a rank of six. Criterion number forty-seven was placed in the first category by the national jurors with a rank of ten; by the Louisiana music teachers in the third category with a rank of two. Criterion number forty-five was placed in the first category by the national jurors with a rank of eleven; by the Louisiana music teachers in the third category with a rank of four. Criterion number forty-six was placed in the first category by the national jurors with a rank of twelve; by the Louisiana music teachers in the third category with a rank of two. Criterion number forty-four was placed in the first category by the national jurors with a rank of thirteen; by the Louisiana music teachers in the first category with a rank of four.

Criterion number forty was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of three.

Criterion number fifty-one was placed in the third category by the national jurors with a rank of one; by the

Louisiana music teachers in the third category with a rank of five. Criterion number thirty-nine was placed in the third category by the national jurors with a rank of two; by the Louisiana music teachers in the fifth category with a rank of one.

Criterion numbers thirty-five through thirty-eight were not compared inasmuch as they deal with junior high schools only.

On the basis of this analysis, the general music program, in the twenty senior high schools examined, met or exceeded the requirements with respect to the following criteria:

- (41) General Music is open to all pupils, regardless of previous musical experiences.
- (42) General Music is taught by a special music teacher.
- (40) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School.
- (44) The enrollment of the General Music Class does not exceed that of a normal high school class.
- (43) General Music classes are held in a special music room with essential equipment.
- (48) General Music requires a variety of activities.

On the basis of this analysis, the general music program, in the twenty senior high schools examined, failed to measure up to the following criteria:

- (50) Provision is made in General Music for listening to music beyond the performing ability of the class.
- (49) General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events.
- (46) General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches.
- (47) General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons.
- (45) General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have.
- (51) Projects and units are used in the teaching of General Music.
- (39) General Music is required in the Senior High School for one year only.

II. Facilities and Equipment for General Music

An examination of Table IV revealed that the national jurors ranked the two criteria on facilities and equipment for general music in the following order:

Very Important

- (52) A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for music, is provided for the

teaching of General Music.

- (53) The school has a central phonograph record library supplied by public funds.

Important

None

Average Importance

None

An examination of Table XIV revealed that the Louisiana music teachers ranked the observance of the two criteria on facilities and equipment for general music in the following order:

Excellentlly Observed

None

Well Observed

- (52) A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for music, is provided for the teaching of General Music.

Moderately Observed

None

Poorly Observed

None

Not Observed

- (53) The school has a central phonograph record library supplied by public funds.

An analysis of the rank listings of the criteria above indicated that criterion number fifty-two was placed in the

first category by the national jurors with a rank of one; by the Louisiana music teachers in the second category with a rank of one. Criterion number fifty-three was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the fifth category with a rank of one.

On the basis of this analysis, the facilities and equipment in general music, in the twenty senior high schools examined, met or exceeded the requirements with respect to the following criteria:

None

On the basis of this analysis, the facilities and equipment for general music, in the twenty senior high schools examined, failed to measure up to the following criteria:

- (52) A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for music, is provided for the teaching of General Music.
- (53) The school has a central phonograph record library supplied by public funds.

CHAPTER V

APPLICATION OF CRITERIA TO PIANO CLASS AND FACILITIES AND EQUIPMENT FOR PIANO CLASS

Six of the 174 criteria proposed for validation dealt with the piano class program. These criteria were listed in Appendix I, items fifty-four through fifty-nine. Four of the 174 criteria proposed for validation related to facilities and equipment for piano class. These criteria were indicated in Appendix I, items sixty through sixty-three.

In the first portion of Chapter II, a detailed description of the procedure of validation for each of these ten criteria was presented. The application of criteria in the present chapter is concerned with a piano class program in one senior high school in Louisiana during the 1953-54 school session. This was the only white senior high school in Louisiana reporting to offer piano class instruction during the 1953-54 school session, according to records in the music section of the State Department of Education. The writer should point out, however, that many high school boys and girls in Louisiana receive high school credit for piano instruction with private teachers. The plan for granting

credit in piano and other types of applied music is outlined in Appendix VIII.

I. Piano Class

An examination of Table V revealed that the national jurors ranked the six criteria for piano class in the following order:

Very Important

- (55) Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method.
- (57) Matters of general musicianship are taught in the piano class.
- (58) Students are encouraged to "play by ear" in piano classes.

Important

- (56) Participation in group instruction in piano is limited to a maximum of two years for any individual student.
- (59) Efforts are made to correlate singing and playing in piano classes.
- (54) Piano classes meet for a minimum of two one-hour periods per week.

Average Importance

None

An examination of Table XV revealed that the Louisiana music teachers ranked the observance of the six criteria for piano class in the following order:

Excellentlly Observed

- (54) Piano classes meet for a minimum of two one-hour periods per week.
- (55) Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method.
- (56) Participation in group instruction in piano is limited to a maximum of two years for any individual student.
- (58) Students are encouraged to "play by ear" in piano classes.
- (59) Efforts are made to correlate singing and playing in piano classes.

Well Observed

- (57) Matters of general musicianship are taught in the piano class.

Moderately Observed

None

Poorly Observed

None

Not Observed

None

An analysis of the rank listings of the criteria above indicated that criterion number fifty-five was placed in the first category by the national jurors with the rank of one; by the Louisiana music teachers in the first category with the rank of one. Criterion number fifty-seven was placed in the first category by the national jurors with the rank of two; by the Louisiana music teachers in the second category

with a rank of one. Criterion number fifty-eight was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of one.

Criterion number fifty-six was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of one. Criterion number fifty-nine was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the first category with a rank of one. Criterion number fifty-four was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of one.

On the basis of this analysis, the piano class program, in the one senior high school examined, met or exceeded the requirements with respect to the following criteria:

- (54) Piano classes meet for a minimum of two one-hour periods per week.
- (55) Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method.
- (56) Participation in group instruction in piano is limited to a maximum of two years for any individual student.
- (58) Students are encouraged to "play by ear" in the piano class.

- (59) Efforts are made to correlate singing and playing in piano classes.

On the basis of this analysis, the piano class program, in the one senior high school examined, failed to measure up to the following criterion:

- (57) Matters of general musicianship are taught in the piano class.

II. Facilities and Equipment for Piano Class

An examination of Table V revealed that the national jurors ranked the four criteria on facilities and equipment for piano class in the following order:

Very Important

- (60) At least one piano, the best possible, is provided for class piano instruction.
- (63) Suitable textbooks are provided for piano classes.
- (61) Silent keyboards with raised keys are provided for each student in piano classes.
- (62) Folding racks for music, and chairs and tables of the proper height are provided.

Important

None

Average Importance

None

An examination of Table XVI revealed that the Louisiana music teachers ranked the observance of the four criteria on facilities and equipment for piano class in the

following order:

Excellentlly Observed

- (60) At least one piano, the best possible is provided for class piano instruction.
- (61) Silent keyboards with raised keys are provided for each student in the piano classes.
- (63) Suitable textbooks are provided for piano classes.

Well Observed

None

Moderately Observed

- (62) Folding racks for music, and chairs and tables of the proper height are provided.

Poorly Observed

None

Not Observed

None

An analysis of the rank listings of the criteria above indicated that criterion number sixty was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of one. Criterion number sixty-three was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the first category with a rank of one. Criterion number sixty-one was placed in the first category by the national jurors with a rank of three; by the Lou-

isiana music teachers in the first category with a rank of one. Criterion number sixty-two was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the third category with a rank of one.

On the basis of this analysis, the facilities and equipment in piano class, in the one senior high school examined, met or exceeded the requirements with respect to the following criteria:

- (60) At least one piano, the best possible, is provided for class piano instruction.
- (61) Silent keyboards with raised keys are provided for each student in piano classes.
- (63) Suitable textbooks are provided for piano classes.

On the basis of this analysis, the facilities and equipment for the piano class program, in the one senior high school examined, failed to measure up to the following criterion:

- (62) Folding racks for music, and chairs and tables of the proper height are provided.

CHAPTER VI
APPLICATION OF CRITERIA TO BAND
AND
FACILITIES AND EQUIPMENT FOR BAND

Nineteen of the 174 criteria proposed for validation dealt with the band program. These criteria were listed in Appendix I, items sixty-four through eighty-two. Twenty-three of the 174 criteria proposed for validation related to facilities and equipment for band. These criteria were indicated in Appendix I, items eighty-three through 105.

In the first portion of Chapter II, a detailed description of the procedure of validation for each of these forty-two criteria was presented. The application of criteria treated in the present chapter is concerned, not with the band program in any particular school, but with the program as it existed in thirty-one senior high schools in Louisiana during the 1953-54 school session.

I. Band

An examination of Table VI revealed that the national jurors ranked the nineteen criteria for band in the following order:

Very Important

- (81) The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school.
- (79) Musical numbers for public performance are selected with great care.
- (72) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (75) Rehearsals are planned with great care.
- (71) Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success.
- (80) Details of public performance are planned and rehearsed with great care.
- (78) Policies regarding public performance are established jointly by the band director and the school principal.
- (66) A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week.
- (64) Band is an elective organization.
- (69) Desired instrumentation is planned several years in advance.
- (76) Rehearsals are varied and do not follow a fixed pattern.

Important

- (82) The following instrumentation is observed in well-balanced bands:

TOTAL.....	25	35	45	55	65	70	80	90	100
Piccolo.....				1	1	1	1	1	1
Flute.....	1	2	3	3	5	5	5	6	6
B-flat Clarinet...				2	2	2	2	2	2
B-flat Clarinet...	8	10	12	12	14	16	22	24	26
Alto Clarinet.....			2	2	3	3	4	4	5
Bass Clarinet.....			1	1	2	3	4	4	5
Soprano Saxo- phone.....									1
Alto Saxophone....	1	1	1	2	2	2	2	2	3
Tenor Saxophone...		1	1	2	2	2	2	2	3
Baritone Saxo- phone.....		1	1	1	1	1	1	1	2
Bass Saxophone....					1	1	1	1	1
Oboe.....	1	1	2	2	2	2	2	3	3
English Horn.....						1	1	1	1
Bassoon.....	1	1	2	2	3	3	3	3	4
Cornet, Trumpet...	4	5	5	6	7	7	7	8	8
Fluegel Horn.....							2	2	2
French Horn.....	3	4	4	5	6	6	6	8	8
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4
Tuba.....	1	3	3	3	3	4	4	5	5
Percussion.....	2	2	3	4	4	4	4	5	5
String Bass.....			1	2	2	2	2	2	2

- (73) Small ensembles are organized under student direction and supervised by the band director.
- (67) Brass, woodwind, and percussion sectional rehearsals are held at least once each week.
- (68) To allow for the proper division of students according to proficiency, at least two bands are organized in each school.
- (74) The band has student officers and student conductors.
- (70) Marching is a legitimate and essential function of the band.

Average Importance

- (77) In rehearsals, the band "warms up" on music, not on exercises.

- (65) Band is offered only when there is sufficient interest for minimum instrumentation.

An examination of Table XVIII revealed that the Louisiana music teachers ranked the observance of the nineteen criteria for band in the following order:

Excellentlly Observed

- (64) Band is an elective organization.
- (66) A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week.
- (71) Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success.
- (70) Marching is a legitimate and essential function of the band.
- (78) Policies regarding public performance are established jointly by the band director and the school principal.
- (80) Details of public performance are planned and rehearsed with great care.
- (79) Musical numbers for public performance are selected with great care.
- (81) The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school.
- (68) To allow for the proper division of students according to proficiency, at least two bands are organized in each school.

- (72) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (76) Rehearsals are varied and do not follow a fixed pattern.
- (67) Brass, woodwind, and percussion sectional rehearsals are held at least once each week.
- (74) The band has student officers and student conductors.
- (69) Desired instrumentation is planned several years in advance.
- (77) In rehearsals, the band "warms up" on music, not on exercises.

Well Observed

- (75) Rehearsals are planned with great care.

Moderately Observed

- (82) The concert band conforms to the instrumentation listed below which is nearest it in size:

Total.....	<u>25</u>	<u>35</u>	<u>45</u>	<u>55</u>	<u>65</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Piccolo.....				1	1	1	1	1	1
Flute.....	1	2	3	5	5	5	5	6	6
E-Flat Clarinet....				2	2	2	2	2	2
B-Flat Clarinet....	8	10	12	12	14	16	22	24	26
Alto Clarinet.....			2	2	3	3	4	4	5
Bass Clarinet.....			1	1	2	3	4	4	5
Soprano Saxo- phone.....									1
Alto Saxophone.....	1	1	1	2	2	2	2	2	3
Tenor Saxophone....		1	1	2	2	2	2	3	3
Baritone Saxo- phone.....		1	1	1	1	1	1	1	2
Bass Saxophone.....					1	1	1	1	1
Oboe.....	1	1	2	2	2	2	2	3	3
English Horn.....						1	1	1	1
Bassoon.....	1	1	2	2	3	3	3	3	4
Cornet, Trumpet....	4	5	5	6	7	7	7	8	8

Fluegel Horn.....							2	2	2
French Horn.....	3	4	4	5	6	6	6	8	8
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4
Tuba.....	1	3	3	3	3	4	4	5	5
Percussion.....	2	2	3	4	4	4	4	5	5
String Bass.....			1	2	2	2	2	2	2

- (73) Small ensembles are organized under student direction and supervised by the band director.

Poorly Observed

None

Not Observed

- (65) Band is offered only when there is sufficient interest for minimum instrumentation.

The validation of the criteria by the national jurors fell in three categories; the degree of observance of the criteria by the Louisiana music teachers fell in five categories. For purposes of comparison the three categories in the validation procedure, which are "very important," "important," and "average importance," were designated respectively as first, second, and third categories. The five categories in the application procedure, which are "excellently observed," "well observed," "moderately observed," "poorly observed," and "not observed," were designated respectively as first, second, third, fourth, and fifth categories. References are made in the discussion which follows to the variations of national jurors and Louisiana music teachers in their assignment to categories and ranks of the nineteen criteria related to band.

An analysis of the rank listings of the criteria at the beginning of this chapter indicated that criterion number eighty-one was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of eight. Criterion number seventy-nine was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the first category with a rank of seven. Criterion number seventy-two was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of ten. Criterion number seventy-five was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the second category with a rank of one. Criterion number seventy-one was placed in the first category by the national jurors with a rank of five; by the Louisiana music teachers in the first category with a rank of three. Criterion number eighty was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the first category with a rank of five. Criterion number seventy-eight was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the first category with a rank of five. Criterion number sixty-six was placed in the first category by the national jurors with a rank of eight; by the Louisiana music teachers in the

first category with a rank of two. Criterion number sixty-four was placed in the first category by the national jurors with a rank of nine; by the Louisiana music teachers in the first category with a rank of one. Criterion number sixty-nine was placed in the first category by the national jurors with a rank of ten; by the Louisiana music teachers in the first category with a rank of fourteen. Criterion number seventy-six was placed in the first category by the national jurors with a rank of eleven; by the Louisiana music teachers in the first category with a rank of eleven.

Criterion number eighty-two was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the third category with a rank of one. Criterion number seventy-three was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the third category with a rank of two. Criterion number sixty-seven was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of twelve. Criterion number sixty-eight was placed in the second category by the national jurors with a rank of four; by the Louisiana music teachers in the first category with a rank of nine. Criterion number seventy-four was placed in the second category by the national jurors with a rank of five; by the Louisiana music teachers

in the first category with a rank of twelve. Criterion number seventy was placed in the second category by the national jurors with a rank of six; by the Louisiana music teachers in the first category with a rank of four.

Criterion number seventy-seven was placed in the third category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of fifteen. Criterion number sixty-five was placed in the third category by the national jurors with a rank of two; by the Louisiana music teachers in the fifth category with a rank of one.

On the basis of this analysis, the band program, in the thirty-one senior high schools examined, met or exceeded the requirements with respect to the following criteria:

- (64) Band is an elective organization.
- (66) A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week.
- (71) Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success.
- (70) Marching is a legitimate and essential function of the band.
- (78) Policies regarding public performance are established jointly by the band director and the school principal.

