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George Edward Bowring

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THE UTILIZATION OF HIGH SCHOOL MUSICAL EXPERIENCES IN ADULT LIFE

A Study of Selected Graduates of Beaverhead County High School
1940 - 1950

by

GEORGE E. BOWRING, JR.
B.M., Montana State University, 1948

Presented in partial fulfillment of the requirements for the degree of Master of Music Education

MONTANA STATE UNIVERSITY
1952
This professional paper has been approved by the Board of Examiners in partial fulfillment of the requirements for the degree of Master of Music Education.

Stanley M. Reed
Chairman of the Board of Examiners

Date Aug 18 1952

George B. Castle
Dean of the Graduate School
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The author is especially indebted to Dr. O. M. Hartsell for his generous assistance and constant guidance throughout the writing of this paper. Many other individuals have also contributed to the successful completion of this study. Acting Dean Stanley M. Teel, as well as Professors John Lester and J. Justin Gray offered suggestions and valuable criticisms as members of the Graduate Committee of the School of Music. Mr. Martin Aahl, Principal of Beaverhead County High School, made available appropriate school records. Finally, the writer wishes to acknowledge his very special thanks to every graduate who filled out and returned a questionnaire. This paper could not have been written without their cooperation.

G. E. B.
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CHAPTER I

INTRODUCTION

Every high school student is a young citizen who will eventually participate in community living as an adult citizen. Whether or not this young citizen will be able to utilize his own abilities in becoming an effective adult citizen in a democratic society such as we have and are seeking to preserve and improve will depend largely upon two factors. These factors are the educational opportunities which are available to the student on the high school level and the quality of his instruction on this level.

Educational opportunities on the secondary level need to be carefully planned not only to produce versatile and well-informed citizens but also to turn out graduates who are interested in and willing to participate in community activities.

In this regard, the Educational Policies Commission of the National Education Association has suggested the nature of educational opportunities in the following succinct statement:

....The primary business of education....is to guard, cherish, advance and make available in the life of coming generations the funded and growing wisdom, knowledge, and aspirations of the race. This involves the dissemination of knowledge, the liberation of minds,
In 1937, the Department of Secondary School Principals stated that

"the aims of general education

Secondary education, that is important in realizing the aims and objectives of education, is not only quantitative and not only qualitative experience but also an instrument for their personal growth. They must be aware of the knowledge of related fields, their personal qualities, and their capabilities chosen for their background and experience. Given the responsibility of instruction, they should be

under the ultimate success must depend upon the persons

culture may be or how many educational opportunities it may matter how well-connected the high school culture-

some attitudes towards order and change

The development of skill, the promotion of free
objectives of secondary education as follows:

(1) To continue a definite program [for developing] desired common knowledge, appreciations, ideals, attitudes and abilities.

(2) To satisfy the important immediate and probable future needs of students in so far as adolescent maturity permits, guiding the behaviour of youth...[toward] clearly perceived and appreciated social and personal values.

(3) To reveal activities of a specialized type in the major fields...of experience and culture, their significant values for social living, the problems in them for contemporary life, the privileges and duties of each person as an individual and as a member of social groups; to make these fields satisfying and desired by those naturally gifted for success in them, and to give information as to,...where further training may be secured.

(4) To explore...specialized levels of interests, aptitudes and capacities [for guiding]...students, into avenues of study or of work for which they have manifested peculiar fitness.

(5) To systematize knowledge previously acquired in courses in such ways as to show the significance both of this knowledge and especially of laws and principles, with understanding of wider ranges of application than would otherwise be perceived.

(6) To establish and develop interests in the major fields of human activity as a means to happiness, to social progress and to continued growth.

(7) To guide students...as wisely as possible into wholesome and worth-while social relationships, maximum personality adjustment, and advanced study or vocations in which they are most likely to be successful and happy.

(8) To use in all courses...methods that demand independent thought, involve the elementary principles of research, and provide intelligent...practice...in the appropriate activities of the educated person.

(9) To begin and gradually to increase differentiated education on the evidence of capacities, aptitudes and interests...[to] provide a balanced and extended general education...
(10) To retain each student until...he is ready for more independent study in a higher institution; and when it is manifest that he cannot or will not materially profit from further study of what can be offered, to eliminate him promptly, if possible, directing him into work for which he seems most fit.1

The Educational Policies Commission of the National Education Association puts forth the task of schools in America, in this manner:

...The schools must, in the preparation of the individual, search for the types of experiences that will make probable the realization of happiness.... The ability to claim and live the abundant life is not innate. It is acquired through long and patient study. Therefore, the modern school gives a large place to those subjects and those types of experiences that mankind has found to satisfy the deeper longings of the soul, and to inspire the noblest achievement. Many phases of the curriculum help the individual to supply his needs in relation to his physical existence; other phases include the skill subjects which enable one to use his environment and deal with his fellow-beings; still another phase has to do with the various forms of expression of human thought and feeling that constitute the culture of mankind. This last includes our religion, art, literature, architecture, music, poetry, drama and all other forms through which noble thoughts and feelings have been added to the social inheritance and handed down through the centuries as man's tribute to his Creator and his gift to posterity.2

In the modern high school it seems very evident that the needs and interests of the student must be taken into consideration — not only during his high school years but also in his after school years as an adult. His needs and


-5-

interests -- physical, emotional, vocational and cultural -- will not remain static but will change as he matures. The young adult of twenty-five is quite a different person from what he was as an adolescent of sixteen. His whole social and economic status is changed. This fact should be given careful consideration in the effort to plan adequate and effective experiences for him in every field of endeavor.

It seems widely agreed, then, among educators, that essentially the school should meet the needs and interests of the student so that he may:

- mature mentally, physically, emotionally
  and socially according to his own capacities
- be aware of and willing to fulfill his civic responsibilities and obligations as well as enjoy the privileges of an adult citizen
- have the opportunity to discover and appreciate the significant aspects of our culture such as religion, art, music, literature and architecture
- decide in which fields of vocational endeavor he is most likely to be successful and happy
- learn some of the creative and intelligent uses of leisure time.

To accomplish these objectives, the curricula on the secondary level should provide for the student appropriate experiences that will be of practical value to him, not only while he is in high school but also throughout his entire
life. In addition, his acquired interests, knowledge and skills should be of such a nature that they may be utilized in helping him lead a fuller life -- materially, spiritually and culturally.

The Role of Music Education in Helping to Realize the Aims of Secondary Education

Music is, because of the natural pleasure which young people find in it, a particularly advantageous subject for study in high school and for continued use after graduation. Recognition of this fact is evidenced by the phenomenal growth of musical activities in high schools during the past few decades.

Outstanding music educators have emphasized the many contributions which music can make to the education of the student, not only while he is in high school but later as an adult. They point out that the values of music are not confined to school days, but can, should and must carry over into the adult life of the student. On this point, Peter Dykema and Karl W. Gehrken state:

The modern school aims to provide experiences that will carry over into adult life, and here music can be a vital influence. To be sure, most of the pupils will never become professional musicians, but it is not the professional musician of whom we are thinking just now. Our main concern is to afford the great masses of people the satisfaction of participation in music.¹

¹Dykema, Peter and Gehrken, Karl W., *The Teaching and Administration of High School Music*, C. C. Birchard and Co., Boston, 1941. p. xxi
These two prominent leaders in the field of music education go on to say:

"...Music must be made so delightful, so satisfying an experience during school days that a very large number of children will learn to love it so deeply and to play and sing so well that when school days are over they will want to continue to play and sing and listen — perhaps even create. They will want to keep on studying, too, so as to achieve more and more skill — and therefore greater and greater satisfaction from their own performance. Because they love music they will want to associate with other people who also love it. In the end music becomes for them a release from dullness and frustration — even from pain; an exalter of the human spirit; a stimulant toward a more friendly attitude as they mingle with other human beings; a necessary part of normal, happy living."