- (80) Details of public performance are planned and rehearsed with great care.
- (68) To allow for the proper division of students according to proficiency, at least two bands are organized in each school.
- (76) Rehearsals are varied and do not follow a fixed pattern.
- (67) Brass, woodwind, and percussion sectional rehearsals are held at least once each week.
- (74) The band has student officers and student conductors.
- (77) In rehearsals, the band "warms up" on music, not on exercises.

On the basis of this analysis, the band program, in the thirty-one senior high schools examined, failed to measure up to the following criteria:

- (79) Musical numbers for public performance are selected with great care.
- (81) The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school.
- (72) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (69) Desired instrumentation is planned several years in advance.
- (75) Rehearsals are planned with great care.
- (82) The concert band conforms to the instrumentation listed below which is nearest it in size:

TOTAL.....	25	35	45	55	65	70	80	90	100
Piccolo.....				1	1	1	1	1	1
Flute.....	1	2	3	3	5	5	5	6	6
B-flat Clarinet..				2	2	2	2	2	2
B-flat Clarinet..	8	10	12	12	14	16	22	24	26
Alto Clarinet....			2	2	3	3	4	4	5
Bass Clarinet....			1	1	2	3	4	4	5
Soprano Saxo- phone.....									1
Alto Saxophone... 1	1	1	1	2	2	2	2	2	3
Tenor Saxophone..		1	1	2	2	2	2	2	3
Baritone Saxo- phone.....		1	1	1	1	1	1	1	2
Bass Saxophone...					1	1	1	1	1
Oboe.....	1	1	2	2	2	2	2	3	3
English Horn.....						1	1	1	1
Bassoon.....	1	1	2	2	3	3	3	3	4
Cornet, Trumpet.. 4	5	5	6	7	7	7	8	8	8
Flugel Horn.....							2	2	2
French Horn..... 3	4	4	5	6	6	6	8	8	8
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4
Tuba.....	1	3	3	3	3	4	4	5	5
Percussion.....	2	2	3	4	4	4	4	5	5
String Bass.....			1	2	2	2	2	2	2

- (73) Small ensembles are organized under student direction and supervised by the band director.
- (65) Band is offered only when there is sufficient interest for minimum instrumentation.

II. Facilities and Equipment for Band

An examination of Table VI revealed that the national jurors ranked the twenty-three criteria on facilities and equipment for band in the following order:

Very Important

- (87) Proper attention is given to illumination, heating, and ventilation in the band room.

- (86) The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (94) The school board furnishes the larger, more unusual, and more expensive instruments.
- (103) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (96) A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about.
- (105) School authorities provide funds for:
(1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.
- (92) Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (93) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- (104) The band has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program.

Important

- (85) The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- (84) The band room contains at least 260 cubic feet of space per person.

- (91) Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- (83) The band room is located near the auditorium and stage.
- (99) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (90) Small rooms, adequate for individual practice and small ensembles, are available.
- (98) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- (101) The band has most of the necessary musical equipment, instruments, and library, before it obtains a set of uniforms.
- (89) Office space, properly furnished, is available to the band director.
- (102) Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves.
- (97) The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.
- (95) Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones.
- (100) Music stands are desk-type rather than the folding-type.
- (86) A separate room is available for the instrumental music library.

Average Importance

None

An examination of Table XVIII revealed that the Louisiana music teachers ranked the observance of the twenty-three criteria on facilities and equipment for band in the following order:

Excellentlly Observed

- (100) Music stands are desk-type rather than the folding-type.
- (95) Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones.
- (103) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (88) A separate room is available for the instrumental music library.
- (99) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (87) Proper attention is given to illumination, heating, and ventilation in the band room.
- (89) Office space, properly furnished, is available to the band director.
- (93) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- (94) The school board furnishes the larger, more unusual, and more expensive instruments.

Well Observed

- (98) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.

- (101) The band has most of the necessary musical equipment, instruments, and library, before it obtains a set of uniforms.
- (102) Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves.
- (96) A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about.
- (92) Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (104) The band has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program.
- (84) The band room contains at least 260 cubic feet of space per person.

Poorly Observed

- (105) School authorities provide funds for:
(1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.
- (85) The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- (86) The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.

Not Observed

- (91) Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- (90) Small rooms, adequate for individual practice and small ensembles, are available.
- (97) The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average school, and \$950 per year in a large school.
- (83) The band room is located near the auditorium and stage.

An analysis of the rank listings above indicated that criterion number eighty-seven was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of six. Criterion number eighty-six was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the fourth category with a rank of three. Criterion number ninety-four was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of nine. Criterion number 103 was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the first category with a rank of three. Criterion number ninety-six was placed in the first category by the national jurors with a rank of five;

by the Louisiana music teachers in the third category with a rank of one. Criterion number 105 was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the fourth category with a rank of one. Criterion number ninety-two was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the third category with a rank of two. Criterion number ninety-three was placed in the first category by the national jurors with a rank of eight; by the Louisiana music teachers in the first category with a rank of eight. Criterion number 104 was placed in the first category by the national jurors with a rank of nine; by the Louisiana music teachers in the third category with a rank of two.

Criterion number eighty-five was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the fourth category with a rank of two. Criterion number eighty-four was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the third category with a rank of four. Criterion number ninety-one was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number eighty-three was placed in the second category by the national jurors with a rank of four;

by the Louisiana music teachers in the fifth category with a rank of four. Criterion number ninety-nine was placed in the second category by the national jurors with a rank of five; by the Louisiana music teachers in the first category with a rank of four. Criterion number ninety was placed in the second category by the national jurors with a rank of six; by the Louisiana music teachers in the fifth category with a rank of two. Criterion number ninety-eight was placed in the second category by the national jurors with a rank of six; by the Louisiana music teachers in the second category with a rank of one. Criterion number 101 was placed in the second category by the national jurors with a rank of six; by the Louisiana music teachers in the second category with a rank of one. Criterion number eighty-nine was placed in the second category by the national jurors with a rank of nine; by the Louisiana music teachers in the first category with a rank of six. Criterion number 102 was placed in the second category by the national jurors with a rank of ten; by the Louisiana music teachers in the second category with a rank of three. Criterion number ninety-seven was placed in the second category by the national jurors with a rank of eleven; by the Louisiana music teachers in the fifth category with a rank of three. Criterion number ninety-five was placed in the second category by the national jurors with a rank of twelve; by the Louisiana

music teachers in the first category with a rank of two. Criterion number 100 was placed in the second category by the national jurors with a rank of thirteen; by the Louisiana music teachers in the first category with a rank of one. Criterion number eighty-eight was placed in the second category by the national jurors with a rank of fourteen; by the Louisiana music teachers in the first category with a rank of four.

On the basis of this analysis, facilities and equipment for band, in the thirty-one senior high schools examined, met or exceeded the requirements with respect to the following criteria:

- (100) Music stands are desk-type rather than the folding-type.
- (95) Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones.
- (103) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (88) A separate room is available for the instrumental music library.
- (99) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (89) Office space, properly furnished, is available to the band director.
- (93) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.

- (98) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- (101) The band has most of the necessary musical equipment, instruments, and library, before it obtains a set of uniforms.
- (102) Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves.

On the basis of this analysis, facilities and equipment for band, in the thirty-one senior high schools examined, failed to measure up to the following criteria:

- (87) Proper attention is given to illumination, heating, and ventilation in the band room.
- (94) The school board furnishes the larger, more unusual, and more expensive instruments.
- (96) A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about.
- (92) Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (104) The band has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program.
- (84) The band room contains at least 260 cubic feet of space per person.
- (105) School authorities provide funds for:
 - (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, in-

struments, and other equipment, and
(4) tools for minor repair work.

- (85) The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- (86) The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (91) Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- (90) Small rooms, adequate for individual practice and small ensembles, are available.
- (97) The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.
- (83) The band room is located near the auditorium and stage.

CHAPTER VII

APPLICATION OF CRITERIA TO ORCHESTRA AND FACILITIES AND EQUIPMENT FOR ORCHESTRA

Fifteen of the 174 criteria proposed for validation dealt with the orchestra program. These criteria were listed in Appendix I, items 108 through 120. Twenty-one of the 174 criteria proposed for validation related to facilities and equipment for orchestra. These criteria were indicated in Appendix I, items 121 through 141.

In the first portion of Chapter II, a detailed description of the procedure of validation for each of these thirty-six criteria was presented. The application of criteria treated in the present chapter is concerned, not with the orchestra program in any particular school, but with the program as it existed in nine senior high schools in Louisiana during the 1953-54 school session.

I. Orchestra

An examination of Table VII revealed that the national jurors ranked the fifteen criteria for orchestra in the following order:

Very Important

(114) Rehearsals are planned with great care.

- (118) Musical numbers for public performance are selected with great care.
- (117) Policies regarding public performance are established jointly by the orchestra director and school principal.
- (115) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (119) Details of public performance are planned and rehearsed with great care.
- (106) Orchestra is an elective organization.
- (109) Desired instrumentation is planned several years in advance.
- (107) A minimum of two periods per week of forty-five minutes each is devoted to it, plus sectional rehearsals or class instruction of forty-five minutes per week.
- (115) Rehearsals are varied and do not follow a fixed pattern.
- (110) Time is allotted for sectional rehearsals of the orchestra.
- (116) In rehearsal the orchestra "warms up" on music, not on exercises.

Important

- (120) The following instrumentation is observed in well-balanced orchestras:

TOTAL.....	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3
Clarinet.....	2	2	4	4	4	4	4	4	4
Bassoon.....		1	1	2	2	2	2	2	3
French Horn....	2	2	2	3	4	4	4	5	6
Trumpet.....	2	2	2	2	2	2	2	3	4
Trombone.....	1	1	1	2	2	3	3	3	3
Tuba.....							1	1	1
Harp.....						1	1	1	2

Percussion.....	1	1	1	1	2	3	3	3
Violin I.....4	6	8	10	12	14	16	18	20
Violin II.....4	6	6	8	10	12	14	16	18
Viola.....1	2	4	5	7	8	10	10	12
Cello.....2	3	4	5	7	8	8	10	10
String Bass.....	1	3	3	4	4	6	8	8
Piano.....1	1	1	1	1				

- (111) Small ensembles are organized under student direction and supervised by the orchestra director.
- (112) The orchestra has student officers and student conductors.
- (108) To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school.

Average Importance

None

An examination of Table XIX revealed that the Louisiana music teachers ranked the observance of the fifteen criteria for orchestra in the following order:

Excellently Observed

- (106) Orchestra is an elective organization.
- (107) A minimum of two periods per week of forty-five minutes each is devoted to it, plus sectional rehearsals or class instruction of forty-five minutes per week.
- (117) Policies regarding public performance are established jointly by the orchestra director and school principal.
- (119) Details of public performance are planned and rehearsed with great care.
- (113) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.

- (118) Musical numbers for public performance are selected with great care.
- (115) Rehearsals are varied and do not follow a fixed pattern.
- (116) In rehearsal the orchestra "warms up" on music, not on exercises.

Well Observed

- (114) Rehearsals are planned with great care.
- (112) The orchestra has student officers and student conductors.
- (120) The orchestra conforms to the instrumentation listed below which is nearest it in size:

TOTAL.....	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3
Clarinet.....	2	2	4	4	4	4	4	4	4
Bassoon.....		1	1	2	2	2	2	2	3
French Horn.....	2	2	2	3	4	4	4	5	6
Trumpet.....	2	2	2	2	2	2	2	3	4
Trombone.....	1	1	1	2	2	3	3	3	3
Tuba.....							1	1	1
Harp.....						1	1	1	2
Percussion.....		1	1	1	1	2	3	3	3
Violin I.....	4	6	8	10	12	14	16	18	20
Violin II.....	4	6	6	8	10	12	14	16	18
Viola.....	1	2	4	5	7	8	10	10	12
Cello.....	2	3	4	5	7	8	8	10	10
String Bass.....		1	3	3	4	4	6	8	8
Piano.....	1	1	1	1	1				

Moderately Observed

- (109) Desired instrumentation is planned several years in advance.
- (111) Small ensembles are organized under student direction and supervised by the orchestra director.

Poorly Observed

- (110) Time is allotted for sectional rehearsals of the orchestra.

Not Observed

- (108) To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school.

The validation of the criteria by the national jurors fell in three categories; the degree of observance of the criteria by the Louisiana music teachers fell in five categories. For purposes of comparison the three categories in the validation procedure, which are "very important," "important," and "average importance," were designated respectively as first, second, and third categories. The five categories in the application procedure, which are "excellently observed," "well observed," "moderately observed," "poorly observed," and "not observed," were designated respectively as first, second, third, fourth, and fifth categories. References are made in the discussion which follows to the variations of national jurors and Louisiana music teachers in their assignment to categories and ranks of the fifteen criteria related to orchestra.

An analysis of the rank listings of the criteria at the beginning of this chapter indicated that criterion number 114 was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers

in the second category with a rank of one. Criterion number 118 was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the first category with a rank of five. Criterion number 117 was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of two. Criterion number 113 was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the first category with a rank of five. Criterion number 119 was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the first category with a rank of two. Criterion number 106 was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the first category with a rank of one. Criterion number 109 was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the third category with a rank of one. Criterion number 107 was placed in the first category by the national jurors with a rank of eight; by the Louisiana music teachers in the first category with a rank of two. Criterion number 115 was placed in the first category by the national jurors with a rank of eight; by the Louisiana music teachers in the first category with a rank of seven. Criterion number 110 was placed in the

first category by the national jurors with a rank of ten; by the Louisiana music teachers in the fourth category with a rank of one. Criterion number 116 was placed in the first category by the national jurors with a rank of eleven; by the Louisiana music teachers in the first category with a rank of seven.

Criterion number 120 was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the second category with a rank of two. Criterion number 111 was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the third category with a rank of two. Criterion number 112 was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the second category with a rank of two. Criterion number 108 was placed in the second category by the national jurors with a rank of four; by the Louisiana music teachers in the fifth category with a rank of one.

On the basis of this analysis, the orchestra program, in the nine senior high schools examined, met or exceeded the requirements with respect to the following criteria:

- (106) Orchestra is an elective organization.
- (107) A minimum of two periods per week of forty-five minutes each is devoted to it, plus

sectional rehearsals or class instruction of forty-five minutes per week.

- (117) Policies regarding public performance are established jointly by the orchestra director and school principal.
- (119) Details of public performance are planned and rehearsed with great care.
- (115) Rehearsals are varied and do not follow a fixed pattern.
- (116) In rehearsal the orchestra "warms up" on music, not on exercises.
- (112) The orchestra has student officers and student conductors.

On the basis of this analysis, the orchestra program, in the nine senior high schools examined, failed to measure up to the following criteria:

- (113) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (118) Musical numbers for public performance are selected with great care.
- (114) Rehearsals are planned with great care.
- (120) The orchestra conforms to the instrumentation listed below which is nearest it in size:

TOTAL.....	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3
Clarinet.....	2	2	4	4	4	4	4	4	4
Bassoon.....		1	1	2	2	2	2	2	3
French Horn.....	2	2	2	3	4	4	4	5	6
Trumpet.....	2	2	2	2	2	2	2	3	4
Trombone.....	1	1	1	2	2	3	3	3	3
Tuba.....							1	1	1
Harp.....						1	1	1	2

Percussion.....	1	1	1	1	2	3	3	3
Violin I.....	4	6	8	10	12	14	16	20
Violin II.....	4	6	6	8	10	12	14	18
Viola.....	1	2	4	5	7	8	10	12
Cello.....	2	3	4	5	7	8	8	10
String Bass.....	1	3	3	4	4	6	8	8
Piano.....	1	1	1	1	1			

- (109) Desired instrumentation is planned several years in advance.
- (111) Small ensembles are organized under student direction and supervised by the orchestra director.
- (110) Time is allotted for sectional rehearsals of the orchestra.
- (108) To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school.

II. Facilities and Equipment for Orchestra

An examination of Table VII revealed that the national jurors ranked the twenty-one criteria on facilities and equipment for orchestra in the following order.

Very Important

- (125) Proper attention is given to illumination, heating, and ventilation in the orchestra room.
- (132) The school board furnishes the larger, more unusual, and more expensive instruments.
- (124) The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (139) Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment.