Other educators, from outside the realm of music have recognized the value of music, not only in the school but on the adult level as well. Frederick S. Bolton and John S. Corbally, in their book *Educational Sociology*, express this attitude toward music:

"Education through the school, the church and community organizations should utilise music as one of the great means of wholesome recreation. Undoubtedly, the primary objective of school music should be recreational; too often it is intellectual. A few pupils may develop an intellectual interest in music and these should have abundant opportunity to pursue the subject, even to the extent of foundational vocational training; but such training is not for the many.

Every school should provide generously for the development of choral singing, and for glee clubs, orchestras, bands and other musical organizations with voluntary membership. The instruction should be in the hands of skilled leaders who are interested in the organizations as a means of stimulating happiness and cooperation among all the participants and who are desirous of

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utilizing the organizations as a means of
developing community fellowship. No other phase
of school activities has greater possibilities
in promoting a healthful community spirit.\(^1\)

In order to determine the carry over value of music,
to find out if music is being used by students in their adult
life, it is necessary to take into consideration some of the
factors which influence this desirable transfer.

**Factors Affecting the Adult Use of Music**

**The Teacher.** In considering the musical experiences
on the high school level as a foundation for adult partici-
pation in community musical activities, one very important
factor is the music teacher. The high school music teacher
must have the ability to deal effectively with high school
students. His educational background, his musicianship, his
whole personality will materially influence the success of
the entire high school music program. His attitude toward
music and his enthusiasm for it will be reflected in the
attitude of his students, not only during the student's
high school years but in the individual’s later adult life
as well. The music teacher should have a broad knowledge of
related fields and be cognizant of new ideas and their success-
ful application in other areas of instruction.

The teacher who really wants to understand the
developmental concepts of growth and learning will want to

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\(^1\) Bolton, Frederick E. and Corbally, John E.,
p. 291
study them not only with reference to his own particular curricular area, but in many other areas where these same concepts are being applied. For example, the idea of functional education is important in all areas of our school curriculum. It is especially important for the music educator. English, for instance, is taught not with the aim of making every student a professional writer, poet or novelist but rather to equip him with adequate skills, knowledge, interests and appreciations appropriate for use in his daily living throughout his life. He should be able to write social and business letters, to spell correctly, and to read and comprehend printed matter normally encountered in the course of daily events. He should also have opportunities for public speaking, for learning about many poets and writers and for studying their representative works, as well as for trying his hand at creative writing. All these activities have an important and direct bearing on his daily life after he leaves school — both in a practical manner and in the more elusive art of enjoying life. This practical, functional approach to the teaching of English can also be used in the teaching of music.

The Student. The high school student himself is another factor, and indeed, the most important. It is what is done FOR HIM and WITH HIM musically as well as HOW IT IS DONE that will determine the ultimate transfer of his high school musical training to adult life. Consequently, musical experiences must be provided for him which take into consider-
ation his musical background and his present level of musical competence. If his interest in music can be maintained and he can develop even a limited amount of skill as a group participant in musical organizations it is very probable that he will support and take part in community musical activities after he has graduated from high school. If the reverse be true he has most often been lost to the cause of music.

The Community. The attitude of the community toward music is a third factor which definitely influences the transfer of musical experiences from the high school to the community level. "Music-minded" parents, schools and communities provide incentive to the student to derive the maximum benefit from his high school musical experiences. In addition it is the community which should support and foster musical activities on the adult level — activities in which young people can participate. It is a tragic social waste to stir musical interests and appetites of high school students and then make no opportunities for using them after leaving school. The community must assist the school in producing graduates who are "community-minded", graduates who are eager to participate musically, not only for their own enjoyment but also for the betterment of the community. Cooperation between school and community music groups in such ways as presenting joint programs can do much to help maintain interest on both the school and the community level.

Musical Leaders. In order to form and maintain community musical organizations, competent leaders are neces-
ecessary. This might well be considered as a fourth factor.
For the most part, these leaders will be products of the
local schools. This implies that opportunities should exist
in high school, not only for performing in musical groups,
but also for directing such groups. Naturally, such leaders
will not be numerous, but they are essential to maintaining
a high interest in musical participation in adult life, and
it must be the task of the school music program to develop
them.

The preceding discussion of the functions of edu-
cation in general and music education in particular, espe-
cially with respect to the carry over value of high school
musical experiences, gives purpose to this investigation of
the transfer of high school musical experiences to adult life.

Purpose of this Study

This study was planned as a means of gathering actual
evidence as to how music has been used in adult life by se-
lected graduates from a particular school situation. Speci-
fically it seeks to determine:

- the extent to which graduates have partici-
pated in musical activities since their
  graduation
- the graduates’ reasons for participation and
  non-participation in adult musical activities.
- the graduates’ attitudes toward music and
  their high school musical experiences
- the types of musical activities which are available to and utilized by graduates in their own communities
- the ways in which graduates think their high school musical experiences could have better prepared them for enjoying and participating in community musical activities on the adult level.
CHAPTER II

FOR THE READER'S INFORMATION

It is believed that subsequent chapters in this professional paper will be better understood in relation to the whole subject of transfer of musical experiences from high school to adult life if a background of the specific community is presented. In addition, the scope of the study and the procedures used in completing it will be considered in this chapter.

Locales of the Study

Montana. Montana presents a unique situation with its large land area and its small population. It is third largest of the states in the United States with an area of 147,138 square miles. At the same time there are only five other states in the United States with a population less than Montana's 591,024 persons.\(^1\) This gives a density of population of only 4.0 persons per square mile.

From the standpoint of the educational system of the State, this means that Montana must support a large number of schools and that the enrollment of these schools will

\(^1\) Population and area are taken from the U. S. Bureau of the Census, 1950.
be small. For the year 1949-1950 there were in Montana 896 one-room schools, 98 two-room schools, 227 city and town elementary schools, 161 district high schools and 43 county high schools with an enrollment of 104,221 students. These figures include only state-supported public schools.

Further analyzing the Montana school situation on the secondary level we find the problem well-illustrated by the following table taken from the Biennial Report of the Montana Department of Public Instruction, 1948-1950:

<table>
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<th>Number of schools</th>
<th>Number of pupils</th>
<th>Median number of pupils</th>
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<td>1 - 25</td>
<td>10</td>
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<tr>
<td>49</td>
<td>26 - 50</td>
<td>35</td>
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<td>59</td>
<td>51 - 100</td>
<td>70</td>
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<tr>
<td>11</td>
<td>101 - 200</td>
<td>136</td>
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<tr>
<td>12</td>
<td>201 - 300</td>
<td>248</td>
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<tr>
<td>16</td>
<td>Over 300</td>
<td>493</td>
</tr>
<tr>
<td><strong>Total 179</strong></td>
<td></td>
<td><strong>Median number of pupils for State 64</strong></td>
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This sparsity of population, and extensiveness of area, peculiar to some of the Western States, presents problems not only in maintaining schools, but also makes the very

nature of schools quite different from those in densely populated urban areas. In addition it presents an entirely different problem for the carry-over of cultural subjects from high school to adult life.

**Beaverhead County.** With an area of 3,500,000 acres, Beaverhead County, the largest county in Montana, is located in the southwestern corner of the State. Access to the county is mainly through state highways 91 and 41 and the Union Pacific railroad. There are no scheduled airline flights from the immediate area.

The county's population, according to the 1950 census was 6,671.\(^1\) Agriculture, in the case of Beaverhead County, is the economic pillar of the area and is summed up in this manner in the pamphlet, *Beaverhead County, The Southern Gate to the Treasure State*, which was compiled and distributed by the Beaverhead Chamber of Commerce:

The agricultural census of 1945 shows that Beaverhead county is the fourth largest hay producing county in the United States, growing over 200,000 tons each year. With this enormous amount of hay, it is natural that livestock would be the major agricultural enterprise, though there is a good quantity of grain, peas, flax and alfalfa raised in commercial production.