- (134) A well-selected and adequate collection of orchestral music is available or long-range plans have been implemented to bring this about.
- (141) School authorities provide funds for:
(1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.
- (131) Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (128) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- (140) The orchestra has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program.

Important

- (123) The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- (122) The orchestra room contains at least 260 cubic feet of space per member.
- (127) Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- (136) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.

- (121) The orchestra room is located near the auditorium and stage.
- (126) Small rooms, suitable for individual practice and small ensembles, are available.
- (130) Office space, properly furnished, is available to the orchestra director.
- (135) The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.
- (133) Students provide violins, flutes, clarinets, trumpets, and tenor trombones.
- (137) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (129) A separate room is available for the instrumental music library.
- (138) Music stands are desk-type rather than folding-type.

Average Importance

None

An examination of Table XX revealed that the Louisiana music teachers ranked the observance of the twenty-one criteria on facilities and equipment for orchestra in the following order:

Excellently Observed

- (125) Proper attention is given to illumination, heating, and ventilation in the orchestra room.
- (131) Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.

- (132) The school board furnishes the larger, more unusual, and more expensive instruments.
- (139) Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (123) The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- (133) Students provide violins, flutes, clarinets, trumpets, and tenor trombones.
- (124) The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.

Well Observed

- (136) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- (140) The orchestra has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program.
- (122) The orchestra room contains at least 260 cubic feet of space per member.

Moderately Observed

None

Poorly Observed

- (141) School authorities provide funds for:
 (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.

(134) A well-selected and adequate collection of orchestral music is available or long-range plans have been implemented to bring this about.

(128) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.

Not Observed

(126) Small rooms, suitable for individual practice and small ensembles, are available.

(127) Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.

(130) Office space, properly furnished, is available to the orchestra director.

(129) A separate room is available for the instrumental music library.

(137) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.

(135) The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.

(121) The orchestra room is located near the auditorium and stage.

(138) Music stands are desk-type rather than folding-type.

An analysis of the rank listings above indicates that criterion number 125 was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of one. Criterion number 132 was placed in the first category by the national

jurors with a rank of two; by the Louisiana music teachers in the first category with a rank of two. Criterion number 124 was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of seven. Criterion number 139 was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of four. Criterion number 134 was placed in the first category by the national jurors with a rank of five; by the Louisiana music teachers in the fourth category with a rank of two. Criterion number 141 was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the fourth category with a rank of one. Criterion number 131 was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the first category with a rank of two. Criterion number 128 was placed in the first category by the national jurors with a rank of eight; by the Louisiana music teachers in the fourth category with a rank of three. Criterion number 140 was placed in the first category by the national jurors with a rank of nine; by the Louisiana music teachers in the second category with a rank of two.

Criterion number 123 was placed in the second category by the national jurors with a rank of one; by the Louisiana

music teachers in the first category with a rank of five. Criterion number 122 was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the second category with a rank of three. Criterion number 127 was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number 136 was placed in the second category by the national jurors with a rank of four; by the Louisiana music teachers in the second category with a rank of one. Criterion number 121 was placed in the second category by the national jurors with a rank of five; by the Louisiana music teachers in the fifth category with a rank of seven. Criterion number 126 was placed in the second category by the national jurors with a rank of five; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number 130 was placed in the second category by the national jurors with a rank of seven; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number 135 was placed in the second category by the national jurors with a rank of seven; by the Louisiana music teachers in the fifth category with a rank of six. Criterion number 133 was placed in the second category by the national jurors with a rank of nine; by the Louisiana music teachers in the first category with a rank of five.

Criterion number 137 was placed in the second category by the national jurors with a rank of nine; by the Louisiana music teachers in the fifth category with a rank of four.

Criterion number 129 was placed in the second category by the national jurors with a rank of eleven; by the Louisiana music teachers in the fifth category with a rank of four.

Criterion number 138 was placed in the second category by the national jurors with a rank of twelve; by the Louisiana music teachers in the fifth category with a rank of eight.

On the basis of this analysis, facilities and equipment for orchestra, in the nine senior high schools examined, met or exceeded the requirements with respect to the following criteria:

- (125) Proper attention is given to illumination, heating, and ventilation in the orchestra room.
- (131) Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (132) The school board furnishes the larger, more unusual, and more expensive instruments.
- (123) The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- (133) Students provide violins, flutes, clarinets, trumpets, and tenor trombones.

- (136) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.

On the basis of this analysis, facilities and equipment for orchestra, in the nine senior high schools examined, failed to measure up to the following criteria:

- (139) Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (124) The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (140) The orchestra has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program.
- (122) The orchestra room contains at least 260 cubic feet of space per member.
- (141) School authorities provide funds for:
(1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.
- (134) A well-selected and adequate collection of orchestral music is available or long-range plans have been implemented to bring this about.
- (128) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- (126) Small rooms, suitable for individual practice and small ensembles, are available.

- (127) Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- (130) Office space, properly furnished, is available to the orchestra director.
- (129) A separate room is available for the instrumental music library.
- (137) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (135) The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.
- (121) The orchestra room is located near the auditorium and stage.
- (138) Music stands are desk-type rather than folding-type.

CHAPTER VIII

APPLICATION OF CRITERIA TO VOCAL MUSIC AND FACILITIES AND EQUIPMENT FOR VOCAL MUSIC

Nineteen of the 174 criteria proposed for validation dealt with the vocal music program. These criteria were listed in Appendix I, items 142 through 160. Fourteen of the criteria proposed for validation related to facilities and equipment for vocal music in the elementary and secondary school. These criteria were indicated in Appendix I, items 161 through 174.

In the first portion of Chapter II, a detailed description of the procedure of validation for each of these thirty-three criteria was presented. The application of criteria treated in the present chapter is concerned, not with the vocal music program in any particular school, but with the program as it existed in thirty-four senior high schools in Louisiana during the 1953-54 school session.

I. Vocal Music

An examination of Table VIII revealed that the national jurors ranked the nineteen criteria for vocal music in the following order:

Very Important

- (153) In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect.
- (151) Rehearsals are planned with great care.
- (159) Musical numbers for public performance are selected with great care.
- (158) Details of public performance are planned and rehearsed with great care.
- (157) Policies regarding public performance are established jointly by the choral director and the school principal.
- (143) At least two periods per week of forty-five minutes each are devoted to each of these groups.
- (150) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (154) Rehearsals are varied and do not follow a fixed pattern.
- (142) Boys chorus, girls chorus, and mixed chorus are elective organizations.
- (148) Opportunities for group singing are offered during recreation periods and in general student assemblies.
- (156) Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious.
- (149) Devotional music has a large place in the mixed chorus repertoire.
- (145) Voices in the choruses are tested at least twice a year.

Important

- (147) Small ensembles are organized under student direction and supervised by the choral director.
- (148) Numerical strength in the small mixed chorus approximates the following:

Sopranos..	8	Altos...	6
Tenors....	5	Basses..	4

In larger choruses the same ratio is maintained.

- (152) Strict adherence to a definite seating arrangement is observed.
- (160) Choral music is memorized for public performances.

Average Importance

- (144) Only changed voices are allowed in senior high school choruses...
- (155) In rehearsals the chorus "warms up" on music, not on exercises.

An examination of Table XXI revealed that the Louisiana music teachers ranked the observance of the nineteen criteria for vocal music in the following order:

Excellently Observed

- (142) Boys chorus, girls chorus, and mixed chorus are elective organizations.
- (143) At least two periods per week of forty-five minutes each are devoted to each of these groups.
- (159) Musical numbers for public performance are selected with great care.

- (158) Details of public performance are planned and rehearsed with great care.
- (157) Policies regarding public performance are established jointly by the choral director and the school principal.
- (153) In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect.
- (160) Choral music is memorized for public performance.
- (149) Devotional music has a large place in the mixed chorus repertoire.
- (150) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (144) Only changed voices are allowed in senior high school choruses.
- (152) Strict adherence to a definite seating arrangement is observed.
- (155) In rehearsals the chorus "warms up" on music, not on exercises.

Well Observed

- (151) Rehearsals are planned with great care.
- (154) Rehearsals are varied and do not follow a fixed pattern.
- (145) Voices in the choruses are tested at least twice a year.
- (156) Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious.

Moderately Observed

- (146) Numerical strength in the small mixed chorus

approximates the following:

Sopranos.. 8	Altos... 6
Tenors.... 5	Basses.. 4

In larger choruses the same ratio is maintained.

Poorly Observed

- (148) Opportunities for group singing are offered during recreation periods and in general student assemblies.

Not Observed

- (147) Small ensembles are organized under student direction and supervised by the choral director.

The validation of the criteria by the national jurors fell in three categories; the degree of observance of the criteria by the Louisiana music teachers fell in five categories. For purposes of comparison the three categories in the validation procedure, which are "very important," "important," and "average importance," were designated respectively as first, second, and third categories. The five categories in the application procedure, which are "excellently observed," "well observed," "moderately observed," "poorly observed," and "not observed," were designated respectively as first, second, third, fourth, and fifth categories. References are made in the discussion which follows to the variations of national jurors and Louisiana music teachers in their assignment to categories and ranks of the nineteen criteria related to vocal music.

An analysis of the rank listings of the criteria at the beginning of this chapter indicated that criterion number 153 was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of six. Criterion number 151 was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the second category with a rank of one. Criterion number 159 was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of two. Criterion number 158 was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the first category with a rank of four. Criterion number 157 was placed in the first category by the national jurors with a rank of five; by the Louisiana music teachers in the first category with a rank of five. Criterion number 143 was placed in the first category by the national jurors with a rank of six; by the Louisiana music teachers in the first category with a rank of two. Criterion number 150 was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the first category with a rank of nine. Criterion number 154 was placed in the first category by the national jurors with a rank of eight; by the Louisiana music teachers in

the second category with a rank of two. Criterion number 142 was placed in the first category by the national jurors with a rank of nine; by the Louisiana music teachers in the first category with a rank of one. Criterion number 148 was placed in the first category by the national jurors with a rank of ten; by the Louisiana music teachers in the fourth category with a rank of one. Criterion number 156 was placed in the first category by the national jurors with a rank of eleven; by the Louisiana music teachers in the second category with a rank of four. Criterion number 149 was placed in the first category by the national jurors with a rank of twelve; by the Louisiana music teachers in the first category with a rank of eight. Criterion number 145 was placed in the first category by the national jurors with a rank of thirteen; by the Louisiana music teachers in the second category with a rank of three.

Criterion number 147 was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number 146 was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the third category with a rank of one. Criterion number 152 was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank

of ten. Criterion number 160 was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of seven.

Criterion number 144 was placed in the third category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of ten. Criterion number 155 was placed in the third category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of twelve.

On the basis of this analysis, the vocal music program, in the thirty-four senior high schools examined, met or exceeded the requirements with respect to the following criteria:

- (142) Boys chorus, girls chorus, and mixed chorus are elective organizations.
- (143) At least two periods per week of forty-five minutes each are devoted to each of these groups.
- (159) Musical numbers for public performance are selected with great care.
- (158) Details of public performance are planned and rehearsed with great care.
- (157) Policies regarding public performance are established jointly by the choral director and the school principal.
- (160) Choral music is memorized for public performances.

- (149) Devotional music has a large place in the mixed chorus repertoire.
- (144) Only changed voices are allowed in senior high school choruses.
- (152) Strict adherence to a definite seating arrangement is observed.
- (155) In rehearsals the chorus "warms up" on music, not on exercises.

On the basis of this analysis, the vocal music program, in the thirty-four senior high schools examined, failed to measure up to the following criteria:

- (153) In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect.
- (150) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (151) Rehearsals are planned with great care.
- (154) Rehearsals are varied and do not follow a fixed pattern.
- (148) Voices in the choruses are tested at least twice a year.
- (156) Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious.
- (146) Numerical strength in the small mixed chorus approximates the following:

Sopranos.. 8	Altos... 6
Tenors.... 5	Basses.. 4

In larger choruses the same ratio is maintained.

- (148) Opportunities for group singing are offered during recreation periods and in general student assemblies.
- (147) Small ensembles are organized under student direction and supervised by the choral director.

II. Facilities and Equipment for Vocal Music

An examination of Table VIII revealed that the national jurors ranked the fourteen criteria on facilities and equipment for vocal music in the following order:

Very Important

- (163) Proper attention is given to illumination, heating, and ventilation in the choral room.
- (169) Literary excellence and suitability of the text receive important consideration in the selection of choral material.
- (173) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (162) The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (167) Platforms or risers are available for choral groups.
- (166) Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (172) Vestments are stored in moth-proof cabinets.

Important

- (161) The choral room contains a floor space of at least fifteen square feet per person, in

addition to space for aisles, piano, conductor's stand, and other furniture and equipment.

- (170) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- (164) Office space, properly furnished is available to the choral director.
- (168) A large choral group requires a budget of at least \$200 per year for music; a small choral group requires at least \$100 per year for music.
- (165) Small rooms, adequate for individual practice and small ensembles, are available.
- (171) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (174) The chorus has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction.

Average Importance

None

An examination of Table XXII revealed that the Louisiana music teachers ranked the observance of the criteria on facilities and equipment for vocal music in the following order:

Excellentlly Observed

- (170) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.

- (167) Platforms or risers are available for choral groups.
- (163) Proper attention is given to illumination, heating, and ventilation in the choral room.
- (173) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.

Well Observed

- (169) Literary excellence and suitability of the text receive important consideration in the selection of choral material.

Moderately Observed

- (174) The chorus has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction.

Poorly Observed

None

Not Observed

- (165) Small rooms, adequate for individual practice and small ensembles, are available.
- (172) Vestments are stored in moth-proof cabinets.
- (164) Office space, properly furnished, is available to the choral director.
- (171) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (168) A large choral group receives a budget of at least \$200 per year for music; a small choral group receives at least \$100 per year for music.

- (162) The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (166) Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (161) The choral room contains a floor space of at least fifteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.

An analysis of the rank listings above indicated that criterion number 163 was placed in the first category by the national jurors with a rank of one; by the Louisiana music teachers in the first category with a rank of three. Criterion number 169 was placed in the first category by the national jurors with a rank of two; by the Louisiana music teachers in the second category with a rank of one. Criterion number 173 was placed in the first category by the national jurors with a rank of three; by the Louisiana music teachers in the first category with a rank of four. Criterion number 162 was placed in the first category by the national jurors with a rank of four; by the Louisiana music teachers in the fifth category with a rank of six. Criterion number 167 was placed in the first category by the national jurors with a rank of five; by the Louisiana music teachers in the first category with a rank of two. Criterion number 166 was placed in the first category by the national jurors with a

rank of six; by the Louisiana music teachers in the fifth category with a rank of seven. Criterion number 172 was placed in the first category by the national jurors with a rank of seven; by the Louisiana music teachers in the fifth category with a rank of two.

Criterion number 161 was placed in the second category by the national jurors with a rank of one; by the Louisiana music teachers in the fifth category with a rank of eight. Criterion number 170 was placed in the second category by the national jurors with a rank of two; by the Louisiana music teachers in the first category with a rank of one. Criterion number 164 was placed in the second category by the national jurors with a rank of three; by the Louisiana music teachers in the fifth category with a rank of three. Criterion number 168 was placed in the second category by the national jurors with a rank of four; by the Louisiana music teachers in the fifth category with a rank of five. Criterion number 165 was placed in the second category by the national jurors with a rank of five; by the Louisiana music teachers in the fifth category with a rank of one. Criterion number 171 was placed in the second category by the national jurors with a rank of six; by the Louisiana music teachers in the fifth category with a rank of four. Criterion number 174 was placed in the second category by the national jurors with a rank of seven;

by the Louisiana music teachers in the third category with a rank of one.

On the basis of this analysis, the facilities and equipment for vocal music, in the thirty-four senior high schools examined, met or exceeded the requirements with respect to the following criteria:

- (170) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- (167) Platforms or risers are available for choral groups.

On the basis of this analysis, facilities and equipment for vocal music, in the thirty-four senior high schools examined, failed to measure up to the following criteria:

- (163) Proper attention is given to illumination, heating, and ventilation in the choral room.
- (173) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (169) Literary excellence and suitability of the text receive important consideration in the selection of choral material.
- (174) The chorus has access to audio-visual aids, including suitable motion pictures, filmstrips, pictures, charts, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction.
- (168) Small rooms, adequate for individual practice and small ensembles, are available.
- (172) Vestments are stored in moth-proof cabinets.

- (164) Office space, properly furnished, is available to the choral director.
- (171) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (168) A large choral group requires a budget of at least \$200 per year for music; a small choral group requires at least \$100 per year for music.
- (162) The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (166) Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (161) The choral room contains a floor space of at least fifteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.

CHAPTER IX

SUMMARY AND CONCLUSIONS

I. Summary

In this study the writer formulated and validated a list of criteria applicable to a framework for music education in the elementary and secondary school. One hundred seventy-four proposed criteria were submitted to and validated by fifty leading music education authorities in America. These criteria dealt with six major areas of music education and the facilities and equipment necessary to music instruction in these areas: (1) elementary classroom music (2) general music (3) piano class (4) band (5) orchestra (6) vocal music.

The criteria were applied to those senior high schools in Louisiana offering instruction in general music, orchestra, and piano class during the 1953-54 school session. At the same time, the band and vocal music programs in these high schools were surveyed, together with the elementary classroom music program in the elementary schools attached to the senior high schools. In this manner the criteria were applied to forty senior high schools, with a staff of seventy-eight music teachers located in thirty parish and city school systems.

The criteria dealing with elementary classroom music were applied to nineteen programs of elementary classroom music. These schools met or exceeded the requirements with respect to the following criteria:

- (22) The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities.
- (2) Every child in the elementary school receives instruction in classroom music.
- (5) The music co-ordinator visits each elementary classroom for a period of at least thirty minutes each week.
- (15) Classroom music is taught in the classroom, not in a special music room.
- (10) Phonographs are made available and are used by every classroom teacher.
- (12) Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program.

The nineteen elementary schools failed to comply with the following criteria on elementary classroom music:

- (7) The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher.
- (11) Classroom music affords experiences in: (1) singing, (2) listening, (3) motion to music, (4) the playing of instruments, (5) creative activities, and (6) music reading.
- (1) Music education is conceived as an aspect

of the entire process of elementary education.

- (16) Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" song books.
- (19) Special music programs are a natural outgrowth of the classroom music program.
- (18) Rhythm and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper."
- (20) Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities.
- (9) Classroom teachers have access to single copies of music books in addition to those in the basic textbook series.
- (6) Classroom teachers offer instruction in music daily.
- (14) Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects.
- (21) Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity.
- (3) At least one hundred minutes per week are devoted to music in each elementary classroom.
- (17) All children have experiences with rhythm instruments, melody instruments, or real instruments.
- (4) Classroom music is taught by the classroom teacher with the assistance of a music person who serves as co-ordinator of music instruction in the elementary school.
- (8) Classroom teachers are provided in-service training in music by means of study groups, workshops,

and extension courses.

- (13) Recordings of songs in the basic textbooks are available and are used by every classroom teacher.

In the application of criteria dealing with facilities and equipment for elementary classroom music to nineteen elementary schools, the requirements of the following criteria were met or exceeded:

- (23) Except in Grade 1, music textbooks are issued to each child.

The nineteen elementary schools failed to comply with the following criteria on facilities and equipment for elementary classroom music:

- (24) Each classroom teacher is provided with manuals or guides to the music textbooks.
- (26) Suitable motion picture films or filmstrips are available.
- (29) A radio is available to each classroom teacher.
- (28) A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in basic textbooks.
- (34) Suitable melody instruments are available to each classroom teacher.
- (32) Each classroom teacher is provided with and uses a pitch-pipe.
- (31) A tape recorder is available to each classroom teacher.
- (30) A piano is available to each classroom teacher
- (33) Suitable rhythm instruments are available to

each classroom teacher.

- (25) Professional books dealing with music education are available to classroom teachers.
- (27) One phonograph is available for at least each two classroom teachers.

The criteria dealing with general music were applied to twenty programs in as many senior high schools. These schools met or exceeded the requirements of the following criteria:

- (41) General Music is open to all pupils, regardless of previous musical experiences.
- (42) General Music is taught by a special music teacher.
- (40) A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School.
- (44) The enrollment of the General Music Class does not exceed that of a normal high school class.
- (43) General Music classes are held in a special music room with essential equipment.
- (48) General Music requires a variety of activities.

The twenty senior high schools failed to comply with the following criteria for general music:

- (30) Provision is made in General Music for listening to music beyond the performing ability of the class.
- (49) General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events.

- (46) General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches.
- (47) General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons.
- (45) General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have.
- (51) Projects and units are used in the teaching of General Music.
- (39) General Music is required in the Senior High School for one year only.

In the application of criteria dealing with facilities and equipment for general music to twenty senior high schools, the requirements of the following criteria were met or exceeded:

None

The twenty senior high schools failed to comply with the following criteria for facilities and equipment for general music:

- (52) A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for music, is provided for the teaching of General Music.
- (53) The school has a central phonograph record library supplied by public funds.

The criteria dealing with piano class were applied to

piano class in one senior high school only, inasmuch as it was the only senior high school offering piano class instruction during the 1953-54 school session. This school met or exceeded the requirements of the following criteria:

- (54) Piano classes meet for a minimum of two one-hour periods per week.
- (55) Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method.
- (56) Participation in group instruction in piano is limited to a maximum of two years for any individual student.
- (58) Students are encouraged to "play by ear" in the piano class.
- (59) Efforts are made to correlate singing and playing in piano classes.

This school failed to comply with the following criterion for piano class:

- (57) Matters of general musicianship are taught in the piano class.

In the application of criteria dealing with facilities and equipment for piano class to the one senior high school examined, the requirements of the following criteria were met or exceeded:

- (60) At least one piano, the best possible, is provided for class piano instruction.
- (61) Silent keyboards with raised keys are provided for each student in piano class.
- (63) Suitable textbooks are provided for piano classes.

This school failed to comply with the following criterion for facilities and equipment for piano class:

- (62) Folding racks for music, and chairs and tables of the proper height are provided.

The criteria dealing with band were applied to thirty-one programs in as many senior high schools. These schools met or exceeded the requirements of the following criteria:

- (64) Band is an elective organization.
- (66) A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week.
- (71) Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success.
- (70) Marching is a legitimate and essential function of the band.
- (78) Policies regarding public performance are established jointly by the band director and the school principal.
- (80) Details of public performance are planned and rehearsed with great care.
- (68) To allow for the proper division of students according to proficiency, at least two bands are organized in each school.
- (76) Rehearsals are varied and do not follow a fixed pattern.
- (67) Brass, woodwind, and percussion sectional rehearsals are held at least once each week.
- (74) The band has student officers and student conductors.

- (77) In rehearsals, the band "warms up" on music, not on exercises.

The thirty-one senior high schools failed to comply with the following criteria for band:

- (79) Musical numbers for public performance are selected with great care.
- (81) The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school.
- (72) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (69) Desired instrumentation is planned several years in advance.
- (75) Rehearsals are planned with great care.
- (82) The concert band conforms to the instrumentation listed below which is nearest it in size:

TOTAL.....	<u>25</u>	<u>35</u>	<u>45</u>	<u>55</u>	<u>65</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Piccolo.....				1	1	1	1	1	1
Flute.....	1	2	3	3	5	5	5	6	6
E-flat Clarinet....				2	2	2	2	2	2
B-flat Clarinet....	8	10	12	12	14	16	22	24	26
Alto Clarinet.....			2	2	3	3	4	4	5
Bass Clarinet.....			1	1	2	3	4	4	5
Soprano Saxophone..									1
Alto Saxophone.....	1	1	1	2	2	2	2	2	3
Tenor Saxophone....		1	1	2	2	2	2	2	3
Baritone Saxophone.		1	1	1	1	1	1	1	2
Bass Saxophone.....					1	1	1	1	1
Oboe.....	1	1	2	2	2	2	2	3	3
English Horn.....						1	1	1	1
Bassoon.....	1	1	2	2	3	3	3	3	4
Coronet, Trumpet....	4	5	5	6	7	7	7	8	8
Flugel Horn.....							2	2	2
French Horn.....	3	4	4	5	6	6	6	6	6
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4

Tuba.....	1	3	3	3	3	4	4	5	5
Percussion.....	2	2	3	4	4	4	4	5	5
String Bass.....			1	2	2	2	2	2	2

(73) Small ensembles are organized under student direction and supervised by the band director.

(65) Band is offered only when there is sufficient interest for minimum instrumentation.

In the application dealing with facilities and equipment for band to the thirty-one senior high schools examined, the requirements of the following criteria were met or exceeded:

(100) Music stands are desk-type rather than the folding-type.

(95) Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones.

(103) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.

(88) A separate room is available for the instrumental music library.

(99) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.

(89) Office space, properly furnished, is available to the band director.

(93) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.

(92) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.

(101) The band has most of the necessary musical

equipment, instruments, and library, before it obtains a set of uniforms.

- (102) Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves.

The thirty-one senior high schools failed to comply with the following criteria on facilities and equipment for band:

- (87) Proper attention is given to illumination, heating, and ventilation in the band room.
- (94) The school board furnishes the larger, more unusual, and more expensive instruments.
- (96) A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about.
- (98) Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (104) The band has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program.
- (84) The band room contains at least 260 cubic feet of space per person.
- (106) School authorities provide funds for: (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.
- (85) The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.

- (86) The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (91) Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- (90) Small rooms, adequate for individual practice and small ensembles, are available.
- (97) The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.
- (83) The band room is located near the auditorium and stage.

The criteria dealing with orchestra were applied to nine programs in as many senior high schools. These schools met or exceeded the requirements of the following criteria:

- (106) Orchestra is an elective organization.
- (107) A minimum of two periods per week of forty-five minutes each is devoted to it, plus sectional rehearsals or class instruction of forty-five minutes per week.
- (117) Policies regarding public performance are established jointly by the orchestra director and school principal.
- (119) Details of public performance are planned and rehearsed with great care.
- (115) Rehearsals are varied and do not follow a fixed pattern.
- (116) In rehearsal the orchestra "warms up" on music, not on exercises.
- (112) The orchestra has student officers and student conductors.

The nine senior high schools failed to comply with the following criteria for orchestra:

- (113) Students receive instruction in and are responsible for reasonable care of all school owned materials and equipment.
- (118) Musical numbers for public performance are selected with great care.
- (114) Rehearsals are planned with great care.
- (120) The orchestra conforms to the instrumentation listed below which is nearest it in size:

TOTAL.....	20	30	40	50	60	70	80	90	100
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3
Clarinet.....	2	2	4	4	4	4	4	4	4
Bassoon.....		1	1	2	2	2	2	2	3
French Horn.....	2	2	2	3	4	4	4	5	6
Trumpet.....	2	2	2	2	2	2	2	3	4
Trombone.....	1	1	1	2	2	3	3	3	3
Tuba.....							1	1	1
Harp.....						1	1	1	2
Percussion.....		1	1	1	1	2	3	3	3
Violin I.....	4	6	8	10	12	14	16	18	20
Violin II.....	4	6	6	8	10	12	14	16	18
Viola.....	1	2	4	5	7	8	10	10	12
Cello.....	2	3	4	5	7	8	8	10	10
String Bass.....		1	3	3	4	4	6	8	8
Piano.....	1	1	1	1	1				

- (109) Desired instrumentation is planned several years in advance.
- (111) Small ensembles are organized under student direction and supervised by the orchestra director.
- (110) Time is allotted for sectional rehearsals of the orchestra.
- (108) To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school.

In the application of criteria dealing with facilities and equipment for orchestra to the nine senior high schools examined, the requirements of the following criteria were met or exceeded:

- (125) Proper attention is given to illumination, heating, and ventilation in the orchestra room.
- (131) Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (132) The school board furnishes the larger, more unusual, and more expensive instruments.
- (123) The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- (133) Students provide violins, flutes, clarinets, trumpets, and tenor trombones.
- (136) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.

The nine senior high schools failed to comply with the following criteria on facilities and equipment for orchestra:

- (139) Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (124) The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (140) The orchestra has access to audio-visual aids, including suitable motion pictures, film-strips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses

these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program.

- (122) The orchestra room contains at least 260 cubic feet of space per member.
- (141) School authorities provide funds for:
(1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.
- (134) A well-selected and adequate collection of orchestral music is available or long-range plans have been implemented to bring this about.
- (128) Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- (126) Small rooms, suitable for individual practice and small ensembles, are available.
- (127) Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- (130) Office space, properly furnished, is available to the orchestra director.
- (129) A separate room is available for the instrumental music library.
- (137) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (135) The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.

- (121) The orchestra room is located near the auditorium and stage.
- (138) Music stands are desk-type rather than the folding-type.

The criteria dealing with vocal music were applied to thirty-four programs in as many senior high schools. These schools met or exceeded the requirements of the following criteria:

- (142) Boys chorus, girls chorus, and mixed chorus are elective organizations.
- (143) At least two periods per week of forty-five minutes each are devoted to each of these groups.
- (159) Musical numbers for public performance are selected with great care.
- (158) Details of public performance are planned and rehearsed with great care.
- (157) Policies regarding public performance are established jointly by the choral director and the school principal.
- (160) Choral music is memorized for public performance.
- (149) Devotional music has a large place in the mixed chorus repertoire.
- (144) Only changed voices are allowed in senior high school choruses.
- (152) Strict adherence to a definite seating arrangement is observed.
- (155) In rehearsals the chorus "warms up" on music, not on exercises.

The thirty-four senior high schools failed to comply with the

following criteria for vocal music:

- (153) In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect.
- (150) Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- (151) Rehearsals are planned with great care.
- (154) Rehearsals are varied and do not follow a fixed pattern.
- (145) Voices in the choruses are tested at least twice a year.
- (156) Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious.
- (146) Numerical strength in the small mixed chorus approximates the following:

Sopranos.. 8	Altos... 6
Tenors.... 5	Basses.. 4

In larger choruses the same ratio is maintained.
- (148) Opportunities for group singing are offered during recreation periods and in general student assemblies.
- (147) Small ensembles are organized under student direction and supervised by the choral director.

In the application of criteria dealing with facilities and equipment for vocal music to the thirty-four senior high schools examined, the requirements of the following criteria were met or exceeded:

- (170) Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- (167) Platforms or risers are available for the choral groups.

The thirty-four senior high schools failed to comply with the following criteria on facilities and equipment for vocal music:

- (163) Proper attention is given to illumination, heating, and ventilation in the choral room.
- (173) Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- (169) Literary excellence and suitability of the text receive important consideration in the selection of choral material.
- (174) The chorus has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction.
- (165) Small rooms, adequate for individual practice and small ensembles, are available.
- (172) Vestments are stored in moth-proof cabinets.
- (164) Office space, properly furnished, is available to the choral director.
- (171) Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- (168) A large choral group requires a budget of at least \$200 per year for music; a small choral group requires at least \$100 per year for music.

- (162) The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- (166) Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- (161) The choral room contains floor space of at least fifteen square feet per person in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.

II. Conclusions

The following conclusions were made as a result of this study:

- (1) The criteria developed in this study provide an appropriate frame of reference for the evaluation of a program of music education in the elementary and secondary school.
- (2) Additional studies need to be made of the six areas of music education treated in this study.
- (3) Criteria suitable for evaluating the philosophy, content, and methods of instruction in music education need to be developed.
- (4) In the Louisiana schools examined, weaknesses were found with respect to the observance of certain criteria in the six areas studied.
- (5) During the 1953-54 school session, 368 white elementary schools offered instruction in elementary class-

room music, four in piano class, 215 in band, thirteen in orchestra, and 108 in vocal music. At the same time thirty white junior high schools offered instruction in general music, two in piano class, thirty-one in band, three in orchestra, and twenty-three in vocal music. During the same period thirty-four white senior high schools offered instruction in general music, one in piano class, 215 in band, thirteen in orchestra, and 217 in vocal music. In order to make music instruction available to every child in the schools of Louisiana, additional music instruction must be made available.