One of the largest certified seed potato firms in the west is located in Dillon. Over 125 carloads of certified seed stock are shipped each year to areas as far away as old Mexico....\(^1\)

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\(^2\)Pamphlet, *Beaverhead County, the Southern Gate to the Treasure State*, compiled by the Beaverhead Chamber of Commerce, 1950.
In addition, there is a small amount of mining and railroad in the county and a developing tourist trade.

Beaverhead county is one of the wealthiest counties in Montana. Ranking twenty-ninth among the State's counties in population it ranks twenty-seventh in assessed valuation. The County ranks thirty-seventh in the rate of high school levy and thirty-second in the number of students attending high school. This implies that the County is well able to provide for the education of students on the secondary level.

City of Dillon. With a population of 3268 Dillon ranks twentieth in the State. It is the county seat of Beaverhead County and the largest city in Southwestern Montana. Its importance as a trading point for the area is considerable. The town is incorporated and governed by a mayor and eight councilmen. Dillon has nine churches, two elementary schools, a county high school and a teachers' college -- Western Montana College of Education.

From the standpoint of cultural opportunities, the most important influence is probably that of Western Montana College of Education, which offers to the residents of the area the cultural opportunities which are usually associated with institutions of higher learning -- recitals, plays, lectures and concerts. The city also has a Community Concert Series.

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1. Rankings computed from statistics contained in Your Schools Today, Montana Department of Public Instruction, 1950.

Beaverhead County High School. Since it is with the graduates of Beaverhead County High School that this study is concerned, it might be well to consider the school at some length. With a current (1951-1952) enrollment of 267 students, Beaverhead County High School is among the twenty-five largest high schools in Montana. Since there is only one other high school in the County, the school has as its task the meeting of the educational needs of almost all of the students of the County on the secondary level. While the largest portion of the school's enrollment is made up of students living in Dillon, most of the other towns of the County send students to the school for their high school education.

Completed in 1940, the building which houses this high school is one of the finest secondary school physical plants in Montana and has adequate facilities for all classes and activities. While it was designed to accommodate 400 students, the facilities have not yet been so severely taxed. The enrollment during the eleven year period with which this study is concerned (1940-1950) has varied between a high of 285 students in 1940 to a low of 198 students in 1950, with an average enrollment of 238 students.

Students are offered six curricula: scientific, commercial, manual arts, home economics, vocational agriculture and general. The minimum requirements for graduation

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are four years of English, two years of social science, two years of mathematics and two years of science. Music is not required and may be taken on an elective basis in addition to the regular academic load.

Music courses offered in the high school have included band, orchestra, girls' glee club, boys' glee club, mixed chorus, small vocal and instrumental ensembles and from time to time a course in music history and appreciation. The school also recognizes private music study with teachers certified by the Montana Department of Public Instruction. During the eleven year period considered in this study, the school has also produced operettas quite regularly although the work on these productions has been regarded as a part of the work in vocal or instrumental courses rather than as a distinct subject.

The faculty of Beaverhead County High School during the period from 1940 through 1950 has averaged approximately fourteen teachers, the number varying from a low of twelve in 1944 to a high of fifteen during several years. The music department has been staffed in a number of ways. From 1940 until 1942 a part-time instrumental music teacher directed band, orchestra and other instrumental activities, while a member of the regular school faculty directed the choral groups. During the period from 1942 until 1948 one staff member served as director of all musical activities, both vocal and instrumental. This individual taught a full schedule of academic courses in addition to music. During
the school year 1948-1949 a local business man directed the band, teaching one hour per day. The last two years of the eleven year period, a full-time music instructor was employed to teach all vocal and instrumental music in the high school. He also taught instrumental music in the local grade school on a part-time basis.

**Scope of the Study**

Students who graduated from Beaverhead County High School between 1940 and 1950, and who participated in high school musical activities for at least one year for credit were invited to take part in this study. This included 302 graduates who had received credit for their membership in band, orchestra, girls' glee club, boys' glee club, mixed chorus or had received credit for private music study.

It was planned that this study would try to determine the following things:

1. Participation in high school musical activities
   - kinds of vocal and instrumental activities in which individuals participated as high school students
   - extent of private music study
   - individual performing ability as a soloist
   - private ownership of instruments

2. Participation of graduates in adult musical activities,
   - kinds of vocal and instrumental activities
participated in by adults
--extent of private music study after graduation
--attendance at musical programs
--vocational use of high school musical experiences, if any

3. Attitudes of graduates toward music and their high school musical experiences
   --reasons for participation and non-participation in adult musical activities
   --values of high school musical experiences
   --suggestions for improving high school musical experiences so as to prepare individuals more adequately for enjoying and making use of music as adults.

**Procedures Used in Carrying Out This Study**

Data for this study were gathered by means of a questionnaire.¹ In the preparation of the questionnaire every effort was made to keep it brief, yet to make it comprehensive enough to obtain the desired information.

A second phase of the procedures was that of obtaining the names and addresses of the graduates. Names were obtained from official records of Beaverhead County High School.

¹A copy of the questionnaire is located in the appendix of this paper, page 63.
Locating the current mailing addresses of each graduate presented a more difficult problem. Below is listed the total number of graduates, the number found and other information relative to the inclusiveness of the study:

<table>
<thead>
<tr>
<th>Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of graduates</td>
<td>302</td>
</tr>
<tr>
<td>Number of graduates known to be deceased</td>
<td>2</td>
</tr>
<tr>
<td>Number of graduates whose addresses were not found</td>
<td>51</td>
</tr>
<tr>
<td>Number of questionnaires sent</td>
<td>249</td>
</tr>
</tbody>
</table>

Data for the study were compiled from the questionnaires which were returned. Questionnaires were sent to all graduates whose addresses were available, however the writer personally interviewed approximately fifteen graduates and completed the questionnaire for each graduate according to the information given during the personal interview.

**Limiting Factors of the Study**

**Effects of war.** It must be recognized that the period with which this study is concerned is not a normal one. During the years 1940 through 1946, the Armed Forces claimed most of the male students upon their graduation from high school. Staffing the schools with trained instructors was difficult due to the large number of male teachers who were also serving in the Armed Forces. War conditions made the procurement of musical instruments, supplies, equipment and other items necessary for full use of the school curricula in general and the music program in particular, almost impossible. The war situation during this decade also contributed in all probability to the departure of many grad-
uates and their families from the locality.

During the time when research on this study was being made, the country was again in the midst of mobilizing its young men for service in the Armed Forces. A large number of graduates, too young for service in World War II, were now making their individual contributions to our national defense in many training camps in the United States as well as on foreign duty. It is believed that these factors decidedly influenced the number of questionnaires returned.

**Definition of Adult.** For the purpose of this paper adult refers to the student who has completed his high school work.

**Statistical Basis for this Study**

Of the 249 questionnaires sent to graduates, 162 were returned. This gives a portion of the total 302 graduates which exceeds one-half. Two of the returned questionnaires were not filled out, though they were returned. This gives the study a return of 64.2% on the 249 graduates who were contacted. All figures and tables in this study are based upon the 160 valid questionnaires which the writer has analyzed.
CHAPTER III

PRESENTATION AND ANALYSIS OF DATA

Do graduates participate in musical activities on the adult level that are similar to those in which they participated in high school? It seems important to the writer that high school musical experiences be such that they are participated in more fully, not only on the high school level but on the adult level.

Of the musical activities reported in high school, three principal types are considered. These are large group activities such as band, orchestra and chorus; small group activities such as vocal or instrumental ensembles; and individual activities such as vocal or instrumental solos.