(6) The need for additional instruction in piano class and orchestra is acute at the elementary, junior high, and senior high school levels; the need for additional general music instruction is acute at the senior high school level.

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APPENDIX

APPENDIX I

QUESTIONNAIRE

VALIDATION OF CRITERIA FOR MUSIC EDUCATION IN THE ELEMENTARY AND SECONDARY SCHOOL

**For Guidance in the Evaluation of Music Education
in the Elementary and Secondary School**

Please read each proposed criterion and indicate its validity by encircling the proper letters in the left margin.

KEY:	vi - very important
	i - important
	ai - average importance
	li - little importance
	ni - not important

PROPOSED CRITERIA FOR MUSIC EDUCATION
IN THE
ELEMENTARY SCHOOL

Elementary Classroom Music

Validity

- | | |
|---------------|--|
| vi i ai li ni | 1. Music education is conceived as an aspect of the entire process of elementary education. |
| vi i ai li ni | 2. Every child in the elementary school receives instruction in classroom music. |
| vi i ai li ni | 3. At least one hundred minutes per week are devoted to music in each elementary classroom. |
| vi i ai li ni | 4. Classroom music is taught by the classroom teacher with the assistance of a music person who serves as a co-ordinator of music instruction in the elementary school. |
| vi i ai li ni | 5. The music co-ordinator visits each elementary classroom for a period of at least thirty minutes each week. |
| vi i ai li ni | 6. Classroom teachers offer instruction in music daily. |
| vi i ai li ni | 7. The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher. |
| vi i ai li ni | 8. Classroom teachers are provided in-service training in music by means of study groups, workshops, and extension courses. |

- vi i ai li ni 9. Classroom teachers have access to single copies of music books in addition to those in the basic textbook series.
- vi i ai li ni 10. Phonographs are made available and are used by every classroom teacher.
- vi i ai li ni 11. Classroom music affords experiences in: (1) singing, (2) listening, (3) motion to music, (4) the playing of instruments, (5) creative activities, and (6) music reading.
- vi i ai li ni 12. Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program.
- vi i ai li ni 13. Recordings of songs in the basic textbooks are made available and are used by every classroom teacher.
- vi i ai li ni 14. Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects.
- vi i ai li ni 15. Classroom music is taught in the classroom, not in a special music room.
- vi i ai li ni 16. Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" song books.
- vi i ai li ni 17. All children have experiences with rhythm instruments, melody instruments, or real instruments.
- vi i ai li ni 18. Rhythm and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper."
- vi i ai li ni 19. Special music programs are a natural outgrowth of the classroom music program.

- vi i ai li ni 20. Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities.
- vi i ai li ni 21. Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity.
- vi i ai li ni 22. The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities.

Facilities and Equipment for
Elementary Classroom Music

- vi i ai li ni 23. Except in Grade 1, music textbooks are issued to each child.
- vi i ai li ni 24. Each classroom teacher is provided with manuals or guides to the music textbooks.
- vi i ai li ni 25. Professional books dealing with music education are available to classroom teachers.
- vi i ai li ni 26. Suitable motion picture films and filmstrips are available.
- vi i ai li ni 27. One phonograph is available for at least each two classroom teachers.
- vi i ai li ni 28. A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in basic textbooks.
- vi i ai li ni 29. A radio is available to each classroom teacher.

- vi i ai li ni 30. A piano is available to each classroom teacher.
- vi i ai li ni 31. A tape recorder is available to each classroom teacher.
- vi i ai li ni 32. Each classroom teacher is provided with and uses a pitch-pipe.
- vi i ai li ni 33. Suitable rhythm instruments are available to each classroom teacher.
- vi i ai li ni 34. Suitable melody instruments are available to each classroom teacher.

**PROPOSED CRITERIA FOR MUSIC EDUCATION
IN THE JUNIOR AND SENIOR HIGH SCHOOL**

General Music

- vi i ai li ni 35. General Music is required in Grade 7.
- vi i ai li ni 36. General Music is required in Grade 8.
- vi i ai li ni 37. General Music is required in Grade 9.
- vi i ai li ni 38. A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Junior High School.
- vi i ai li ni 39. General Music is required in the Senior High School for one year only.
- vi i ai li ni 40. A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School.
- vi i ai li ni 41. General Music is open to all pupils, regardless of previous musical experiences.

- vi i ai li ni 42. General Music is taught by a special music teacher.
- vi i ai li ni 43. General Music classes are held in a special music room with essential equipment.
- vi i ai li ni 44. The enrollment of the General Music Class does not exceed that of a normal high school class.
- vi i ai li ni 45. General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have.
- vi i ai li ni 46. General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches.
- vi i ai li ni 47. General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons.
- vi i ai li ni 48. General Music requires a variety of activities.
- vi i ai li ni 49. General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events.
- vi i ai li ni 50. Provision is made in General Music for listening to music beyond the performing ability of the class.
- vi i ai li ni 51. Projects and units are used in the teaching of General Music.

Facilities and Equipment for
General Music

- vi i ai li ni 52. A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for music, is provided for the teaching of General Music.
- vi i ai li ni 53. The school has a central phonograph record library supplied by public funds.

PROPOSED CRITERIA FOR MUSIC EDUCATION
IN THE
ELEMENTARY, JUNIOR HIGH, AND SENIOR HIGH SCHOOL

Piano Class

- vi i ai li ni 54. Piano classes meet for a minimum of two one-hour periods per week.
- vi i ai li ni 55. Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method.
- vi i ai li ni 56. Participation in group instruction in piano is limited to a maximum of two years for any individual student.
- vi i ai li ni 57. Matters of general musicianship are taught in the piano class.
- vi i ai li ni 58. Students are encouraged to "play by ear" in piano classes.
- vi i ai li ni 59. Efforts are made to correlate singing and playing in piano classes.

Facilities and Equipment for
Piano Class

- vi i ai li ni 60. At least one piano, the best possible, is provided for class piano instruction.
- vi i ai li ni 61. Silent keyboards with raised keys are provided for each student in piano classes.
- vi i ai li ni 62. Folding racks for music, and chairs and tables of the proper height are provided.
- vi i ai li ni 63. Suitable textbooks are provided for piano classes.

Band

- vi i ai li ni 64. Band is an elective organization.
- vi i ai li ni 65. Band is offered only when there is sufficient interest for minimum instrumentation.
- vi i ai li ni 66. A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week.
- vi i ai li ni 67. Brass, woodwind, and percussion sectional rehearsals are held at least once each week.
- vi i ai li ni 68. To allow for the proper division of students according to proficiency, at least two bands are organized in each school.
- vi i ai li ni 69. Desired instrumentation is planned several years in advance.

- vi i ai li ni 70. Marching is a legitimate and essential function of the band.
- vi i ai li ni 71. Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success.
- vi i ai li ni 72. Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- vi i ai li ni 73. Small ensembles are organized under student direction and supervised by the band director.
- vi i ai li ni 74. The band has student officers and student conductors.
- vi i ai li ni 75. Rehearsals are planned with great care.
- vi i ai li ni 76. Rehearsals are varied and do not follow a fixed pattern.
- vi i ai li ni 77. In rehearsals, the band "warms up" on music, not on exercises.
- vi i ai li ni 78. Policies regarding public performance are established jointly by the band director and the school principal.
- vi i ai li ni 79. Musical numbers for public performance are selected with great care.
- vi i ai li ni 80. Details of public performance are planned and rehearsed with great care.
- vi i ai li ni 81. The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school.

vi 1 ai 11 ni 92. The following instrumentation is observed
in well-balanced bands:

TOTAL.....	<u>25</u>	<u>35</u>	<u>45</u>	<u>55</u>	<u>65</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Piccolo.....				1	1	1	1	1	1
Flute.....	1	2	3	3	5	5	5	6	6
B-flat Clarinet...				2	2	2	2	2	2
B-flat Clarinet...	8	10	12	12	14	16	22	24	26
Alto Clarinet...			2	2	3	3	4	4	5
Bass Clarinet...			1	1	2	3	4	4	5
Soprano Saxophone..									1
Alto Saxophone..	1	1	1	2	2	2	2	2	3
Tenor Saxophone..		1	1	2	2	2	2	2	3
Baritone Saxophone..		1	1	1	1	1	1	1	2
Bass Saxophone..					1	1	1	1	1
Oboe.....	1	1	2	2	2	2	2	3	3
English Horn.....						1	1	1	1
Bassoon.....	1	1	2	2	3	3	3	3	4
Cornet, Trumpet....	4	5	5	6	7	7	7	8	8

Fluegel									
Horn.....						2	2	2	
French									
Horn.....	3	4	4	5	6	6	6	8	8
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4
Tuba.....	1	3	3	3	3	4	4	5	5
Percussion...	2	2	3	4	4	4	4	5	5
String Bass..		1	2	2	2	2	2	2	2

Facilities and Equipment for Band

- vi 1 ai li ni 83. The band room is located near the auditorium and stage.
- vi 1 ai li ni 84. The band room contains at least 260 cubic feet of space per person.
- vi 1 ai li ni 85. The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- vi 1 ai li ni 86. The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- vi 1 ai li ni 87. Proper attention is given to illumination, heating, and ventilation in the band room.
- vi 1 ai li ni 88. A separate room is available for the instrumental music library.
- vi 1 ai li ni 89. Office space, properly furnished, is available to the band director.

- vi i ai li ni 90. Small rooms, adequate for individual practice and small ensembles, are available.
- vi i ai li ni 91. Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- vi i ai li ni 92. Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- vi i ai li ni 93. Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- vi i ai li ni 94. The school board furnishes the larger, more unusual, and more expensive instruments.
- vi i ai li ni 95. Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones.
- vi i ai li ni 96. A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about.
- vi i ai li ni 97. The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.
- vi i ai li ni 98. Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- vi i ai li ni 99. Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.

- vi i ai li ni 100. Music stands are desk-type rather than the folding-type.
- vi i ai li ni 101. The band has most of the necessary musical equipment, instruments, and library, before it obtains a set of uniforms.
- vi i ai li ni 102. Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves.
- vi i ai li ni 103. Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- vi i ai li ni 104. The band has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program.
- vi i ai li ni 105. School authorities provide funds for: (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.

Orchestra

- vi i ai li ni 106. Orchestra is an elective organization.
- vi i ai li ni 107. A minimum of two periods per week of forty-five minutes each is devoted to it, plus sectional rehearsals or class instruction of forty-five minutes per week.
- vi i ai li ni 108. To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school.

- vi i ai li ni 109. Desired instrumentation is planned several years in advance.
- vi i ai li ni 110. Time is allotted for sectional rehearsals of the orchestra.
- vi i ai li ni 111. Small ensembles are organized under student direction and supervised by the orchestra director.
- vi i ai li ni 112. The orchestra has student officers and student conductors.
- vi i ai li ni 113. Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- vi i ai li ni 114. Rehearsals are planned with great care.
- vi i ai li ni 115. Rehearsals are varied and do not follow a fixed pattern.
- vi i ai li ni 116. In rehearsal the orchestra "warms up" on music, not on exercises.
- vi i ai li ni 117. Policies regarding public performance are established jointly by the orchestra director and school principal.
- vi i ai li ni 118. Musical numbers for public performance are selected with great care.
- vi i ai li ni 119. Details of public performance are planned and rehearsed with great care.
- vi i ai li ni 120. The following instrumentation is observed in well-balanced orchestras:

TOTAL.....	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3
Clarinet.....	2	2	4	4	4	4	4	4	4

Bassoon.....	1	1	2	2	2	2	2	3
French Horn..	2	2	2	3	4	4	4	6
Trumpet.....	2	2	2	2	2	2	2	4
Trombone.....	1	1	1	2	2	3	3	3
Tuba.....						1	1	1
Harp.....						1	1	2
Percussion...	1	1	1	1	2	3	3	3
Violin I.....	4	6	8	10	12	14	16	20
Violin II....	4	6	6	8	10	12	14	18
viola.....	1	2	4	5	7	8	10	12
Cello.....	2	3	4	5	7	8	8	10
String Bass..	1	3	3	4	4	6	8	8
Piano.....	1	1	1	1	1			

Facilities and Equipment for
Orchestra

- vi 1 ai li ni 121. The orchestra room is located near the auditorium and stage.
- vi 1 ai li ni 122. The orchestra room contains at least 260 cubic feet of space per member.
- vi 1 ai li ni 123. The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- vi 1 ai li ni 124. The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.

- vi i ai li ni 125. Proper attention is given to illumination, heating, and ventilation in the orchestra room.
- vi i ai li ni 126. Small rooms, suitable for individual practice and small ensembles, are available.
- vi i ai li ni 127. Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- vi i ai li ni 128. Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- vi i ai li ni 129. A separate room is available for the instrumental music library.
- vi i ai li ni 130. Office space, properly furnished, is available to the orchestra director.
- vi i ai li ni 131. Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- vi i ai li ni 132. The school board furnishes the larger, more unusual, and more expensive instruments.
- vi i ai li ni 133. Students provide violins, flutes, clarinets, trumpets, and tenor trombones.
- vi i ai li ni 134. A well-selected and adequate collection of orchestra music is available or long-range plans have been implemented to bring this about.
- vi i ai li ni 135. The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.

- vi i ai li ni 136. Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- vi i ai li ni 137. Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- vi i ai li ni 138. Music stands are desk-type rather than folding-type.
- vi i ai li ni 139. Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- vi i ai li ni 140. The orchestra has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program.
- vi i ai li ni 141. School authorities provide funds for: (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.

Vocal Music

- vi i ai li ni 142. Boys chorus, girls chorus, and mixed chorus are elective organizations.
- vi i ai li ni 143. At least two periods per week of forty-five minutes each are devoted to each of these groups.
- vi i ai li ni 144. Only changed voices are allowed in senior high school choruses.
- vi i ai li ni 145. Voices in the choruses are tested at least twice a year.

vi i ai li ni 146. Numerical strength in the small mixed chorus approximates the following:

Sopranos.. 8	Altos... 6
Tenors.... 5	Basses.. 4

In larger choruses the same ratio is maintained.

vi i ai li ni 147. Small ensembles are organized under student direction and supervised by the choral director.

vi i ai li ni 148. Opportunities for group singing are offered during recreation periods and in general student assemblies.

vi i ai li ni 149. Devotional music has a large place in the mixed chorus repertoire.

vi i ai li ni 150. Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.

vi i ai li ni 151. Rehearsals are planned with great care.

vi i ai li ni 152. Strict adherence to a definite seating arrangement is observed.

vi i ai li ni 153. In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect.

vi i ai li ni 154. Rehearsals are varied and do not follow a fixed pattern.

vi i ai li ni 155. In rehearsals the chorus "warms up" on music, not on exercises.

vi i ai li ni 156. Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious.

vi i ai li ni 157. Policies regarding public performance are established jointly by the choral director and the school principal.

- vi i ai li ni 158. Details of public performance are planned and rehearsed with great care.
- vi i ai li ni 159. Musical numbers for public performance are selected with great care.
- vi i ai li ni 160. Choral music is memorized for public performances.

Facilities and Equipment for
Vocal Music

- vi i ai li ni 161. The choral room contains a floor space of at least fifteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- vi i ai li ni 162. The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- vi i ai li ni 163. Proper attention is given to illumination, heating, and ventilation in the choral room.
- vi i ai li ni 164. Office space, properly furnished, is available to the choral director.
- vi i ai li ni 165. Small rooms, adequate for individual practice and small ensembles, are available.
- vi i ai li ni 166. Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- vi i ai li ni 167. Platforms or risers are available for choral groups.
- vi i ai li ni 168. A large choral group receives a budget of at least \$200 per year for music; a small choral group receives at least \$100 per year for music.

- vi i ai li ni 169. Literary excellence and suitability of the text receive important consideration in the selection of choral materials.
- vi i ai li ni 170. Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- vi i ai li ni 171. Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- vi i ai li ni 172. Vestments are stored in moth-proof cabinets.
- vi i ai li ni 173. Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- vi i ai li ni 174. The chorus has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction.
-

If additional criteria should be included, kindly list and evaluate them.

vi i ai li ni 1.

vi i ai li ni 2.