**Large Musical Groups**

Figure 1, page 24, indicates the comparison of graduates musical activities in large musical groups in high school and in adult life.

**Band.** Seventy-eight of the 160 graduates indicated that they had participated in high school band, and twenty-four of the seventy-eight have participated in bands since their graduation from high school. This gives a figure of 30.8% of the respondents who participated in high school band and have participated in bands as adults.
Comparison of graduates' high school and adult participation in band, orchestra, and chorus.

<table>
<thead>
<tr>
<th>Organization</th>
<th>Number of graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>100</td>
</tr>
</tbody>
</table>

**Band**

**Orchestra**

**Chorus**

**FIGURE 1**

COMPARISON OF GRADUATES' HIGH SCHOOL AND ADULT PARTICIPATION IN BAND, ORCHESTRA AND CHORUS
Orchestra. Of seventy-nine graduates who participated in high school orchestra ten indicated post-high school participation in orchestra for a percentage of 12.6%.

Chorus. 112 of the graduates answering the questionnaire reported high school participation in choruses and fifty-nine or 52.7% of them reported participation in similar musical groups since their graduation from high school.

Analysis of these statistics of graduates' participation in large groups seems to indicate that the carry-over participation is much greater in the field of choral music than it is in instrumental music. 21.8% of the instrumentalists reporting participation in high school band and orchestra have played in large musical groups as adults while 52.7% of those singing in high school music groups have sung in large choral groups on the adult level. Since no instruments or extraneous equipment are required, no mechanical skill to be kept up-to-date, and opportunities tend to be more numerous to sing in choirs and choruses than they do to play in instrumental musical organizations, the findings pertaining to this aspect of adult musical activities were not particularly significant.

Solo and Ensemble Activities

Figure 2, page 26 gives the proportions of participants who were active on the high school and on the adult level, in solo and small ensemble activities.

Instrumental Ensembles. A total of forty-one of the
FIGURE 2

COMPARISON OF GRADUATES’ HIGH SCHOOL AND ADULT PARTICIPATION IN ENSEMBLES, AND SOLOS PERFORMED IN PUBLIC

<table>
<thead>
<tr>
<th>Activities</th>
<th>Number of graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Instrumental ensembles</td>
<td></td>
</tr>
<tr>
<td>Vocal ensembles</td>
<td></td>
</tr>
<tr>
<td>Instrumental solos performed in public</td>
<td></td>
</tr>
<tr>
<td>Vocal solos performed in public</td>
<td></td>
</tr>
</tbody>
</table>
respondents listed high school participation in small instrumental ensembles and of these, twelve or 29.4% indicated participation in similar activities as adults.

**Vocal Ensembles.** Thirty-one graduates reported experiences in small vocal groups while in high school and of these, seventeen or 53.1% listed participation in similar groups on the adult level.

**Instrumental Solos.** Sixty-three of those returning questionnaires said that they had performed instrumental solos publicly during their high school years and twenty-three or 39.7% of these sixty-three reported that they had performed instrumental solos as adults.

**Vocal Solos.** Thirteen graduates indicated that they had sung vocal solos in public as high school students and eight of them or 61.5% have sung vocal solos publicly since their graduation from high school.

These statistics seem to bear out the fact that vocal activities have a higher proportion of students utilizing them as adults than do instrumental activities. The 29.4% of graduates continuing to take part in instrumental ensembles and the 39.7% of the graduates continuing to play instrumental solos in public are both exceeded by the 53.1% continuing to participate in vocal ensembles and the 61.5% of the graduates who have continued to sing vocal solos in public.

The proportion of students who have continued to participate in musical activities is larger among those who
performed in ensembles during their high school years than among those who did not. The proportion who have continued to participate in adult musical activities is even higher among the group who sung or played solos in public as high school students. Since those who participated in solo and small ensemble activities are generally the most musically proficient students it seems that ability and proficiency in performance tends to make for continued use of talent and skill in adult life.

**Carry-over of Various Instruments**

The choice of instrument in the case of instrumentalists may determine their participation in adult musical activities.

Analysis of Table I, page 29 shows that 84.9% of the students who studied piano in high school have continued to play. Based upon eighty-six cases it is representative enough to conclude that the percentage of piano students who continue to play in adult life is high. The other leading proportions for adult musical activities occur for the double bass, and oboe but since these percentages are based upon only one or two cases, there is little significance to these indications.

The clarinet, a solo instrument which is common and widely taught, scores the low for carry-over percentage with only 22.2% of the clarinetists in high school using the instrument on the adult level.
### Table I

<table>
<thead>
<tr>
<th>Degree</th>
<th>Y</th>
<th>1926</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>32°.6</td>
<td>Y</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>61°.7</td>
<td>Y</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>62°.6</td>
<td>Y</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>67°.0</td>
<td>Y</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>72°.0</td>
<td>Y</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>77°.2</td>
<td>Y</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>87°.0</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>100°.0</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>40°.0</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>200°.0</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>225°.0</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>25°.6</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>31°.4</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>36°.2</td>
<td>Y</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Percentage</th>
<th>No. Placed in High School</th>
<th>No. Placed in Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Instrument in Adult Life**

In High School and the Use of These
Comparison of the Elicitation of Various Instruments
Further examination of the adult use of what are generally classified as "solo" instruments we find that among players of the piano, piano-accordion, violin, flute, clarinet, saxophone, cornet and trumpet, 60.9% have continued to play.

Examining the continued use of "non-solo", rhythm, and harmony instruments, it is found that among players of viola, violoncello, double bass, oboe, horn, trombone, baritone, tuba and percussion instruments the proportion who have continued to play as adults is considerably lower, only 41.2% having used these instruments.

One other classification of instruments might be considered, those which are adaptable to dance bands. Considering the instrumentation of a standard dance band as consisting of saxophones, trumpets, trombones, piano, double bass and percussion, we find that the proportion of players of these instruments who continue to utilize their music on the adult level to be 70.9%. However, when pianists are eliminated from this group the proportion drops to 41.0%.

These findings seem to indicate that the "solo" instruments have a larger proportion of players who continue to participate in adult musical activities than do the "non-solo" instruments. This may be due to the fact that not only are the "solo" instruments more adaptable for home use but are less bulky and more common. The trend for a large majority of pianists to continue to use their musical training on that instrument points out the practicability of the instrument in the many musical roles assigned to it,
and the nation-wide trend to emphasize piano instruction in the school curriculum is recognition of this practicability.

Effects of Ownership of Instruments

For this analysis the criteria set up for defining "participation" was membership in the following: church, city, civic, town, lodge, college, university or Armed Forces musical groups and also private music lessons after high school graduation, publicly presented solos and private practice or performance of vocal or instrumental music.

Of the 126 instrumentalists in high school ninety-seven reported that they owned their own instruments, while the remaining twenty-nine did not. Among the ninety-seven who indicated that they owned their own instruments, seventy-five or 77.3% of them reported participation in instrumental musical activities on the adult level. Of the twenty-nine who did not own their own instruments in high school, seven or 31.3% indicated adult participation in musical activities, of an instrumental nature as illustrated in Figure 3, page 32.

This information leads us to conclude that ownership of instruments is an incentive to carry on instrumental musical activities from an adult level as well as from the high school level. Two considerations tend to take away significance from this finding that the availability and accessibility of an instrument promotes continued use of that instrument. First of all the inclusion of pianists raises the proportion using music of an instrumental nature on the
adult level considerably and secondly there is the fact that
the ownership factor is closely correlated with “solo” ins-
truments and their study.

Males with a higher education and Adult Musical Participation

III of the 165 respondents indicated that they had
attended college or university after completing high school.
This shows that the positive results of participation in the

![Figure 3]

<table>
<thead>
<tr>
<th>Ownership</th>
<th>Number of graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Owing their own instruments in high school</td>
<td>100</td>
</tr>
<tr>
<td>Not owing their own instruments in high school</td>
<td>25</td>
</tr>
</tbody>
</table>

High School Participation
Adult Participation

FIGURE 3

COMPARISON OF HIGH SCHOOL AND ADULT PARTICIPATION IN MUSICAL ACTIVITIES AND OWNERSHIP OF INSTRUMENTS
adult level considerably and secondly there is the fact that the ownership factor is closely correlated with "solo" instruments and their study.

**College Education and Adult Musical Participation**

111 of the 160 respondents indicated that they had attended college or university after completing high school. When considering the criteria for participation it was discovered that among the college group 84.6% had participated in adult musical activities while among the non-college group 71.4% had participated in musical activities as adults. Figure 4, page 34 illustrates these facts.

This variance in participation between the two groups may be explained by the fact that more opportunities have existed for college students to participate in college and university musical groups, by the fact that higher education fosters an increased interest in the arts and by the fact that in college communities there are often a larger number of community musical activities to which membership is open.

**Private Study and Adult Participation**

Criteria for participation was the same in making this analysis. The term "private study" for this analysis is construed to mean the study of music from a private music teacher while in high school or the performance of solos in public as a high school student.

The fact that a far larger proportion of those who
PARTICIPATION BETWEEN GRADUATES WHO HAVE ATTENDED COLLEGE AND THOSE WHO HAVE NOT

<table>
<thead>
<tr>
<th>Educational level</th>
<th>Number of graduates</th>
<th>25</th>
<th>50</th>
<th>75</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>College attendance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No college attendance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FIGURE 4**

COMPARISON OF HIGH SCHOOL AND ADULT MUSICAL PARTICIPATION BETWEEN GRADUATES WHO HAVE ATTENDED COLLEGE AND THOSE WHO HAVE NOT
studied privately have continued to participate musically as adults than have those who listed no private study is illustrated by Figure 5, page 36. 86.6% or ninety-seven of the 113 students who studied privately have participated musically as adults while 63.8% or thirty of the forty-seven who did not study privately have continued to participate.

Closely associated with a previous analysis concerning solo and small ensemble activities, this analysis seems to confirm the fact that increased study, facility and knowledge offers the graduate more incentive to continue his music as an adult.

Community Organizations in Which Graduates Have Participated

It is important to know what kind of community musical organizations graduates have participated in and who in the communities sponsored these musical groups. First of all this gives an insight into the available opportunities for participation and secondly it is an indication of the available opportunities which the graduates have utilized.

To get a true picture of this aspect it is necessary to find out where the graduates are now living since many of them are no longer residents of the city of Dillon or of other Beaverhead County towns.

The largest number of graduates, sixty-eight, still live in Beaverhead County and of these, fifty-six live in Dillon. Thirty-nine graduates list other Montana towns and cities as their present home, forty-three list their homes as
Table II, page 38 gives the results of calculations of the data from intensive questionnaires concerning the musical activities of the sample.

![Diagram showing comparison of high school and adult musical participation between graduates who studied privately in high school and those who did not.](image)

**Figure 5**

Comparison of high school and adult musical participation between graduates who studied privately in high school and those who did not.
being in one of fifteen other states, and eleven list Armed Forces addresses. The opportunities offered by the different communities where the graduates reside vary, and therefore it may be that the locality in which the graduates reside may determine to some extent his adult musical participation.

Table II, page 38 gives the results of tabulations of the data from returned questionnaires concerning the kinds of community organizations of a musical nature in which graduates have participated.

**Choirs and choruses.** Of the 112 graduates who performed in choirs and choruses in high school, forty-two or 37.5% of them have participated in church choirs. This represents the largest group to participate in a singular type of activity. Thirty-three respondents or 29.5% of the high school choral singers have participated in college or university choirs or choruses. Sixteen or 14.6% of the choral singers have sung in community choirs or choruses, six or 5.4% have sung in lodge choirs or choruses and six or 5.4% have sung in Armed Forces choral groups.

**Bands.** Seventy-eight graduates reported high school participation in band and as previously noted 30.8% of them have played in bands since their graduation. Of these seventy-eight, 14.1% have taken part in city, town or civic bands, 3.8% have played in lodge bands, 21.8% have played in college or university bands, and 9.0% have played in Armed Forces bands.

**Orchestras.** 3.8% of the graduates participating in
TABLE II

NUMBER OF GRADUATES PARTICIPATING IN VARIOUS KINDS OF ADULT COMMUNITY MUSICAL ACTIVITIES

<table>
<thead>
<tr>
<th>Sponsoring organization</th>
<th>Choir or chorus</th>
<th>Band</th>
<th>Orchestra</th>
<th>Drum and bugle corps</th>
<th>Vocal ensembles</th>
<th>Instrumental ensembles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Churches</td>
<td>42</td>
<td></td>
<td></td>
<td>6</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>City, civic or town</td>
<td>16</td>
<td>11</td>
<td>3</td>
<td>2</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Lodges</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>College or university</td>
<td>33</td>
<td>17</td>
<td>6</td>
<td>17</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Armed Forces</td>
<td>6</td>
<td>7</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Total participating (less duplications)</td>
<td>59</td>
<td>24</td>
<td>10</td>
<td>8</td>
<td>17</td>
<td>12</td>
</tr>
</tbody>
</table>
high school orchestra have continued to participate in city, civic or town orchestras. 7.6% have played in college or university orchestras, 6.3% have played in Armed Forces orchestras and only one person reports having played in a lodge orchestra.

**Drum and Bugle Corps.** Though not listed as a high school musical experience, eight of the graduates have played in drum and bugle corps.

**Vocal Ensembles.** Of the thirty-one high school small ensemble singers, seventeen of them reported singing in vocal ensembles as adults. All of the seventeen indicated that they had sung in college or university vocal ensembles. In addition six or 19.4% of the thirty-one have sung in church vocal ensembles, five or 16.1% have sung in city, civic or town vocal ensembles, three or 9.7% of them have sung in lodge vocal ensembles and three or 9.7% have sung in Armed Forces vocal ensembles.

**Instrumental Ensembles.** Twelve of the forty-one high school participants in small instrumental ensembles have played in similar groups since their graduation. Ten of these graduates or 26.8% of the forty-one, listed the instrumental ensembles in which they participated as being sponsored by college or university. Three graduates participated in church instrumental groups and three graduates played in city, civic or town instrumental ensembles for a percentage of 7.3% for each of these two groups. Two of the graduates played in Armed Forces instrumental ensembles for a percent-
age of 4.9% and a similar number participated in lodge instrumental ensembles.

Vocal music in community groups seems to offer the most utilized type of musical experiences on the adult level among the graduates reporting. Choirs and choruses and vocal ensembles with an over-all carry-over percentage above 50% are considerably ahead of instrumental musical activities, both in the number and the proportion of graduates participating. Colleges and universities seem to have the greatest number of graduates participating in activities sponsored by them, while churches have the next largest number. There were eighty-three* graduates who had participated in college or university groups while there were fifty-one* graduates who had participated in church-sponsored musical activities. City, civic or town groups provided for the participation of forty* graduates, lodge groups for twenty-one* graduates, and the Armed Forces for twenty-five* graduates.

Instrumental music in community musical groups seems to receive its greatest sponsorship from colleges and universities, with 60.0% of the ten participating graduates listing colleges or universities as sponsors of orchestras in which they have played, and seventeen or 70.3% of the twenty-four adult band participants having played in bands sponsored by colleges or universities. Other band sponsors mentioned were city, civic or town bands with eleven graduates per-

*These figures include duplication of graduates who have participated in more than one activity.
forming, lodge bands with three, and Armed Forces bands with seven. Churches sponsored no bands. In the case of orchestra three respondents listed participation with city, civic or town orchestras, one in lodge orchestra, five in Armed Forces orchestras and none in church orchestras. For small instrumental ensembles, colleges and universities provided for the same number of participants as do the combined groups sponsored by city, civic, town, churches, lodges and Armed Forces.

41.9% of the respondents to the questionnaire from which data for this paper were collected live in Beaverhead County. If graduates who live in all localities participate musically on the adult level with the same frequency in groups sponsored by various organizations, all tabulations would show 41.9% when comparing adult musical activities of residents and non-residents of the county. However, examining Table III, page 42, it is apparent that a number of discrepancies from this mean figure appear. A slightly greater proportion of graduates who have remained in Beaverhead County have participated in church groups than have the graduates who reside elsewhere. However, in city, civic and town musical activities the proportion of participation by those remaining in Beaverhead County is considerably lower than it is among those respondents who no longer reside there. Participation in lodge groups is generally comparable for non-local and local residents, but participation in college and university groups is consistently lower for residents of the County and the proportion of Armed Forces participants is
### TABLE III

PERCENTAGE OF GRADUATE PARTICIPANTS RESIDING IN BEAVERHEAD COUNTY WHO HAVE PARTICIPATED IN COMMUNITY MUSICAL ACTIVITIES

<table>
<thead>
<tr>
<th>Sponsoring organizations</th>
<th>Choir or chorus</th>
<th>Band</th>
<th>Orchestra</th>
<th>Drum and bugle corps</th>
<th>Vocal ensembles</th>
<th>Instrumental ensembles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Churches</td>
<td>42.8</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
<td>100.0</td>
<td>66.7</td>
</tr>
<tr>
<td>City, civic or town</td>
<td>25.0</td>
<td>36.4</td>
<td>33.3</td>
<td>100.0</td>
<td>20.0</td>
<td>33.3</td>
</tr>
<tr>
<td>Lodges</td>
<td>50.0</td>
<td>33.3</td>
<td>0.0</td>
<td>50.0</td>
<td>33.3</td>
<td>50.0</td>
</tr>
<tr>
<td>College or university</td>
<td>24.2</td>
<td>23.5</td>
<td>0.0</td>
<td>0.0</td>
<td>23.5</td>
<td>20.0</td>
</tr>
<tr>
<td>Armed Forces</td>
<td>16.6</td>
<td>0.0</td>
<td>20.0</td>
<td>0.0</td>
<td>0.0</td>
<td>50.0</td>
</tr>
</tbody>
</table>

*41.9% is the mean of all graduates' participation.*
mostly lower.

This seems to indicate that the City of Dillon and the other communities of Beaverhead County do not provide opportunities, or do not provide and present the opportunities in such a way as to attract graduates to utilize their high school musical experiences on the adult level. The churches of the County seem to be keeping graduates who remain there as active musically as are other graduates of the group reporting. It is possible in cases of college or university, or Armed Forces groups, that the graduates who have so participated have ceased to live in their home communities.

Musical Participation in the Home

Eighty graduates indicated that they have played or sung in home or family groups, while seventy-one reported that they have not and nine did not answer the question. According to these replies, music is utilized in small informal groups by half of the graduates who participated in high school musical experiences. This type of activity is available to almost all people and could be an integral, worth-while part of family living. A number of parents commented that their high school musical experiences had enabled them to teach their children to sing.

Graduates Attendance at Musical Programs

On page 45, Table IV presents the statistics relative to graduates' attendance at musical programs during the year
1951 -1952. Thirty-seven or 23.1% of the graduates attended no programs of a musical nature during the year. This points out that a large number of the respondents are apparently not interested in hearing actual performances by musical groups which may appear from time to time in their locality. Here the factors of large area and sparse population must be taken into consideration since these factors not only reduce the number of performances which are produced but also make the attendance at them more difficult. 68.1% indicated attendance at at least one program and the remainder of the group did not answer the question.

**Graduates' Purchases of Phonograph Records**

One of the generally accepted aims of music education is the cultivation of an appreciation of music. The musical taste of the graduates concerned as reflected by their phonograph record purchases is given by Table V, page 46.

Inspection of the table shows that popular records were the most widely purchased by the graduates. 135 of the 160 respondents had purchased records and of these, ninety-one or 57.5% of the total group have purchased popular records. However, it was also found that seventy-six or 47.5% of the total group have purchased classical records, and 25.5% have purchased semi-classical records. Nomenclature of the various types of records was purposefully left to the graduates and in most cases the designations were quite consistent. In-
<table>
<thead>
<tr>
<th>Number of programs attended</th>
<th>Number of graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>37</td>
</tr>
<tr>
<td>1 - 5</td>
<td>67</td>
</tr>
<tr>
<td>6 - 10</td>
<td>25</td>
</tr>
<tr>
<td>11 - 15</td>
<td>8</td>
</tr>
<tr>
<td>Over 15</td>
<td>9</td>
</tr>
<tr>
<td>No answer</td>
<td>14</td>
</tr>
</tbody>
</table>
### TABLE V

NUMBER AND PERCENTAGE OF GRADUATES PURCHASING VARIOUS TYPES OF PHONOGRAPH RECORDS

<table>
<thead>
<tr>
<th>Type of records</th>
<th>Graduates purchasing records</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical</td>
<td></td>
<td>76</td>
<td>47.5</td>
</tr>
<tr>
<td>Semi-classical</td>
<td></td>
<td>40</td>
<td>25.0</td>
</tr>
<tr>
<td>Popular</td>
<td></td>
<td>91</td>
<td>57.5</td>
</tr>
<tr>
<td>Western</td>
<td></td>
<td>9</td>
<td>5.6</td>
</tr>
<tr>
<td>Childrens</td>
<td></td>
<td>4</td>
<td>2.5</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td>23</td>
<td>14.4</td>
</tr>
<tr>
<td>Total number purchasing records (less duplications)</td>
<td>135</td>
<td>84.4</td>
<td></td>
</tr>
</tbody>
</table>
cluded in the portion of the table under the heading "other" are types of music which were mentioned infrequently such as waltzes, marches, folk tunes and so forth as well as such answers as "all types", "assorted", and other vague classifications.

From these statistics the musical tastes of the respondents seem to be at a quite high level, and their background of high school musical experiences has prompted a favorable proportion to continue to enjoy musical experiences through the medium of listening to phonograph records.

Graduates' Participation in Dance Bands

Twenty-one graduates reported that they had participated in dance bands since their graduation from high school. This indicates that experiences of a musical nature in high school have been of value in this phase of musical participation which gives high school trained musicians a means of supplementing their incomes as well as to keep performing on their particular instruments.

Vocational Use of Music by Graduates

Ten graduates have made or are planning to make music their vocation. Four of these are music teachers, one a dance band musician, one a physical therapist who lists her activities as musical, one plans to enter the night club entertainment field, and the remaining three are continuing their study of music on the college level. With ten students
using music as a means of livelihood it does not seem too practical for the school to provide a full-scale professional foundation for an average of less than one student per year.

**Attitudes of Graduates Toward Music**

The graduates' answers to the question of why they had participated or why they had not participated, were taken as the criteria for determining participation for them in this analysis. They occasionally did not classify themselves as participants in adult musical activities though their answers to the questionnaire seemed to bear out that they had utilized music since their graduation from high school. Table VI, page 49 itemizes the reasons for participation which they gave.

The reason given by the greatest number of graduates for participating in adult musical activities is that of "personal enjoyment" with 42.5% of the 160 graduates listing this as a reason. 18.8% listed "social and business contacts" while 10.0% listed "something to do", 5.0% listed "supplementing income" and 3.8% listed other reasons. Among these other reasons were vocation, Armed Forces assignment and use in classroom teaching.

Table VII, page 50, illustrates the number and percentage of the total group who gave various reasons for not participating in adult musical activities. The foremost reason for not participating, given by 31.2% of the total 160 graduates, was "are not sufficiently skilled in per-
TABLE VI

GRADUATES' REASONS FOR PARTICIPATING IN
ADULT MUSICAL ACTIVITIES

<table>
<thead>
<tr>
<th>Reasons</th>
<th>Graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
</tr>
<tr>
<td>Social and business contacts</td>
<td>30</td>
</tr>
<tr>
<td>Personal enjoyment of music</td>
<td>78</td>
</tr>
<tr>
<td>&quot;Something to do&quot;</td>
<td>16</td>
</tr>
<tr>
<td>Supplement income</td>
<td>8</td>
</tr>
<tr>
<td>Other reasons</td>
<td>6</td>
</tr>
</tbody>
</table>
## TABLE VII

**GRADUATES' REASONS FOR NOT PARTICIPATING IN ADULT MUSICAL ACTIVITIES**

<table>
<thead>
<tr>
<th>Reasons</th>
<th>Graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
</tr>
<tr>
<td></td>
<td>50</td>
</tr>
<tr>
<td>Insufficient opportunity</td>
<td>28</td>
</tr>
<tr>
<td>Not interested in music</td>
<td>3</td>
</tr>
<tr>
<td>Too busy</td>
<td>41</td>
</tr>
<tr>
<td>No instrument</td>
<td>9</td>
</tr>
<tr>
<td>Other reasons</td>
<td>2</td>
</tr>
</tbody>
</table>
formance". This is a matter which can be resolved only by increased efficiency of the methods and motivation of the high school music program.

The fact that 25.6% of the graduates consider themselves too busy to participate seems to indicate that opportunities for musical participation on the adult level must be made attractive enough to incite a stronger desire on the part of graduates to participate. However, it must be remembered that with the age-group of the graduates surveyed, the graduates are in general just getting established vocationally and are raising families so that leisure time is limited.

It is encouraging to note that only three of the entire group expressed no interest in music.

To the question "Do you think your high school musical training has been of value to you?", 140 of the graduates replied affirmatively, five did not answer and fifteen replied negatively. In reply to the "why" of this question the graduates' answers are not treated statistically but some attitudes may be deduced from quotations from some of the completed questionnaires.

Affirmative replies, the most numerous by far, predominantly emphasized the social, appreciation and creative values of high school musical experiences as indicated by the following representative quotations:

"I appreciate music and understand it."

"Cultivated an appreciation of all types of music -- became sufficiently proficient to satisfy a natural urge to perform for own enjoyment."
"Instigating initial interest and general knowledge."

"I can appreciate more fully the programs and music I now come in contact with."

"I appreciate music much more now. It seemed to create a harmony within myself for getting along with others."

"Socially."

"Teaching self-confidence through teaching proper methods and techniques."

"Just a little added self-confidence."

The number of graduates who felt that their high school musical training was of no value to them is sufficiently small to quote all those who answered the question as to why it was of no value. These reasons come under several general comments.

Amount of training.

"Not enough."

Adaptability of instruction.

"Poor instruction, little emphasis on music reading."

"I didn't like the way they sang or the songs. I like Westerns."

Time of training.

"Most of my music training came during grade school through private instruction."

"I knew all my music before high school and I didn't learn anything new."

Lack of use.

"Because I have not had occasion to use what I learned in any way."

"Aside from the enjoyment I got from music then, I have not been able to take any advantage of that training."
"My only musical training was vocal. I enjoyed it at the time but have never used that training."

Choice of instrument.

"I feel that due to the fact that I played this particular instrument [viola], that no one could continue on without additional training, that is to play with civic groups."

"I played the Eb horn in the band just my freshman year and haven't played one since."

Lack of interest.

"Wasn't interested enough."

"Never was too interested in music other than for listening pleasure."

With the great majority expressing the attitude that their high school musical experiences were of value to them, the reasons for giving negative answers may bear inspection before assuming them to be valid reasons, but nevertheless they do offer ideas for the music educator to consider, not only in this particular situation but in the whole field of music education.

In reply to the question concerning the amount of opportunity graduates with children intended to give to their children, eighty-seven specified that they hoped to give their children more opportunity for participating in musical experiences than they had had themselves. Twenty graduates indicated that they intended to provide the same amount of musical opportunity, two said that it would depend entirely upon the children's interest, while the remainder did not answer the question. This leads us to believe that most parents who had musical training in high school believe that
it is desirable for their children.

Graduates' Suggestions for Improving High School Musical Experiences

Graduates in general were quite satisfied with their high school musical experiences, for as noted previously in this paper an overwhelming majority felt that these experiences gave them a basis for better appreciating music, gave them poise, self-confidence, social awareness and enjoyment.

The suggestion for improvement of high school musical experiences which appeared most often on the questionnaires was that more courses in appreciation of music be offered. A number of the people who had taken such a course during one of the years that it was offered, spoke highly of it. Many others who had not taken the course expressed a desire that such a course be available or that they had taken the course when it was offered. Several graduates expressed a belief that some music course should be required in the students' programs while others believed that music courses should remain on an elective basis.

Several graduates suggested that more fundamental courses in music be taught, such as fundamentals of theory, elementary harmony, et cetera.

One graduate, a former classroom teacher, summarizes this suggestion as follows:

"I believe if music had been presented to me in high school as it was in college I would have gained more. That is, starting from the "ground up", so to speak. It
was taken for granted that every musical student in the chorus knew all about time, key, and all other terms and knowledge one should know before attempting to join a musical group....I needed "brushing up" on these fundamentals and it was never done. In college, a course was available where all this was given. Of course, it was intended for teaching purposes but I felt that I could have used this same course four years before...."

Another graduate, not a professional musician, sums up his suggestions on improving high school musical experiences this way:

"A fuller opportunity should have been afforded to become more familiar with and appreciate musical classics; perhaps a little too much emphasis on personal performance and not sufficient on competent music appreciation. In respect to performance, I believe a broader use of all types of music medium should have been used, instead of the typical types of music used in high schools. An introduction to the theory and mechanics of music should have been available to those interested. The popular idiom should not have been so guardedly avoided -- it too has its merits. A brief but competent introduction and insight into the operatic vehicle should have also been made available."

Another graduate feels this way about musical training in high school:

"If it [musical training] were made more appealing to students it would help. I don't know how this could be done without encouragement from the home but I feel that it would have been of greater benefit to me had I learned to play the piano instead of football."

A number of graduates felt that there was a distinct need for small ensembles in high school in greater numbers, and that a greater stress should be placed upon practical musical performance that can be used in everyday life. There was a complete absence of bitter criticism or sarcastic suggestions concerning musical experiences in high school on the part of the responding graduates.
CHAPTER IV

RECOMMENDATIONS, SUMMARY AND CONCLUSIONS

This study has investigated the utilization of high school musical experiences in adult life by a group of graduates from a particular Montana high school, and from a particular period of time from 1940 through 1950.

Recommendations

It is recommended that further study be made into adult musical participation of other Montana high school graduates who took part in high school musical activities, in order to determine the situation in other Montana communities so that a representative view of the State in general might be obtained in regard to graduates' adult activity in music. It would also be of interest to survey groups within different age limits to discover if participation tends to increase or decrease as graduates grow older.

Among graduates who have not participated in high school musical activities, it would be indicative to find out how many of them have studied music since their days as high school students, and their attitudes toward music and high school music participation.

It is recommended that Beaverhead County High School make a critical study of its musical offerings in order to
present to its present and future students musical experiences which will be utilized in the adult lives of those students.

It is further recommended that school leaders instigate a community survey with the object of expanding community music offerings for adults, in order that graduates will have increased opportunities for using their high school musical experiences in singing and playing on the adult level.

**Summary**

The greatest number of respondents participated in band, orchestra and choruses. These participants have continued in adult musical groups in proportions ranging from 52.7% for chorus to 12.6% for orchestra.

Participants in solo and small ensembles activities, while fewer in number than those participating in large groups, have continued participation in adult musical activities in greater proportion than did the graduates listing only experiences in large groups.

It was observed that a greater proportion of the graduates who played the so-called "solo" instruments continued their musical activities than those who played the "non-solo" instruments.

A greater proportion of graduates who attended college or university have participated in adult musical activities than of those who listed no college training.

Respondents who studied privately during high school have participated more than those who did not.
Less than 50% of graduates listed adult participation in any singular type of large musical group sponsored by any particular kind of community organization, and comparable to high school groups in which they had reported activity.

54.8% of graduates singing in small vocal ensembles in high school have sung in similar groups since, while 29.2% of small instrumental ensemble participants have played in similar groups subsequent to their graduation.

Graduates who have continued to reside in Beaverhead County are generally less active in musical participation than are those who live elsewhere.

One-half of the respondents indicate that they have played or sung in home or family groups.

68.1% of those returning questionnaires have attended at least one musical program during the year 1951-1952.

135 of the 160 respondents have purchased phonograph records, and 47.5% of the total group listed classical record purchases with 25.5% listing semi-classical purchases.

Twenty-one graduates reported that they had played in dance bands.

6.2% of the graduates have entered music professionally.

Graduates participating in adult musical activities give "personal enjoyment" as the most frequent reason for doing so, while "social and business" contacts ranks second.

"Not sufficiently skilled in performance" is the most usual reason given by respondents for not performing on the adult level. "Too busy" and "insufficient opportunity" also
appear frequently as reasons.

140 of the 160 graduates responding believed that their high school musical training has been of value to them. Most cited reasons were furtherance of musical appreciation, creative satisfaction and social values.

Of the fifteen graduates believing their high school musical experiences of no value to them, reasons were given as being amount of time spent on music, adaptability of the experiences, lack of use, choice of instrument and lack of interest.

Most graduates want their children to have more opportunity for musical experiences than they have had.

Conclusions

This study seems to be adequate in so far as it attempts to delve into utilization of high school musical experiences on the adult level.

It is concluded from the study of the data from which this paper was compiled, that adult participation in musical activities is affected by the following:

Proficiency of the individual

Instrument studied

Ownership of instrument

Amount of formal education

Number and kind of opportunities for participation available
Place of residence of the graduates.

It is recognized that the participation discovered by this study was not necessarily continuous nor at the present time, but during the period after the individuals graduation from high school.

With 79.4% of the graduates listing participation in some adult musical activity the picture of adult use of high school musical experiences is more favorable than was anticipated by the writer and more favorable than most persons lead us to believe.
APPENDIX

Copies of the forms used in making this study appear on the following three pages.

A letter was sent to all graduates whose names and addresses were available, along with a questionnaire. A copy of this letter appears on page 62.

On pages 63 and 64 is a copy of the questionnaire from which data for this study were compiled.
Dear Fellow Alumnus:

You are invited to take part in a study which is being made of all graduates of Beaverhead County High School who participated in musical activities from 1940-1950. The object of this study is to determine in what ways selected graduates - like yourself - have used their musical training since graduating from high school. When this project is finished, it will serve as my professional paper which is required for the Master's Degree in Music Education.

The only way in which I can complete this study is through your cooperation. Consequently, you will find enclosed a questionnaire which has been designed to take as little of your time as possible. Will you please help me by filling it out and returning it in the stamped, self-addressed envelope?

Only statistics compiled from returned questionnaires will be used in the final paper. Since no names will appear, I hope you will feel free to state your opinions quite frankly, particularly when you fill out the last part of the questionnaire.

Please accept my thanks in advance for your time, effort and willingness to help make this study a success.

Sincerely yours,

George E. Bowring, Jr.
QUESTIONNAIRE

Mr.
Name: Mrs. ____________________________________________________________
Miss

Present Address: ________________________________________________________________________________

If you desire a summary of this study please check here. _____

The following questions have been designed to take as little of your time as possible. Will you please check or complete each question?

I. MUSICAL ACTIVITIES WHILE IN HIGH SCHOOL (Please note that all questions refer to the years that you were in high school):

1. In what musical activities did you participate? Band_____ Orchestra_____
   Girls' Glee Club____ Boys' Glee Club____ Mixed Chorus____ Operettas____
   Other (Specify)________________________.

2. What instruments did you play? __________________, ____________,
   __________________. None__.

3. What instruments did you own? __________________, ____________.
   None__.

4. What kind of private music lessons did you take? Voice____ Piano____
   Other instruments (Specify)________________________. None__.

5. Did you appear publicly as a soloist? Vocal____ Instrumental (Specify)
   __________________. Neither__.

6. In what small vocal or instrumental groups did you participate?
   __________________. None__.

II. MUSICAL ACTIVITIES SINCE LEAVING HIGH SCHOOL (Please note that all questions refer to the years since your graduation from high school):

1. Have you attended college or university? Yes____ No____
   Where? ___________________________.
   How many years (total)? ______ What certificate or degree did you earn?
   ___________________________ Major field? ___________________________.

2. Please check in the appropriate columns below, those musical activities in which you have participated since leaving high school:

<table>
<thead>
<tr>
<th>Choir or chorus</th>
<th>Church</th>
<th>City, civic or town</th>
<th>Lodge (Elks, etc.)</th>
<th>College or university</th>
<th>Armed Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drum and bugle corps</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal ensembles</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instrumental ensembles</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Have you played or sung in family or home groups? Yes____ No____
   Explain______________________________________________.
4. Have you taken private music lessons since you graduated from high school?
Yes__ No__ What kind? __________________________________________.

5. Have you appeared publicly as a soloist? Vocal__ Instrumental (Specify
   instrument)________________________________. Neither__.

6. Have you practiced or performed privately for your own enjoyment?
Yes__ No__.

7. Have you purchased a musical instrument (other than a radio or phonograph)?
Yes__ No__ What? ____________________________________________.

8. Have you purchased phonograph records? Yes__ No__ Type of records?
   ____________________________________________________________.

9. How many musical programs have you attended within the last year? _____

10. Have you played in a dance band? Yes__ No__

11. Have you made music your vocation? Yes__ No__ Specify: Teaching__
   Dance band__ Radio__ Other ________________________________.

III. ATTITUDES CONCERNING MUSIC AND HIGH SCHOOL MUSICAL EXPERIENCES

1. Please answer either part A or part B:

   A. Check or state the reasons WHY YOU HAVE PARTICIPATED in musical
      activities since leaving high school.

      Social and business contacts__ "Something to do"__
      Personal enjoyment of music__ Supplement income__
      Other reasons (Specify)_______________________________________.

   B. Check or state the reasons WHY YOU HAVE NOT PARTICIPATED in musical
      activities since leaving high school.

      Not sufficiently skilled in performance__ Too busy__
      Insufficient opportunity__ No instrument__
      Not interested in music__
      Other reasons (Specify)_______________________________________.

2. Do you feel that your high school musical training has been of value to
   you? Yes__ No__ Why? ________________________________________.

3. If you are married and have children, do you hope to give them the same
   amount of ____, more ____, or less ____ opportunity for musical training than
   you had? (Check one)

4. In what ways might your high school musical experiences have prepared you
   more adequately for enjoying and making use of music after you graduated
   from high school? (Use reverse side of this page for additional writing
   space.)
BIBLIOGRAPHY


Pamphlet:

Beaverhead Chamber of Commerce, compiler. Beaverhead County, the Southern Gate to the Treasure State. Dillon, 1950.