- vi i ai li ni 3.
- vi i ai li ni 4.
- vi i ai li ni 5.
- vi i ai li ni 6.
- vi i ai li ni 7.
- vi i ai li ni 8.
- vi i ai li ni 9.
- vi i ai li ni 10.

Signature_____

Official position_____

Institution or
school system_____

Address_____

APPENDIX II

LETTER TO JURORS WHO ASSISTED IN VALIDATING THE CRITERIA

Baton Rouge, Louisiana
February 22, 1954

Dear _____:

The enclosed questionnaire has been forwarded to a select list of sixty outstanding music educators in America. This questionnaire contains statements in the form of criteria, drawn from music education literature, which could be applied in the evaluation of music education in the elementary and secondary school.

Because of your strategic position in music education, I covet your opinion of the relative importance of these proposed criteria. Findings based on your validation will be included in a doctoral dissertation on music education.

Due to a time element involved, I hope that you will find it possible to complete the questionnaire and return it by March 15. A stamped, self-addressed envelope is enclosed for your convenience.

Cordially yours,

Winston Hilton, Assistant
State Supervisor of Music
State Department of Education
Baton Rouge, Louisiana

Encl: 2

WHL:eh

APPENDIX IAI

LIST OF JURORS WHO PARTICIPATED IN VALIDATING
THE CRITERIA

Past Presidents of the Music Educators National Conference

- Dr. John W. Beattie, Dean-Emeritus, School of Music, Northwestern University, Evanston, Illinois.
- Mr. George Oscar Bowen, Director, Vocal Music Education, University of Tulsa, Tulsa, Oklahoma.
- Dr. Louis Woodson Curtis, Former Director of Music, Los Angeles City Schools, Hollywood, California.
- Mr. Charles M. Dennis, Director of Music, San Francisco Public Schools, San Francisco, California
- Dr. Will Earhart, Former Director of Music, Pittsburgh Public Schools, Pittsburgh, Pennsylvania.
- Miss Mabelle Glenn, Former Director of Music, Kansas City Public Schools, Kansas City, Missouri.
- Dr. Edgar B. Gordon, Professor-Emeritus, University of Wisconsin, Madison, Wisconsin.
- Mrs. Henrietta G. Baker Low, Former Director of Music, Baltimore Public Schools, Baltimore, Maryland.
- Dr. Joseph E. Maddy, Professor of Music, University of Michigan, Ann Arbor, Michigan.
- Dr. W. Otto Messner, Music Editor, Silver Burdett Company, New York, New York.
- Miss Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University, New York, New York.
- Dr. Luther A. Richman, Dean, School of Music, Montana State University, Missoula, Montana.

Mr. Herman F. Smith, Director of Music, Milwaukee Public Schools, Milwaukee, Wisconsin.

Mr. Fowler Smith, Divisional Director, Music Education Department, Detroit Public Schools, Detroit, Michigan.

the Music Education Research Council
of the
Music Educators National Conference

Dr. Allen P. Britton, Associate Professor of Music Education, University of Michigan, Ann Arbor, Michigan.

Mr. Meyer M. Cahn, Director of Instrumental Music, City College of San Francisco, San Francisco, California.

Mr. Ronald W. Cook, Music Consultant, Fresno County Schools, Fresno, California.

Mr. Glenn Gildersleeve, Head, Music Department, Madison State College, Harrisonburg, Virginia.

Dr. Kenneth Hjelmervik, Director of Music Education, Baltimore Public Schools, Baltimore, Maryland.

Dr. Wiley L. Housewright, Professor of Music Education, Florida State University, Tallahassee, Florida.

Dr. Thurber H. Madison, Associate Professor of Music Education, Indiana University, Bloomington, Indiana.

Mr. James F. Mickerson, Associate Professor of Music Education, University of Kansas, Lawrence, Kansas.

Dr. Everett Timm, Professor of Music, Louisiana State University, Baton Rouge, Louisiana.

Dr. Gladys Tipton, Associate Professor of Music, University of California, Los Angeles, California.

Mr. J. J. Weigand, Director of Music, Roosevelt High, Kansas State Teachers College, Emporia, Kansas.

State Supervisors of Music

Miss Alice Baumgarner, Director of Arts Education, State Department of Education, Concord, New Hampshire.

Mr. Alfred W. Bleckschmidt, Supervisor of Fine Arts Education, State Department of Education, Jefferson City, Missouri.

Dr. Lester S. Bucher, State Supervisor of Music, State Department of Education, Richmond, Virginia.

Mrs. Mildred G. Cawthon, State Director of Music, State Department of Education, Santa Fe, New Mexico.

Mrs. Martina McDonald Driscoll, State Supervisor of Music Education, Massachusetts Department of Education, Boston, Massachusetts.

Dr. Lloyd V. Funchess, State Supervisor of Music, State Department of Education, Baton Rouge, Louisiana.

Mr. Floyd T. Hart, Director of Music Education, Department of Public Instruction, Dover, Delaware.

Dr. O. M. Hartsell, State Music Supervisor, Montana State Department of Public Instruction, Helena, Montana.

Mr. William S. Haynie, State Supervisor of Music, State Department of Education, Jackson, Mississippi.

Dr. Arnold E. Hoffman, State Music Supervisor, State Department of Public Instruction, Raleigh, North Carolina.

Dr. Edith M. Keller, Supervisor of Music, State Department of Education, Columbus, Ohio.

Dr. V. J. Kennedy, State Consultant in Music, Texas Education Agency, Austin, Texas.

Dr. M. Claude Rosenberry, Chief, Music Education, State Department of Public Instruction, Harrisburg, Pennsylvania.

Dr. Joseph G. Saetveit, Supervisor of Music Education, State Education Department, Albany, New York.

Mr. G. Lloyd Schultz, State Supervisor of Music Education,
Department of Public Instruction, Madison, Wisconsin.

Mr. Emerson S. Van Cleave, Music Education Consultant,
State Department of Education, Montgomery, Alabama.

Miscellaneous

Dr. Earl Beach, Chairman of Music Education, University of
Georgia, Athens, Georgia.

Mr. Karl D. Ernst, Supervisor of Music, Portland Public
Schools, Portland, Oregon.

Dr. Archie Jones, Professor of Music Education, University
of Texas, Austin, Texas.

Mr. L. Bruce Jones, Professor of Music Education, Louisiana
State University, Baton Rouge, Louisiana.

Dr. David Mattern, Head, Department of Music Education,
University of Michigan, Ann Arbor, Michigan.

Miss Anne Grace O'Callaghan, Supervisor of High School Music,
Atlanta Public Schools, Atlanta, Georgia.

Dr. Ralph Rush, Chairman of Music Education, University of
Southern California, Los Angeles, California.

Mr. E. J. Schultz, Chairman, Music Education, University of
Oklahoma, Norman, Oklahoma.

Mr. Stanley M. Teal, Professor of Music Education, Montana
State University, Missoula, Montana.

APPENDIX IV

LIST OF LOUISIANA MUSIC TEACHERS APPLYING THE CRITERIA

Allen

Mr. William R. Parks
Oberlin High School
Oberlin, Louisiana

Ascension

Mr. Vernon A. Taranto
Dutchtown High School
Dutchtown, Louisiana

Beauregard

Mr. Frank Schneider
DeRidder High School
DeRidder, Louisiana

Mrs. Velma Yawn
DeRidder Elementary School
DeRidder, Louisiana

Bienville

Mr. Elbert Lee Self
Arcadia High School
Arcadia, Louisiana

Caddo

Mr. Arthur W. Benoy
Fair Park High School
3222 Greenwood
Shreveport, Louisiana

Mrs. Era Byrd Chandler
Byrd High School
3201 Line Avenue
Shreveport, Louisiana

Mrs. Virginia Gibbens
Fair Park High School
3222 Greenwood
Shreveport, Louisiana

Caddo (continued)

Mr. Richard McCluggage
Vivian High School
Vivian, Louisiana

Mr. Walter Minniear
Fair Park High School
3222 Greenwood
Shreveport, Louisiana

Mr. Melvyn Riche
Fair Park High School
3222 Greenwood
Shreveport, Louisiana

Mr. Douglas Westbrook
Vivian High School
Vivian, Louisiana

Calcasieu

Mr. John L. Babb
West Lake High School
West Lake, Louisiana

Mr. Frank S. Mathews
DeQuincy High School
DeQuincy, Louisiana

Mr. John M. Parks
Sulphur High School
Sulphur, Louisiana

Mr. Alvin K. Reynolds
Sulphur High School
Sulphur, Louisiana

Miss Doris E. Hollins
West Lake High School
West Lake, Louisiana

Cameron

Mrs. Ada Lee Broussard
Grand Chenier High School
Grand Chenier, Louisiana

Claiborne

Mr. Wade R. Hampton
Haynesville High School
Haynesville, Louisiana

East Baton Rouge

Mr. Robert Hughes
Baton Rouge Senior High School
Baton Rouge, Louisiana

Mrs. Audie W. Hoeffett
Baton Rouge Senior High School
Baton Rouge, Louisiana

Franklin

Mr. Therrell Hassell
Winnsboro High School
Winnsboro, Louisiana

Mr. Kendall Hearne
Winnsboro High School
Winnsboro, Louisiana

Iberia

Miss Wanita Boudreaux
New Iberia High School
New Iberia, Louisiana

Mr. Jeffre Murrell
New Iberia High School
New Iberia, Louisiana

Iberville

Mrs. Lena Berggreen
St. Gabriel High School
St. Gabriel, Louisiana

Iberville (continued)

Miss Betty Jo Martin
Plaquemine High School
Plaquemine, Louisiana

Mr. W. D. Higdon
Plaquemine High School
Plaquemine, Louisiana

Lafayette

Mr. Kenneth Bowen
Lafayette High School
Lafayette, Louisiana

Mr. John Gilfry
Lafayette High School
Lafayette, Louisiana

Lafourche

Mr. Russell Lasseigne
Thibodaux High School
Thibodaux, Louisiana

Lincoln

Mrs. Marna Irby
Simsboro High School
Simsboro, Louisiana

Madison

Miss Jean Burkhalter
Tallulah High School
Tallulah, Louisiana

Mr. Quincy Hargis
Tallulah High School
Tallulah, Louisiana

Morehouse

Mr. Gerald Mooney
Bastrop High School
Bastrop, Louisiana

Natchitoches

Miss Julia Pace
Campti High School
Campti, Louisiana

Orleans

Mrs. Mona Carey
McDonogh Senior High School
2426 Esplanade Avenue
New Orleans, Louisiana

Mr. Peter Dombourian
Portier Senior High School
5624 Freret Street
New Orleans, Louisiana

Mrs. Nina Louise Fly
Rabouin Vocational Senior High
2733 Esplanade Avenue
New Orleans, Louisiana

Mrs. Isabel C. Gardner
Portier Senior High School
5624 Freret Street
New Orleans, Louisiana

Mr. Carl L. Kirst, Sr.
Portier Senior High School
5624 Freret Street
New Orleans, Louisiana

Mr. Anthony Macalusa
Warren Easton Senior High School
3019 Canal Street
New Orleans, Louisiana

Mr. Manuel Romero
McDonogh High School
2426 Esplanade Avenue
New Orleans, Louisiana

Miss Norma Bonquillo
Nichols Senior High School
3820 St. Claude Avenue
New Orleans, Louisiana

Orleans (continued)

Mr. Anthony Valentino
Warren Easton Senior High
3019 Canal Street
New Orleans, Louisiana

Plaquemines

Mr. James Roos
Belle Chasse High School
Station A, Route 5
New Orleans, Louisiana

Red River

Mr. O. B. Youngblood
Martin High School
Route 2
Coushatta, Louisiana

Richland

Mrs. Marjorie W. Beasley
Holly Ridge High School
Holly Ridge, Louisiana

St. Charles

Mr. Louis Chemay
Destrehan High School
Destrehan, Louisiana

St. Martin

Mr. Louis Major
Cecilia High School
Cecilia, Louisiana

St. Mary

Mr. C. A. Caillouet
Franklin High School
Franklin, Louisiana

Mr. Carl Turner
Franklin High School
Franklin, Louisiana

Tangipahoa

Mr. John Battalora
Kentwood High School
Kentwood, Louisiana

Mrs. Ruby Carley
Kentwood High School
Kentwood, Louisiana

Mr. Felix Laiche
Hammond High School
Hammond, Louisiana

Mrs. Lanye Wade
Hammond High School
Hammond, Louisiana

Terrebonne

Miss Jacquelyn Cocke
Terrebonne High School
Houma, Louisiana

Mr. Norman Smith
Terrebonne High School
Houma, Louisiana

Vermilion

Mr. Anthony Pontana
Kaplan High School
Kaplan, Louisiana

Mrs. Truth Vincent Anderson
Kaplan High School
Kaplan, Louisiana

City of Lake Charles

Mr. Russell Cronin
Lake Charles High School
Lake Charles, Louisiana

Mr. Lesley L. Spinks
Lake Charles High School
Lake Charles, Louisiana

City of Bogalusa

Mr. Merel D. Boyce
Bogalusa High School
Bogalusa, Louisiana

Mr. Grant L. Sanders
Bogalusa High School
Bogalusa, Louisiana

APPENDIX V

QUESTIONNAIREAPPLICATION OF CRITERIA FOR MUSIC EDUCATION IN THE
ELEMENTARY AND SECONDARY SCHOOL

For Guidance in the Evaluation of Music Education
in the Elementary and Secondary School

The following criteria have been validated
by a jury of authorities in the field of music
education.

Kindly encircle the proper letter in the
left margin to indicate the extent to which, in
your judgment, each criterion is being observed
in the music courses which you are teaching in
your school.

KEY: eo - excellently observed
wo - well observed
mo - moderately observed
po - poorly observed
no - not observed

**CRITERIA FOR MUSIC EDUCATION
IN THE
ELEMENTARY SCHOOL**

Elementary Classroom Music

Application

- | | |
|----------------|--|
| eo wo mo po no | 1. Music education is conceived as an aspect of the entire process of elementary education. |
| eo wo mo po no | 2. Every child in the elementary school receives instruction in classroom music. |
| eo wo mo po no | 3. At least one hundred minutes per week are devoted to music in each elementary classroom. |
| eo wo mo po no | 4. Classroom music is taught by the classroom teacher with the assistance of a music person who serves as a co-ordinator of music instruction in the elementary school. |
| eo wo mo po no | 5. The music co-ordinator visits each elementary classroom for a period of at least thirty minutes each week. |
| eo wo mo po no | 6. Classroom teachers offer instruction in music daily. |
| eo wo mo po no | 7. The music co-ordinator provides the classroom teacher with help and guidance, a knowledge of available materials and devices, and with many practical ideas, all of which are in keeping with the abilities and interests of the classroom teacher. |
| eo wo mo po no | 8. Classroom teachers are provided in-service training in music by means of study groups, workshops, and extension courses. |

- | | | |
|----------------|-----|--|
| eo wo mo po no | 9. | Classroom teachers have access to single copies of music books in addition to those in the basic textbook series. |
| eo wo mo po no | 10. | Phonographs are made available and are used by every classroom teacher. |
| eo wo mo po no | 11. | Classroom music affords experiences in: (1) singing, (2) listening, (3) motion to music, (4) the playing of instruments, (5) creative activities, and (6) music reading. |
| eo wo mo po no | 12. | Opportunities are provided for assembly singing, which is an outgrowth of the regular classroom music program. |
| eo wo mo po no | 13. | Recordings of songs in the basic textbooks are made available and are used by every classroom teacher. |
| eo wo mo po no | 14. | Classroom teachers take advantage of opportunities which arise for the correlation of music with other subjects. |
| eo wo mo po no | 15. | Classroom music is taught in the classroom, not in a special music room. |
| eo wo mo po no | 16. | Children acquire an extensive repertory of songs of the kind commonly found in "assembly-type" songbooks. |
| eo wo mo po no | 17. | All children have experiences with rhythm instruments, melody instruments, or real instruments. |
| eo wo mo po no | 18. | Rhythm and melody instruments are used for values of their own and not in any sense as direct preparation for instrumental study "proper." |
| eo wo mo po no | 19. | Special music programs are a natural outgrowth of the classroom music program. |

- eo wo mo po no 20. Elementary classrooms contain flexible furniture, thereby insuring adequate space for classroom music activities.
- eo wo mo po no 21. Listening is woven into the fabric of all classroom music activities rather than treated as a separate activity.
- eo wo mo po no 22. The classroom music program is designed to develop a genuine love and appreciation of good music and an increased desire to participate in musical activities.

Facilities and Equipment for
Elementary Classroom Music

- eo wo mo po no 23. Except in Grade 1, music textbooks are issued to each child.
- eo wo mo po no 24. Each classroom teacher is provided with manuals or guides to the music textbooks.
- eo wo mo po no 25. Professional books dealing with music education are available to classroom teachers.
- eo wo mo po no 26. Suitable motion picture films and filmstrips are available.
- eo wo mo po no 27. One phonograph is available for at least each two classroom teachers.
- eo wo mo po no 28. A minimum of \$100 per year for each twelve classroom teachers is provided for the purchase of recordings other than those of the songs in basic textbooks.
- eo wo mo po no 29. A radio is available to each classroom teacher.
- eo wo mo po no 30. A piano is available to each classroom teacher.

- | | | |
|----------------|-----|--|
| eo wo mo po no | 31. | A tape recorder is available to each classroom teacher. |
| eo wo mo po no | 32. | Each classroom teacher is provided with and uses a pitch-pipe. |
| eo wo mo po no | 33. | Suitable rhythm instruments are available to each classroom teacher. |
| eo wo mo po no | 34. | Suitable melody instruments are available to each classroom teacher. |

CRITERIA FOR MUSIC EDUCATION
IN THE JUNIOR AND SENIOR HIGH SCHOOL

General Music

- | | | |
|----------------|-----|---|
| eo wo mo po no | 35. | General Music is required in Grade 7. |
| eo wo mo po no | 36. | General Music is required in Grade 8. |
| eo wo mo po no | 37. | General Music is required in Grade 9. |
| eo wo mo po no | 38. | A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Junior High School. |
| eo wo mo po no | 39. | General Music is required in the Senior High School for one year only. |
| eo wo mo po no | 40. | A minimum of two periods per week of forty-five minutes each is devoted to General Music in the Senior High School. |
| eo wo mo po no | 41. | General Music is open to all pupils, regardless of previous musical experiences. |
| eo wo mo po no | 42. | General Music is taught by a special music teacher. |
| eo wo mo po no | 43. | General Music classes are held in a special music room with essential equipment. |

- eo wo mo po no 44. The enrollment of the General Music Class does not exceed that of a normal high school class.
- eo wo mo po no 45. General Music is an exploratory or orientation course designed to provide that general information and experience about music which the well-informed person should have.
- eo wo mo po no 46. General Music is the trunk of a developmental program of music, not a course at a certain level, and the various specialties are its branches.
- eo wo mo po no 47. General Music is not just a review of what has gone before, but a re-synthesis of musical experiences in terms of new activities, deeper experiences, more precise and controlled expression, and wider horizons.
- eo wo mo po no 48. General Music includes a variety of activities.
- eo wo mo po no 49. General Music provides exploratory experiences in singing, listening, creative activity, rhythm, interpretation, dramatization, appreciation, and familiarity with music in history and in current events.
- eo wo mo po no 50. Provision is made in General Music for listening to music beyond the performing ability of the class.
- eo wo mo po no 51. Projects and units are used in the teaching of General Music.

Facilities and Equipment for
General Music

- | | |
|----------------|---|
| eo wo mo po no | 52. A special room, containing a piano, radio, phonograph, suitable recordings, text and reference books, and adequate storage facilities for music, is provided for the teaching of General Music. |
| eo wo mo po no | 53. The school has a central phonograph record library supplied by public funds. |

PROPOSED CRITERIA FOR MUSIC EDUCATION
IN THE
ELEMENTARY, JUNIOR HIGH, AND SENIOR HIGH SCHOOL

Piano Class

- | | |
|----------------|---|
| eo wo mo po no | 54. Piano classes meet for a minimum of two one-hour periods per week. |
| eo wo mo po no | 55. Piano classes are taught by a music teacher who has had special training in the techniques of teaching piano by the class method. |
| eo wo mo po no | 56. Participation in group instruction in piano is limited to a maximum of two years for any individual student. |
| eo wo mo po no | 57. Matters of general musicianship are taught in the piano class. |
| eo wo mo po no | 58. Students are encouraged to "play by ear" in piano classes. |
| eo wo mo po no | 59. Efforts are made to correlate singing and playing in piano classes. |

Facilities and Equipment for
Piano Class

- | | |
|----------------|---|
| eo wo mo po no | 60. At least one piano, the best possible, is provided for class piano instruction. |
| eo wo mo po no | 61. Silent keyboards with raised keys are provided for each student in piano classes. |
| eo wo mo po no | 62. Folding racks for music, and chairs and tables of the proper height are provided. |
| eo wo mo po no | 63. Suitable textbooks are provided for piano classes. |

Band

- | | |
|----------------|--|
| eo wo mo po no | 64. Band is an elective organization. |
| eo wo mo po no | 65. Band is offered only when there is sufficient interest for minimum instrumentation. |
| eo wo mo po no | 66. A minimum of two periods per week of forty-five minutes each is devoted to band, plus sectional rehearsals or class instruction of at least forty-five minutes per week. |
| eo wo mo po no | 67. Brass, woodwind, and percussion sectional rehearsals are held at least once each week. |
| eo wo mo po no | 68. To allow for the proper division of students according to proficiency, at least two bands are organized in each school. |
| eo wo mo po no | 69. Desired instrumentation is planned several years in advance. |

- eo wo mo po no 70. Marching is a legitimate and essential function of the band.
- eo wo mo po no 71. Efforts are made to educate and guide pupils and their parents in the selection of instruments most suitable to the pupils' characteristics and most likely to give them the widest opportunities for success.
- eo wo mo po no 72. Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- eo wo mo po no 73. Small ensembles are organized under student direction and supervised by the band director.
- eo wo mo po no 74. The band has student officers and student conductors.
- eo wo mo po no 75. Rehearsals are planned with great care.
- eo wo mo po no 76. Rehearsals are varied and do not follow a fixed pattern.
- eo wo mo po no 77. In rehearsals, the band "warms up" on music, not on exercises.
- eo wo mo po no 78. Policies regarding public performance are established jointly by the band director and the school principal.
- eo wo mo po no 79. Musical numbers for public performance are selected with great care.
- eo wo mo po no 80. Details of public performance are planned and rehearsed with great care.
- eo wo mo po no 81. The band is not built up at the expense of other equally important musical organizations and the musical development of the entire school.

French Horn...	3	4	4	5	6	6	6	8	8
Baritone.....	1	1	1	2	2	2	2	2	3
Trombone.....	2	3	3	3	3	3	3	4	4
Tuba.....	1	3	3	3	3	4	4	5	5
Percussion....	2	2	3	4	4	4	4	5	5
String Bass...		1	2	2	2	2	2	2	2

Facilities and Equipment for Band

- eo wo mo po no 83. The band room is located near the auditorium and stage.
- eo wo mo po no 84. The band room contains at least 260 cubic feet of space per person.
- eo wo mo po no 85. The band room contains floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- eo wo mo po no 86. The band room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- eo wo mo po no 87. Proper attention is given to illumination, heating, and ventilation in the band room.
- eo wo mo po no 88. A separate room is available for the instrumental music library.
- eo wo mo po no 89. Office space, properly furnished, is available to the band director.
- eo wo mo po no 90. Small rooms, adequate for individual practice and small ensembles, are available.
- eo wo mo po no 91. Practice rooms for band instruments are at least six by eight feet; for piano with one other instrument at

least eight by ten feet; for small ensembles at least ten by twelve feet.

- | | | |
|----------------|------|---|
| eo wo mo po no | 92. | Exits from and entrances to the band room and its accessory rooms are designed to care for maximum movement and safety of students and equipment. |
| eo wo mo po no | 93. | Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used. |
| eo wo mo po no | 94. | The school board furnishes the larger, more unusual, and more expensive instruments. |
| eo wo mo po no | 95. | Students provide flutes, piccolos, B-flat clarinets, alto saxophones, cornets, trumpets, and tenor trombones. |
| eo wo mo po no | 96. | A well-selected and adequate collection of band music is available or long-range plans have been implemented to bring this about. |
| eo wo mo po no | 97. | The band music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school. |
| eo wo mo po no | 98. | Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets. |
| eo wo mo po no | 99. | Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled. |
| eo wo mo po no | 100. | Music stands are desk-type rather than the folding-type. |

- eo wo mo po no 101. The band has most of the necessary musical equipment, instruments, and library, before it obtains a set of uniforms.
- eo wo mo po no 102. Uniforms are stored in moth-proof cabinets, with the caps being placed on ventilated shelves.
- eo wo mo po no 103. Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- eo wo mo po no 104. The band has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the band instruction program.
- eo wo mo po no 105. School authorities provide funds for: (1) capital outlay for materials and equipment each year. (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.

Orchestra

- eo wo mo po no 106. Orchestra is an elective organization.
- eo wo mo po no 107. A minimum of two periods per week of forty-five minutes each is devoted to it, plus sectional rehearsals or class instruction of forty-five minutes per week.
- eo wo mo po n 108. To allow for the proper division of students according to proficiency, at least two orchestras are organized in each school.

- eo wo mo po no 109. Desired instrumentation is planned several years in advance.
- eo wo mo po no 110. Time is allotted for sectional rehearsals of the orchestra.
- eo wo mo po no 111. Small ensembles are organized under student direction and supervised by the orchestra director.
- eo wo mo po no 112. The orchestra has student officers and student conductors.
- eo wo mo po no 113. Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.
- eo wo mo po no 114. Rehearsals are planned with great care.
- eo wo mo po no 115. Rehearsals are varied and do not follow a fixed pattern.
- eo wo mo po no 116. In rehearsal the orchestra "warms up" on music, not on exercises.
- eo wo mo po no 117. Policies regarding public performance are established jointly by the orchestra director and school principal.
- eo wo mo po no 118. Musical numbers for public performance are selected with great care.
- eo wo mo po no 119. Details of public performance are planned and rehearsed with great care.
- eo wo mo po no 120. The orchestra conforms to the instrumentation listed below which is nearest it in size:

TOTAL.....	<u>20</u>	<u>30</u>	<u>40</u>	<u>50</u>	<u>60</u>	<u>70</u>	<u>80</u>	<u>90</u>	<u>100</u>
Flute.....	1	1	2	2	2	3	3	3	3
Oboe.....		1	1	2	2	3	3	3	3

Clarinet.....	2	2	4	4	4	4	4	4	4
Bassoon.....		1	1	2	2	2	2	2	3
French Horn...	2	2	2	3	4	4	4	5	6
Trumpet.....	2	2	2	2	2	2	2	3	4
Trombone.....	1	1	1	2	2	3	3	3	3
Tuba.....							1	1	1
Harp.....						1	1	1	2
Percussion....		1	1	1	1	2	3	3	3
Violin I.....	4	6	6	10	12	14	16	18	20
Violin II.....	4	6	6	8	10	12	14	16	18
Viola.....	1	2	4	5	7	8	10	10	12
Cello.....	2	3	4	5	7	8	8	10	10
String Bass...		1	3	3	4	4	6	8	8
Piano.....	1	1	1	1	1				

Facilities and Equipment for
Orchestra

- eo wo mo po no 121. The orchestra room is located near the auditorium and stage.
- eo wo mo po no 122. The orchestra room contains at least 260 cubic feet of space per member.
- eo wo mo po no 123. The orchestra room contains a floor space of at least eighteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- eo wo mo po no 124. The orchestra room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.

- eo wo mo po no 125. Proper attention is given to illumination, heating, and ventilation in the orchestra room.
- eo wo mo po no 126. Small rooms, suitable for individual practice and small ensembles, are available.
- eo wo mo po no 127. Practice rooms for orchestral instruments are at least six by eight feet; for piano with one other instrument at least eight by ten feet; for small ensembles at least ten by twelve feet.
- eo wo mo po no 128. Instrument storage facilities are designed to meet present and anticipated storage needs and are properly used.
- eo wo mo po no 129. A separate room is available for the instrumental music library.
- eo wo mo po no 130. Office space, properly furnished, is available to the orchestra director.
- eo wo mo po no 131. Exits from and entrances to the orchestra room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- eo wo mo po no 132. The school board furnishes the larger, more unusual, and more expensive instruments.
- eo wo mo po no 133. Students provide violins, flutes, clarinets, trumpets, and tenor trombones.
- eo wo mo po no 134. A well-selected and adequate collection of orchestra music is available or long-range plans have been implemented to bring this about.
- eo wo mo po no 135. The orchestral music library has a budget of at least \$250 per year in a small school, \$500 per year in an average size school, and \$950 per year in a large school.

- eo wo mo po no 136. Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- eo wo mo po no 137. Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- eo wo mo po no 138. Music stands are desk-type rather than the folding-type.
- eo wo mo po no 139. Arrangements are made for proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- eo wo mo po no 140. The orchestra has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the orchestral instruction program.
- eo wo mo po no 141. School authorities provide funds for: (1) capital outlay for materials and equipment each year, (2) maintenance of permanent equipment, (3) insurance on uniforms, instruments, and other equipment, and (4) tools for minor repair work.

Vocal Music

- eo wo mo po no 142. Boys chorus, girls chorus, and mixed chorus are elective organizations.
- eo wo mo po no 143. At least two periods per week of forty-five minutes each are devoted to each of these groups.
- eo wo mo po no 144. Only changed voices are allowed in senior high school choruses.
- eo wo mo po no 145. Voices in the choruses are tested at least twice a year.

eo wo mo po no 146. Numerical strength in the small mixed chorus approximates the following:

Sopranos..	8	Altos...	6
Tenors....	5	Basses..	4

In larger choruses the same ratio is maintained.

eo wo mo po no 147. Small ensembles are organized under student direction and supervised by the choral director.

eo wo mo po no 148. Opportunities for group singing are offered during recreation periods and in general student assemblies.

eo wo mo po no 149. Devotional music has a large place in the mixed chorus repertoire.

eo wo mo po no 150. Students receive instruction in and are responsible for reasonable care of all school-owned materials and equipment.

eo wo mo po no 151. Rehearsals are planned with great care.

eo wo mo po no 152. Strict adherence to a definite seating arrangement is observed.

eo wo mo po no 153. In choral rehearsals, consideration is given to interpretation, rhythm, diction, tone, faithfulness to notation, phrasing, and general effect.

eo wo mo po no 154. Rehearsals are varied and do not follow a fixed pattern.

eo wo mo po no 155. In rehearsals the chorus "warms up" on music, not on exercises.

eo wo mo po no 156. Vocalises and tone work are introduced in conjunction with perfecting the music, and their application is immediate and obvious.

- ee wo mo po no 157. Policies regarding public performance are established jointly by the choral director and the school principal.
- ee wo mo po no 158. Details of public performance are planned and rehearsed with great care.
- ee wo mo po no 159. Musical numbers for public performance are selected with great care.
- ee wo mo po no 160. Choral music is memorized for public performances.

Facilities and Equipment for
Vocal Music

- ee wo mo po no 161. The choral room contains a floor space of at least fifteen square feet per person, in addition to space for aisles, piano, conductor's stand, and other furniture and equipment.
- ee wo mo po no 162. The choral room is acoustically treated, free from excessive reverberation, and sound insulated from other rooms.
- ee wo mo po no 163. Proper attention is given to illumination, heating, and ventilation in the choral room.
- ee wo mo po no 164. Office space, properly furnished, is available to the choral director.
- ee wo mo po no 165. Small rooms, adequate for individual practice and small ensembles, are available.
- ee wo mo po no 166. Exits from and entrances to the choral room and its accessory rooms are designed to care for maximum movement and safety of students and equipment.
- ee wo mo po no 167. Platforms or risers are available for choral groups.

- eo wo mo po no 168. A large choral group receives a budget of at least \$200 per year for music; a small choral group receives at least \$100 per year for music.
- eo wo mo po no 169. Literary excellence and suitability of the text receive important consideration in the selection of choral material.
- eo wo mo po no 170. Music books are stacked on shelves and sheet music is filed properly in steel or wood filing cabinets.
- eo wo mo po no 171. Music sorting racks large enough to hold a complete set of concert folios are available and are properly labeled.
- eo wo mo po no 172. Vestments are stored in moth-proof cabinets.
- eo wo mo po no 173. Arrangements are made for the proper issuance of and the keeping of permanent records on all school-owned materials and equipment.
- eo wo mo po no 174. The chorus has access to audio-visual aids, including suitable motion pictures, filmstrips, charts, pictures, a phonograph, phonograph records, and a tape recorder, and uses these and other audio-visual aids as often as they can make a contribution to the choral program of instruction.
-

Please check below the music subjects which
you teach:

- _____ 1. Elementary Classroom
Music
- _____ 2. General Music
- _____ 3. Piano Class
- _____ 4. Band
- _____ 5. Orchestra
- _____ 6. Chorus

Signature _____

Official Position _____

School _____

Address _____

APPENDIX VI

LETTER TO LOUISIANA MUSIC TEACHERS

April 12, 1954

Dear _____:

As you may know, I am preparing a doctoral dissertation under the direction of Dr. W. R. Cline, College of Education, Louisiana State University.

The enclosed set of criteria has been validated by fifty of the outstanding music educators of America. They are being sent to forty-eight schools in Louisiana in order that we may see how well these criteria are being observed in a select number of Louisiana schools. Six areas of music education are included in the criteria: (1) elementary classroom music (2) general music (3) piano class (4) band (5) orchestra (6) vocal music.

Would you be kind enough to answer those portions of the questionnaire which deal with the music courses which you are teaching? For example, if you are not teaching piano classes, you would leave blank the criteria from number 54 through number 63. On the other hand, you will fill out all of the sections dealing with courses which you teach. If there is more than one music teacher in your school, the other teachers will fill out the sections dealing with the courses which they teach. Please omit criteria number 35 through number 38 inasmuch as they apply only to junior high schools.

All replies to the questionnaire will be held in strict confidence and no school, person, or group will be identified in the body of this or any other study, except that a list of the schools and teachers will be included in the appendix of the study.

Because a time element is involved, I will be extremely grateful if you will return this questionnaire on or before April 28. A stamped, self-addressed envelope is enclosed for your convenience.

Cordially yours,

Winston Hilton, Assistant
State Supervisor of Music

Encl. 2

WH:eh

APPENDIX VII

TABLE XXIII

LOUISIANA SCHOOLS AND AREAS OF MUSIC EDUCATION
USED IN THE
APPLICATION OF THE CRITERIA

School	Elementary Classroom Music	General Music	Piano Class	Band	Orchestra	Vocal Music
Arcadia	X			X		
Eastrop				X		X
Baton Rouge		X		X		X
Belle Chasse	X	X		X		X
Bogalusa		X		X		X
Byrd						X
Campti	X				X	X
Cecilia	X			X		
Destrehan	X	X		X		X
DeQuincy				X		
DeRidder	X			X		X
Dutchtown				X		X
Fair Park			X	X	X	X
Fortier		X		X	X	X
Franklin	X	X		X		X
Grand Chenier	X	X		X		X
Hammond	X	X		X		X
Haynesville				X		X
Holly Ridge	X	X				X
Kaplan	X	X		X		X

TABLE XXIII (concluded)

LOUISIANA SCHOOLS AND AREAS OF MUSIC EDUCATION
USED IN THE
APPLICATION OF THE CRITERIA

School	Elementary Classroom Music	General Music	Piano Class	Band	Orchestra	Vocal Music
Rentwood	X			X		X
Lafayette		X		X	X	X
Lake Charles	X			X		X
Martin (Coushatta)					X	X
McDonogh		X			X	X
New Iberia				X		X
Nichols						X
Oberlin				X		
Plaquemine	X	X		X		
Rabouin Vocational		X				
Simsboro	X	X				X
St. Gabriel	X					X
Sulphur		X		X		X
Tallulah	X			X		X
Terrebonne				X	X	X
Thibodaux				X	X	X
Vivian	X	X		X		X
Warren Easton		X		X		X
West Lake	X	X		X	X	X
Winnaboro		X		X		X
Total	12	20	1	31	9	34

APPENDIX VIII

State of Louisiana
Department of Education
Baton Rouge 4

March 30, 1954

Circular No. 3920

Re: High-School Credit for
Private Music Study

To High-School Principals
and Music Teachers

The plan described herein makes provision for granting high-school music credit for instruction under private music teachers. This plan has been in effect for a number of years, but, periodically, it becomes necessary to revise the list of examiners. This has been done recently, and the new list is included.

Additional blanks for the final examination report and the application form are available in this office and will be sent upon request.

Cordially,

Lloyd V. Funchess
State Supervisor of Music

LVP:STR

High-School Credit for Music Under Private Teachers

In accordance with the provision for granting credit in Applied Music as outlined in Bulletin No. 708, A Program of Music Education for Louisiana Schools, any student receiving music instruction under a teacher not regularly employed by the school board may receive high-school credit for this instruction under the rules and regulations stipulated herein. These rules are set up temporarily pending the arrival of the time when all music teachers will have met the full requirements for a state music teacher's certificate.

Conditions

1. During the first month of the semester for which credit is requested, the private music teacher will secure two application forms from the office of the high-school principal. The teacher will complete these forms (two for each pupil), leave one copy with the principal, and forward one copy with the sum of \$1.00 to an examiner selected from a list which is in the hands of the high-school principal. The examiner, in turn, will inspect the course of study described on the form and return it with suggestions, if necessary, to the private music teacher.
2. At the end of the semester, the student will appear before the examiner and, upon payment of \$1.00 fee, will receive an examination.
3. If the student completes the examination satisfactorily, the examiner will recommend the proper credit. The examiner will forward one copy of his report to the high-school principal and one copy to the Music Section of the State Department of Education, Baton Rouge 4, Louisiana. Necessary blanks for reporting results of this examination may be secured by writing the Music Section of the State Department of Education.
4. The pupil must take a minimum of one-half hour lesson weekly and devote a specified amount of time daily to practice. The total number of minutes thus spent determines the amount of credit. The following examples are worked on a basis of 300 minutes per week for 36 weeks, which would total one unit;

Total Minutes (Lessons and Practice)	Credit (Unit)
150	.5
180	.6
210	.7
240	.8
270	.9
300	1.

5. The student must successfully complete an examination at the end of each school semester before credit for the work may be granted.
6. The place of the examination will be designated by the examiner. If several students in one city or parish are to be examined at the close of a semester, an examiner may go to some convenient central point; if the number of pupils to be examined is small, the pupils will travel to the resident city of the examiner.

Application Form
for
Credit in Applied Music under Private Teachers

(One copy of this application should be left with the principal and one copy forwarded to the examiner)

Date _____

Name of Student _____ School _____

Parish _____

Age _____ Grade _____ Sex _____

Number of Lessons Planned per Week _____

Length _____ Number of Minutes Practice Planned per Week _____

Name of Examiner* _____

Under the provisions of the plan outlined by the State Department of Education to grant high-school credit for music study under private teachers, I hereby ask permission to offer to the above-named student the following program of work.**

*Selected from list of examiners in the hands of the principal.
**Give full information regarding technique, exercises, pieces, compositions, etc., planned for study. Give name of book, name of composer, opus number, publisher, and page numbers.

Signature of Teacher

Approved:

Principal

Comments

High-School Credit for Private Music Study

Final Examination Report

(One copy of this report must be sent to the high-school principal and one copy to the Music Section of the State Department of Education, Baton Rouge, Louisiana)

Date _____

This is to certify that the following student has completed an examination for high-school music credit.

Name of Student High School City

Number of Minutes Weekly Vocal or Instrumental Unit of Credit

Grade

Signature of Private Music Teacher

Address

Signature of Examiner

Address

*The amount of credit granted is based upon total number of minutes spent each week in lessons and in practice for 36 weeks. Not more than one unit per year will be recognized.

Examples (on a basis of 36 weeks)

Total Minutes (Lessons and Practice)	Credit (Unit)
150	.5
180	.6
210	.7
240	.8
270	.9
300	1.

High-School Credit for Private Music Study

List of Examiners

Centenary College, Shreveport

Miss Ray Carpenter	Piano
Mr. Bill Causey	Band Instruments
Mrs. Helen Ruffin Marshall	Voice
Mr. Felix Ponziani	Violin
Mr. Ralph Squires	Piano

Louisiana Polytechnic Institute, Ruston

Mr. Marshall E. Brets	Piano and Organ
Mr. Duchein Cazedessus	Piano
Miss Edith Cotton	Piano
Miss Ivah Dickson	Voice
Miss Doris Haskell	Violin
Mr. L. V. E. Irvine	Band and Orchestra Instruments
Mr. Joe G. Sheppard	Band and Orchestra Instruments
Mr. Marvin Solley	Voice

Louisiana State University, Baton Rouge

Mr. Frank Collins	Piano and Organ
Mr. Loren Davidson	Voice
Miss Rowena Dickey	Piano
Mr. Dallas Draper	Voice
Mr. Gordon Epperson	Cello
Miss Folly Gibbs	Piano
Mr. L. Bruce Jones	Band and Orchestra Instruments
Mr. Christian Jordan	Piano
Dr. Kenneth Klaus	Violin and Viola
Mr. Carleton Liddle	Piano
Mr. Earl Stout	Piano
Dr. Everett Tirm	Band and Orchestra Instruments
Mrs. O. B. Welch	Violin
Mr. J. Forrest West	Voice

High-School Credit for Private Music Study

List of Examiners, continued

John McNeese State College, Lake Charles

Miss Kathleen Allums	Piano
Dr. Francis Bulber	Orchestra
Mr. Bradford Daigle	Band
Miss Florence Evans	Voice
Mr. Fred L. Propst	Organ

Newcomb College, New Orleans

Mr. Egydio de Castro e Silva	Piano
Mrs. Clara del Marmol	Voice
Dr. Peter S. Hansen	Piano
Miss Lucille Snyder	Piano

Northeast Louisiana State College, Monroe

Mrs. Florence Allbritton	Piano
Mr. Eloy Fominaya	Strings
Dr. Harry Lemert	Woodwinds
Mr. James P. Monroe	Organ
Mr. Joe E. Mullins	Brass and Percussion
Miss Gertrude Sandrock	Voice
Mrs. Eloise C. Stanhope	Piano

Northwestern State College, Natchitoches

Mr. Lorane Brittain	Piano
Mr. Joseph Carlucci	Woodwinds
Mr. Dwight Davis	Band and Brass Instruments
Miss Sara Guitart	Violin
Mr. Sherrod Towns	Voice

Southeastern Louisiana College, Hammond

Mr. Walter Barzenick	Reeds and Woodwinds
Mr. Michael A. Galasso	Strings

High-School Credit for Private Music Study

List of Examiners, continued

Southeastern Louisiana College, Hammond, continued

Mrs. Elizabeth Callaher	Voice
Miss Kathryn Meyers	Piano
Dr. Ralph Pottle	Strings and Band Instruments
Mr. A. E. Wilder, Jr.	Voice
Mr. James H. Wilcox	Brass Instruments

Southwestern Louisiana Institute, Lafayette

Mrs. Ruth Ballard	Piano
Mr. George Barth	Orchestra Instruments
Mr. Archie Brown	Voice
Mr. George Brown	Organ-Piano
Mr. Edgar Davis	Piano
Mr. Willis Ducrest	Voice
Mr. Robert Gilmore	Band Instruments
Mr. Keith Hester	Single Reed Instruments
Mrs. Harvey Hopkins	Piano-Voice
Mr. Jack Labauve	Brass Instruments
Miss Eva Mouton	Piano
Mr. Charles Reynolds	Piano
Miss Ginette Rosenthal	Piano
Mr. Nolan John Sahuc	Double Reed Instruments

Dillard University, New Orleans

Mr. Melville C. Bryant, Jr.	Band and Orchestra Instruments
Miss Lillian O. Fisher	Voice
Miss Marilyn V. Hoppmeyer	Piano
Mr. George Walker	Piano

Xavier University, New Orleans

Mr. Eugene Blank	Band Instruments
Mr. Joseph Bloemer	Piano
Mr. Arthur Schoenberger	Voice
Mr. James Yestadt	Orchestral Instruments

High-School Credit for Private Music Study

List of Examiners, continuedSouthern University, Baton Rouge

Miss Gladys Childress	Piano
Mr. T. LeRoy Davis	Band Instruments
Mr. Tourgee DeBose	Piano
Mr. Earl F. Little	Voice

APPENDIX IX

LIST OF PARISH AND CITY SCHOOL SYSTEMS REPRESENTED BY
*
LOUISIANA MUSIC TEACHERS APPLYING THE CRITERIA

Allen
Ascension
Beauregard
Bienville
Caddo
Calcasieu
Cameron
Claiborne
East Baton Rouge
Franklin
Iberia
Iberville
Lafayette
Lafourche
Lincoln
Madison
Morehouse
Natchitoches
Orleans
Plaquemines
Red River
Richland
St. Charles
St. Martin
St. Mary
Tangipahoa
Terrebonne
Vermilion
City of Lake Charles
City of Bogalusa

APPENDIX X

LIST OF STATES REPRESENTED BY THE NATIONAL
JURORS VALIDATING THE CRITERIA

Alabama
California
Delaware
Florida
Georgia
Kansas
Illinois
Indiana
Louisiana
Maryland
Massachusetts
Michigan
Mississippi
Missouri
Montana
New Hampshire
New Mexico
New York
North Carolina
Ohio
Oklahoma
Oregon
Pennsylvania
Texas
Virginia
Wisconsin

BIOGRAPHY

Charles Winston Hilton was born in Ruston, Louisiana, October 15, 1916. His elementary and secondary education was received in the training school at Louisiana Polytechnic Institute. From this same institution, a Bachelor of Arts in Commerce was conferred on him in 1935 and a Bachelor of Arts in Music in 1938. A Master of Music Education degree was conferred on him in 1948 by the University of Michigan.

On December 22, 1940, he married Edith Brame of Lake Charles, Louisiana. They have two children--Daphne, age 9, and Charles, age 3.

He has served as a teacher of music in Franklin Parish, a teacher of music and other subjects in Lake Charles High School, supervisor of music in Vermilion Parish, band director in Terrebonne High School, and assistant professor of music at Louisiana Polytechnic Institute.

His enlistment in the Army Air Force in October, 1942, consumed a period of thirty-seven months.

Since March 1, 1949, he has served as assistant state supervisor of music in the Louisiana Department of Education.

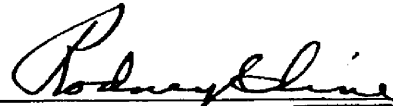
EXAMINATION AND THESIS REPORT

Candidate: **Charles Winston Hilton**

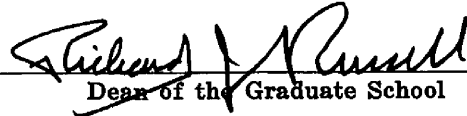
Major Field: **Education**

Title of Thesis: **Criteria for a Program of Music Education in the Elementary and Secondary School**

Approved:

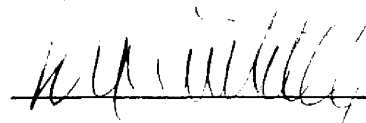
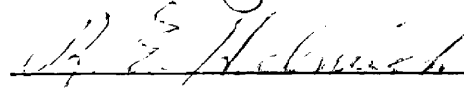
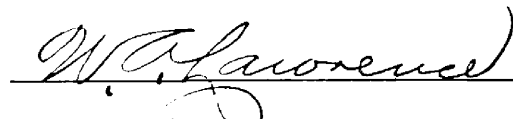
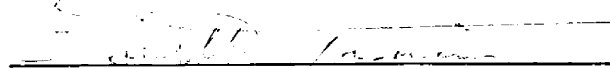


Major Professor and Chairman



Dean of the Graduate School

EXAMINING COMMITTEE:



Date of Examination:
