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A survey of post school opportunities for participation in instrumental music organizations in central California

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A
SURVEY OF POST SCHOOL
OPPORTUNITIES FOR PARTICIPATION
IN
INSTRUMENTAL MUSIC ORGANIZATIONS
IN
CENTRAL CALIFORNIA

By
Fredrick Elmer Auch

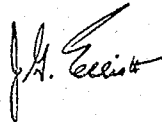
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Preface

In evaluating the culture of a race, age, or group of people, archeologists and historians pay much attention to the arts which flourished in that age. By certain criteria the difference between man and animals is not very great. The dog can see, hear, smell, and in a sense do most of the things which man can do. Human beings have certain abilities, however, which make their life and activities quite different. First of all, man's store of wisdom is cumulative. The animals must rely upon first hand experience for knowledge, while man, because of his superior methods of communication, can use all the knowledge which the race has accumulated. In the second place man has been able to make and use tools which have made him able to cope with the elements to better advantage than the beasts. Lastly, man has been able to express his deeper feeling in art and music. Since art is one of the three important factors in differentiating man from beast it is not surprising that the evaluation of man's culture is partially determined by the arts which he has created and developed.

In life certain things are absolutely necessary to the continued existence of the individual. We must all have food, clothing, and shelter. Without these necessities of life we cannot long exist. The savage must spend most of his time procuring these things, because his methods are crude and his social organization weak. Present day life has refined the

techniques of getting the necessities and as a result we have more time to spend on art and recreation. Art is not absolutely necessary to the existence of man. When Jesus said, "Man shall not live by bread alone,"¹ he did not say that man could not live by bread alone. Art flourishes where man has battled with the elements and been able to do it well enough to make it possible to devote some time to art.

In America art has every opportunity to flourish. Our technological advances have made the activities necessary to get the necessities of life less demanding upon the individual. Man's work is no longer from sun to sun and most of mother's work can now be done by a host of new devices. Music is part of the training of practically every school child in America. The methods of music education are more efficient and we no longer feel that music is only for the few. Every year there is a new crop of amateur musicians coming out of the schools who are able to make beautiful music. The radio has taken its place in every home. Music is thus brought right into the living room. Music, because of its innately interesting quality will stimulate more interest in music after the radio has had time to make music more a part of life. With all these advantages music should become one of the great driving forces in American life.

Music, however, faces a rather difficult future. Musical performance as a profession has become so extremely

¹Matthew, 4, 4.

overcrowded that even the very talented person cannot expect to make music the basis for a financially secure livelihood. The excellence and ready availability of music due to the development of radio broadcasting often discourages the amateur in his ambition to try to play for his own enjoyment. So here we have two factors which threaten the future of music. ~~The number of professional musicians who are able to make a~~ living is diminishing and the amateur is in many cases not continuing to participate in music after he has left school. Thus music is becoming a spectator's art, with a few professionals doing the playing and those who want to hear music doing the listening. It seems questionable whether as an art music will continue to grow in America under such conditions.

The possibility of making music a more secure source of income for the professional musician does not seem to offer much hope for the future of music. However, the possibility of making music more a part of the life of the people through amateur participation offers a possibility for further growth of music which may help to make music a truly worthwhile part of our culture.

It is the purpose of this thesis to examine the field of post school instrumental music. Post school instrumental music, for the purposes of this thesis, shall be defined as music played by groups of people who have left school through graduation or other means and have continued to play their instruments as amateurs or as semi-professionals. While the

study was limited to Central California much of the data obtained is probably not confined to Central California but applies to a certain degree all over the United States. Instrumental and vocal music have many things in common. Much which can be said for vocal music holds true in the field of instrumental music. This paper will be limited to instrumental music. The history of California music will be reviewed to determine the background upon which participation in post school depends. This thesis will also establish the value of post school music to the individual, the community, and music itself; the opportunities in post school music which exist at the present time; the attitudes of the individuals who could lead and participate in post school music; and the possibilities for the development of a worthwhile program of post school instrumental music in Central California.

I should like to take this opportunity to thank the thesis committee: Mrs. Ellis Harbert, Dean John Elliott, and Dr. Clair Olsen for their help and guidance in the preparation of this thesis.

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Chapter I

Post School Music and the Place of Music in American Life

The quality and character of American life is not static. Think of the changes that the universal use of the automobile has brought to present day life. Distances which formerly took days are now a matter of hours. ~~If the merchandise in the~~ local stores does not meet with one's approval one is no longer forced to buy the things he does not like. People, who were once satisfied to stay at home and make their own music now can get into their cars and find other places and ways to amuse themselves.

Not all changes in American life are as rapid or striking as the ones brought about by the universal use of the automobile. Some of them are subtle changes that are not apparent to the casual observer. Speaking of the broadcasts of the Metropolitan Opera Company, the New York Philharmonic Society Symphony Orchestra and others, Clarke says of the influence of the radio, "If by one means or another, our musical broadcasts ~~already include such programs as these it is safe to predict~~ that in the long run and without guidance the radio will prove the greatest single factor in building public taste."¹ The development of public taste, due to radio, is a change in the status of music which is not so apparent as most changes are.

~~When the lover of music turns on the radio in hopes of finding~~ some fine music, he is usually met with anything but fine music,

¹E. Clarke, Music in Everyday Life, p. 110.

and consequently it seems as though the radio is not helping to make America grow musically. Despite radio's shortcomings as an asset in the building of a more musical America, there is a slow and not very apparent trend toward better music.

Some of these changes come so rapidly that they might easily be classed as revolutions. Take as an example the technological unemployment of many musicians as a result of the introduction of sound into motion picture houses. When the pictures were silent most theaters employed either an organist or an orchestra. It was only a few short years after the invention and introduction of "Vitaphone" that this source of employment for many musicians was completely gone.

Not all changes in the status of music are the results of chance or some new technological invention. Many times the vision and efforts of one man or a small group of men have been able to start and direct a trend which benefited the whole of society. It is largely through the efforts of Lowell Mason and a few friends that music was made a part of public education in Boston.¹ The success of the work in Boston inspired other communities to attempt music education and as a result practically every American school child today has the benefit of free public instruction. There is still room for vision and effort in music education.

If changes in music, as well as, in other aspects of life

¹E. B. Birge, History of Public School Music in the United States, pp. 25-6.

which are going on around about us can be directed and started by human effort, a recognition of these changes would certainly be the first step toward the betterment of music's place in society. If the direction of a trend is known, then its possible outcome can be evaluated. Steps in the wrong direction can be recognized and checked, and steps which might be made to start new and beneficial trends can be attempted. In order that these trends and possibilities may be recognized careful research and study must be made to find the trends and the possibilities that are open to music. To make music progress friends of music must know where they intend to lead it. Certain trends are to be encouraged, and others discouraged. Investigation of the trends and possible trends can give the much needed information as to what these trends are and the direction in which they are leading or could lead.

Certain activities in the life of the human race remain a part of every generation. Certain other activities of the human race are not based on absolute necessity. It is possible for a man to live without the finer things of life such as music and art. Early man spent most of his time in getting the necessities and had little time for anything else. As civilization grew man learned to cope with the elements. Instead of looking for the shelter of a natural cave man learned to build his own home. With the development of better techniques of industry he began to be less

restricted by the activities that were absolutely necessary and was able to amuse himself with other activities, which filled a need for self expression in his life. Music was such an activity. It was not absolutely necessary to continued existence but it served to enrich life and make it more enjoyable.

Those activities which are not absolutely necessary to life are more subject to change than those which must be carried on to continue life. In a complex culture, such as ours, there are many types of activities which beckon to the prospective participator. The absolutely necessary activities come first. After a man has tended to these he may attempt any of the many and varied activities which are open to him. Since he has a choice of the type of activity or activities which he is going to follow the individual can evaluate and then participate as he chooses. He is not compelled to take any certain one and therefore can take the one which appeals most to him. Because of varied taste the activities which bid for the individual's time are constantly changing to meet the interests and demands of the people.

Complex factors determine the choice of these activities which are not absolutely necessary to the life of the individual. The experience of the race, which is often called the social heritage, determines the type of activities open to the individual. A Chinese gentleman would hardly be expected to be interested in trombone playing if he had never seen or heard of a trombone. In the cultural heritage of the Chinese there is a

development in instrumental music, but it is not the same as that of the occidental civilization. What the racial experience of the Chinese has made seem valuable, differs greatly from that which occidentals feel is worth continuing. Society in general continues the activities which seem valuable to them. The opportunities which are open to the individual are limited by what society has tried and found worthwhile by its own standards or those which the individual creates for himself.

Individual experience varies. No two persons have identical experiences. Even if the remote possibility that two individuals met exactly the same situations occurred, there would certainly be different reactions to the same situation, because of inherited differences. If the individual's experience with music has been enjoyable and satisfying, he will be more interested in listening to and performing music than if he had been led to hate music because of poor teaching or unfavorable reactions on the part of friends to his efforts in music. Certainly the individual who is talented in music will be less likely to suffer embarrassment over music than an individual who has not the ability to perform well. It is important that music be made satisfying to the individual. Continued interest and participation are based on satisfying experience. We choose to continue that which is satisfying and discontinue that which is painful. No matter how satisfying an activity may be it cannot continue if the cost in time and money is prohibitive.

As an art, music has innate worth. Some activities in life tend to be fads. For one short year every empty lot was cluttered up with a miniature golf course. The innate value of that sport was inconsequential, and in a short time the novelty wore off and no one cared to play it any more. Music is, however, not a novelty. One can hear a ~~Brahms' Symphony many times~~ and still enjoy it and feel that there are still some more hidden meanings. Anyone who has tried to play worthwhile music realizes that there is no such a thing as a perfect rendition of a selection. No matter how many times one plays such a simple thing as the Bach-Gunod, "Ave Maria," there will always be some part that offers new opportunity for better performance.

Post school music can do much to raise the position of music in American life.¹ Racial experience is cumulative. Our type of music and attitudes are based upon what has been transmitted to us by our ancestors. The type of organization in which the modern man can participate is built upon what has been developed from the crude beginnings of Monteverde and even earlier unknown musicians. The musical heritage of tomorrow is built upon the happenings of today. If through post school music it is possible to make music a larger part of present day life, then music will become a greater influence in the future. Daniel Gregory Mason in his preface to Music in American Life, pictures the alternative to

¹In a later chapter the social heritage of music of Central California will be discussed at greater length.

active participation in instrumental music rather strikingly.

Mr. Zanzig has made in the following pages a thoroughly timely, and greatly needed study of what may be called, in the broadest sense, the amateur musical activities of America. Such a survey was greatly needed because our American musical culture has always been too passive, too dependent on specialized professionalism, too without roots in the everyday life and feelings of the people, and has of late become so unbalanced in this way that one sometimes wonders whether it can survive at all. In 1929 for example, America purchased only 92,000 pianos--or 238,000 less than it purchased in 1909--while it spent 890 million dollars on the passive and vicarious delights of radio. How can such steadily diminishing individual initiative in the production of music be compensated? Obviously only through the means Mr. Zanzig studies: through amateur groups--in schools, colleges, settlements, playgrounds, art museums, summer camps, public libraries, and above all in homes. Only through the activities of such groups can music, atrophied and mummified as it tends to be by exclusive professionalism, remain a living art among us.¹

If we are going to make the growth of American music continue so that we can pass a better musical heritage to the coming generation, music among the amateur after he has left school must be an important part of Americas' musical life. The schools have made music an active part of the life of many of their students and thus helped music to grow. It is after he leaves school that the interested amateur becomes the passive spectator in musical life.² An active program of post school music would be a far richer part of the social heritage, and as a result the future of music would become much brighter.

In most cases music has been a satisfying part of the student's life, as the fifty-five questionnaires which were returned by former instrumental music students in five high schools

¹ A. D. Zanzig, Music in American Life, p.v.

² See Figure V, p. 88 below.

would indicate. No one thought the time spent on music was wasted. Twenty-five individuals thought the time spent on music was valuable; thirty thought it was enjoyable. The individual experience of these people has been satisfying. But very few have continued to play after they have left the school because of lack of opportunities for musical participation. The fifty-five questionnaires returned show that seven people are actually participating in groups, and twenty-nine would like to play. It would seem as though continued participation in instrumental music is possible, and the individual's participation would result in active interest in music; an interest which would permeate the community and would stimulate ^{the} individual who is only passively interested in music. Post school music can increase the interest of the individual who participates, the interest of those who listen to it, and the interest of the community in general. Post school music can thus make music an active part of our culture instead of "atrophied and mummified as it tends to be by exclusive professionalism."¹

¹A. D. Zanzig, Music in American Life, p.v.

Chapter II

Post School Music and the Cultural Heritage

To understand the cultural heritage of California adequately one cannot limit the discussion to the events which transpired only in California. California has had several different flags floating over her mountains and plains. Each change in her sovereignty brought to California a portion of the cultural heritage of some other group of people. The discovery of gold in California had a great influence on the history of California music. The people who came as a result of the "gold rush" varied in nationality. The music of California is a result of the interaction of these cultural heritages. The musical heritage would have been far different if the "gold rush" had been confined to those peoples whose musical heritage was that of the Spanish and their American colonies. One cannot appreciate the past history of music in California without at least giving some thought to the backgrounds of the people who came to California and were the founders of our present cultural heritage.

Happenings in other countries and sections of the United States often greatly influenced the course of music in California. In the previous chapter the results of Lowell Mason's experiments with children in music was cited. School music in California owes much to Lowell Mason. Another and even more remote example of the influence of a happening outside of California is reported in E. B. Birge's book History of Public

Public School Music in the United States.¹ An obscure curate in far off Maidstone, England started violin classes the results of which were surprising. Class lessons on instruments had proven successful. Charles Farnsworth saw the results and practicality of the plan and brought it to the attention of American music educators when he wrote, "I heard a concert given by school orchestras in and about London in Alexandra Palace where fourteen hundred and fifty youngsters took part. The idea of teaching violin in classes at first strikes one as impossible, but here is such a movement where just such a thing is done, not in school time, but outside, yet under the direction of school authority."² Albert Mitchell, the music supervisor of Boston, spent a year in England studying English methods, and as a result of his visit wrote his class method for violin.³ Thus the experiment of an obscure curate in England stimulated the beginning of instrumental music in America. The addition of instrumental music to the schools has been a great factor in developing and spreading America's musical heritage. Knowledge of these things adds to the understanding of the musical heritage of California.

In the few short pages which will be devoted to the cultural heritage of music in California it will be possible to point out only the most important developments of our musical background.

Whether or not there was a race of people here prior to the

¹ p. 189

² Ibid., p. 188

³ Ibid., p. 190

Indians is a problem for archeologists to determine. One thing is certain, when the white man came to California, the Indians were already established here. They were a primitive race with crude tribal institutions. There was certainly nothing in their life which we would wish to emulate. They did, however, have some form of music as a part of their culture. For the general status of their culture their music was well developed. It was the author's good fortune to hear a recital given by Mr. Stephen Lehmer, of Indian songs collected by his father, Professor Lehmer of the University of California. Some of them were very interesting. These songs have been only comparatively recently collected and undoubtedly have been influenced by present day music. A. L. Kroeber, in his Handbook of Indians in California, maintains that the music of the California Indians would be hard to notate in occidental notation and that if it were attempted the true character would be lost. He further states that the Indian songs are not very similar to our songs and that they might sound like moans and groans to present day listeners.¹ Most of the music of the Indians was confined to rituals and religious dances. Occasionally a brave would serenade his lady love with wailings on the flute.

As for their musical instruments they were very primitive and limited. The brave's flute had only four holes and would probably land him in jail for disturbing the peace if he tried to serenade his lady love in present day surroundings. Gifford

¹pp. 53-65

states that a few of the tribes had a type of primitive musical bow.¹ Besides these two instruments and his voice, the Indian had only percussion instruments with which to express himself musically. The drums and rattles of the Indian were used to accompany dances but were obviously not adequate to accompany singing. In comparison to the general level of the Indian's civilization, music was quite advanced. ~~When Indian music is compared with music of other peoples of the world, it is certainly not very significant. Indian music is interesting from an historical standpoint, but has done very little to influence the development of present day music in California. When other people with more advanced musical development came to California, it was not long before Indian music was almost completely overshadowed.~~

When Cabrillo found California in 1543 and claimed it for Spain, Indian music was in a primitive state. Cabrillo's discovery, however, made California the domain of Spain. The Spanish musical heritage had already been brought to America before Cabrillo's discovery. It is in Mexico that the roots of Spanish influences in California are to be found. The Mexican religion of the Pre-Spanish period was closely allied with music. When the Spaniards came to Mexico they brought with them their priests and their Christian religion. Since music was a part of both the Mexican and Catholic religion, the transition from Mexican music to Spanish music was a natural one.

¹E. W. Gifford, Indian Nights and Entertainments, p. 29

Miss Tibbets tells of the establishment of music instruction Texacoco: "The Indians seem to have been especially adept at constructing and playing the organ. For from the year 1527 onward, just a few short years after Cortes' influence was felt in Mexico, organs were constructed at the school of Padre de Gante at Texacoco. And all the churches had their organs played by Indians who learned in this school."¹

The music which the Christian padre brought to Mexico was not confined to vocal and organ music. A little further on in her thesis Miss Tibbets intimates that instrumental music was also a part of Mexican life, when she says, "In religious rites which were not held within the church and in which the organ could not be used other instruments served in supplying music. Juan de Torquemada has already enumerated some of them for us: trumpets, drums, bells, and flageolets."²

The education of the padres in Spain and Europe had made them well fitted to teach music to the Indians. As a part of their training the friars served as apprentices in the construction and repair of musical instruments as well as actually studying musical notation.³

Some of the soldiers brought secular music with them for Miss Tibbets records, that one of the soldiers established a dancing academy in Mexico City.⁴

¹ E. Tibbets, The Development of Mexican Music, p. 69

² Ibid., p. 70

³ Ibid., p. 81

⁴ Ibid., p. 83

Padre de Gante's school was established in 1527. It was sixteen years later that Cabrillo discovered California. Spanish music, however, did not come to California until about two hundred and twenty-five years later. After all these years Spain decided to colonize and Christianize California. In 1769 two expeditions were sent there. One came to San Diego by sea and the other, a larger party, came by land.¹ With the land party came Father Serra the great mission builder of California. Early San Diego was served by several padres, all of whom had spent some time in the missions of Mexico. It was these padres and the colonizers from Mexico that brought California's heritage of Spanish music.

As the missions grew and the Indians became Christianized, some of them began to teach music to the Indians. In his volume Pastoral California, Bancroft sets a date and tells us something about the teaching of music in the missions. He says, "In a few of the missions boys of musical taste were taught their prayers, even in their own tongue, vocal and instrumental music, and their services were at times utilized to add solemnity to High Mass. I have in my library a curious relic from 1813 of Mission San Jose, a large folio of sheepskin leaves bound in wood, the first pages of which give lessons in gamut; the rest being chants for masses."² Further evidence of the place of music in the missions is a

¹R. C. Cleland, California, p. 91

²H. H. Bancroft, Works, Vol. XXXIV, 225.

list of instruments owned by the San Carlos church in 1842. The church had "three violines, one violon, one tatabora, and one triangolo."¹ The missions usually had orchestras of bombos, flutes, gitars, violines drums, triangles, cymbals, and bass violg.²

Spanish California had its gay as well as solemn moments. As the Spaniards developed their "ranchos," the fertility of California soil and its climate soon became apparent. California flowered into a veritable "lotus land." With wealth and leisure the Spaniards soon found outlet for their high spirits in lavish balls and fiestas. Music seemed to be the natural emotional outlet for the Spaniard. The balls never had to stop because the musicians were tired. Almost everybody could play an instrument and so musicians were plentiful. In fact playing a musical instrument was so universal that Bancroft makes this statement, "Every Californian could make shoes and play the vihuela and guitar."³ Life in Spanish California must have been very gay with the colorful costumes of the Spanish and the lively music of the boleros.

The type of music played was not varied, and the instruments used were limited to a few. Bancroft records the observation of traveler for us: "All are musicians and in every house may be heard the guitar and singing. They play

¹Ibid., p. 427.

²Ibid., p. 427.

³Ibid., p. 426.

nothing but national music, boleros and fandangoes."¹ As for musical instruments, the stringed and fretted instruments were by far the most numerous. The harp, clarinet and flute were occasionally heard and the few pianos to be had in California were highly prized. In 1846 there were three pianos in California. General Vallejo's piano was highly prized but not very much played until Andrew Hoepfner, an itinerant musician, played for General Vallejo. The General was so appreciative of the musician's work that he promptly hired him to teach his twelve children, his wife, and himself.²

Such were the conditions of California when it was controlled by the Spaniards and Mexicans. The Indian music was almost completely overshadowed by the more advanced music of the Spaniard. In the churches and missions music held a high place. In the life of the gentry performance on an instrument was universal. While the variety of instruments which they used and the type of music they played were limited, the Spanish and Mexicans made music a living art in their culture. Even though the folk music of this period was beautiful, it has not been retained to form as large a part of our musical background as one would expect. Much of it is still remembered and cherished today, but we no longer limit ourselves to the music of this period. The interesting thing from the standpoint of post school music is the universality of active

¹Ibid., p. 267.

²C. Lengyel, ed., History of Music in San Francisco, p. 12.

participation in music at this period. Here is a time in which the old and primitive music of the Indian was replaced by a far more advanced type. The course of music in California was changed to a different channel by a group of people who held music in high enough esteem to actually participate in it, rather than to listen to it, while some professional lulled them into a musically provoked spiritual and literal sleep.

Three things combined to bring about a change in the character of music from the limited type of the Spanish-Mexican period to a more varied and more complex type of the next period in California History. First of all, California was ceded to the United States by Mexico. Even before the time of the "Bear Flag Republic," foreigners were coming to California. When finally California was made a part of the United States, they were even more welcome. California also became a more desirable place to live because of the stability of the government of the United States.

If the government of the United States meant stability to prospective settlers, it did not mean that actual stability was achieved immediately. When the words "Gold in California" were flashed abroad, there started one of the wildest eras of California history. From every country emigrants, adventurers, criminals, and every type of human being imaginable came with the hope of finding the precious yellow metal. The gay care-free life was gone. Everyone dug with frenzied haste. Huge fortunes were made over night. Miners were not interested in

the finer things of life. The search for gold became a sickness like a never-ending fever. If a wandering fiddler came into camp he was given food for his fiddling. As time went on "the newly rich" craved excitement. Money was plentiful and gambling halls became elaborate and plentiful. The lavish halls of the former period were replaced by dance halls of a very poor type. ~~Some of these places did maintain~~ orchestras. The Bella Union House in San Francisco had an orchestra of two harps, two guitars and a flute.¹ Music for the most part was of low quality; sentimental ballads and dance music of a poor order. Musicians were at a premium, however, for any musician could make thirty-two dollars for an evening's work.²

Some of the better organizations and hotels did try to interest the people in finer music. The "Alta Californian" of December 2, 1940 has a note about a "grand concert of vocal and instrumental music" which was held in the California Exchange Building by forty musicians.³ To interest patrons in attending these concerts of finer music some hotels went so far as to give free lunch in connection with the concerts.⁴ Here is a proof that passive interest in music is not very strong in making music a part of life.

¹ Ibid., p. 27.

² Ibid., p. 41.

³ Ibid., p. 32.

⁴ Ibid., p. 36.

With its newly acquired wealth California was soon the apple of the eye of every booker of entertainment. People were accustomed to pay high prices for everything; seats in the theater were no exception. An opera was given in San Francisco as early as 1851.¹ It must have been a profitable venture for the next year San Francisco had an opera season.² With this development music as a profession offered greater opportunities to many musicians.

The acquisition of California by the United States, the "gold rush," and the revolution in Germany of 1848 at so nearly the same time are the reasons for the coming of so many Germans to California.³ Exiled from their native land, these people were looking for a place to live. The freedom that the democracy of the United States meant, coupled with the possibility of discovering gold were two very influential factors in attracting this group of people to California. These Germans brought with them their love for singing and playing. It was not long before they organized societies to participate together in music. In San Francisco alone there were three such societies.⁴ It was the Germania Society under George Loder which organized the San Francisco Philharmonic Orchestra.⁵

¹Ibid., p. 187.

²Ibid., p. 187.

³Op. cit., preface

⁴Ibid., p. 71.

⁵Ibid., p. 81.

This society also sponsored a brass band. In 1857 the Germans held a music festival in San Francisco.¹ Among the performers were two hundred vocalists, and a band and forty instrumentalists. River steamers from Sacramento brought participants from Central California. In this way music exerted its influence in the life of these people. ~~They were not passively interested. They actually participated in music and fine music at that.~~

There was a very interesting group of musicians in Stockton, California around 1900 with Mr. Ed. Condee of Stockton as leader and teacher of a group of boys who formed the Stockton Boys' Band.² The band was the typical brass band of the day with only one clarinet and a piccolo. The Nevada City Transcript of July 4, 1901 has a picture of this band and an account of a Fourth of July Celebration of that day. In the list of bands that appeared are the Nevada City Band, the Ladies' Band of Auburn, the Boys' Band of Stockton, and two Chinese Bands.

More recent developments such as radio and governmental agencies will be discussed in a later chapter in a different connection.

The historical background of California music has certain assets and certain liabilities. We have an almost lost, yet interesting, heritage of Indian music. From the

¹Ibid., p. 75.

²The author is indebted to Mr. Frank Adams of Lodi, California, one of the original members of the band for information and the use of the copy of the "Nevada City Transcript."

Spanish and Mexican period California has gained a wealth of folk lore which could be utilized as a background for further musical development. The Spanish also introduced the European musical system into California. California can look back at its period of Spanish and Mexican dominations and see musical performance as a part of every individual's life. Gold, with its purchasing power, brought to California some of the finest talent available and also the beginnings of passive interest on the part of the people. The Germans brought with them their love of playing fine music and made the beginning of organized community music in California. Two trends have developed: one, performance for the enjoyment of participation and friends; the other, professionalism. It is not likely that music as a profession will be eliminated in our generation. The finest musician must devote much of his time to practicing in order to become a virtuoso performer and should gain financially from music. Since we are always willing to listen to the best, we will also be willing to pay for it. The truly outstanding musicians will still have the opportunity to become professionals, but the number will be extremely limited. For the rest there remain three alternatives: one is to forget about music and do nothing to improve his appreciation or enjoyment, another is become passively or actively interested in listening to music, and the third is to find an opportunity to participate either at home or in some group. Daniel Gregory Mason has already pointed out the value of amateur music for

us.¹ From the standpoint of history, participation in instrumental music has a foundation in the culture and experience of California.

¹6 above.

Chapter III

Post School Music and Music Education

In some way music has entered into the experience of practically every individual in America. It is very seldom that a person can spend a day without hearing some music. Music is used in so many ways in present day life that only a deaf person can say that he has had no experience with music. Wherever an individual may be, he finds himself in contact with some music. The theater would seem drab without its background music. A church without music to set the mood and add variety its service would soon lose its interest. Even the advertiser on the radio and in the streets knows and uses music as a means to get his advertisements across. These examples all show how music in everyday life serves a subsidiary purpose--where music is used to add to something. Many people make an effort to hear fine music, while a few others try to participate in the actual production of music.

Because music has been thought to be worthwhile by our forefathers, we in America have been given this heritage of music. The continued existence of music as an activity of the life of any culture is to a great extent dependent on the evaluation which the race places upon it. Music as one of the activities of life that is not absolutely necessary, is apt to lose of its place in the culture. If something were to be invented that could take the place of music and seem more worthwhile to society, it would not take more than a

few generations before music would face the prospect of becoming a lost art.

One cannot evaluate an art if one is not familiar with it. If an individual could be found who had never heard any music and were taken to a concert, what might be his reactions? If he were at all intelligent, he would probably be very curious. ~~The various instruments and the gyrations of the performers~~ would certainly catch his eye. The sounds would seem very strange. When the audience clapped in appreciation of the efforts of the musicians he too might applaud. In his mind he would probably be evaluating the performance in a manner something like this. On the stage are men with queerly shaped instruments which give forth strange sounds. The people about me seem to relish the performance. It is all too new for me to understand. I am very curious about the meaning of it all. The individual's evaluation of a thing which he knows nothing about is based on curiosity. He cannot truly evaluate for he has no basis for judgment.

In forming a basis for evaluating music the uninitiated individual faces many problems. The painter uses as images things which are in the experience of the average person. Poets and authors express themselves in words which in most cases at least carry some meaning and connotations for the average person. The communication in both cases is direct between artist and observer and between author and reader. In music the problems, however, are more complex. The composer expresses himself in patterns and combinations of tones.

Except for the few examples of attempted imitation of natural sounds such as the donkey's bray in Mendelsohn's "Midsummer Night's Dream" these patterns are not images that anyone unfamiliar with music would recognize as a part of his natural environment. This alone makes music hard to understand. One must add to this difficulty the problem of indirect communication. The author's work comes to the reader in nearly the same form as it was written. The editor may make notes and the print may look different from the manuscript, but the images he has written in words remain the same. With the composer the music which he has written must be played by an executing artist before the hearer can hear it. A few gifted and well trained musicians can look at a score and mentally hear what is written much in the same manner as the average reader can read a book. People with this training and gifts are few. For the average person music must be played before he can hear it. This brings in the problem of interpretation. The performer in executing a piece of music interprets what is written in the light of his ability and experience.

With an art which is so complex as this, the beginner is at a loss to understand what the meaning of music is. To evaluate critically the individual must have understanding. If our people are not musically literate they cannot understand music. The evaluations of a musically illiterate person may not be worth much in the estimation of music lovers but if the general level of musical literacy is low the evaluation of music by the group can become so low that its very status as

an activity in society may be jeopardized. In order that music may remain in its present status, or better still, progress, the beginner in music must have training and guidance in successful experience in music.

At one time in the history of the American colonies this training and guidance in music was lacking. Our New England founders ~~did not hold music in high regard.~~ They would tolerate only sacred music. Music in early New England was confined to congregational singing in the meeting house on Sunday. These people with their "other worldliness" frowned upon anything that could be taken for worldly pleasure. Not only was music contrary to the religious beliefs of some but also to their way of life. Their very existence was imperiled by the Indians and the elements.¹ Life in New England was hard and left little time for the cultivation of the arts.

As time went on the singing of the congregation deteriorated to such a state that a Reverend Mr. Walters of that day was led to say, "The tunes are now miserably tortured and twisted and quavered in our churches, into a horrid medley of confused and disorderly voices. Our tunes are left to the mercy of every unskilled throat to chop and alter to twist and change, according to their infinite fancies... It sounds in the ears of a good judge like five hundred tunes roared at the same time with perpetual interferences with another."

Mr. Birge comments, "to such chaos had isolation from centers

¹ Birge, Op. cit., pp. 2-3.

of musical culture brought the divine art."¹ These people had very little communication with the outside world and made no attempt to teach music to the uninitiated. The result was that music decayed to the point where it almost ceased to be music. Were it not that a few ministers saw the value of music, it seems probable that the small part music played in early New England life would have been even more inconsequential.

As was pointed out in the first chapter trends in music can be started by a small group of men.² One of the ministers who felt that something should be done about music in the churches was the Reverend Mr. Symmes. In 1723 he proposed this in an essay, "Would it not greatly tend to promote singing of psalms if singing schools were established?"³ As a result of such proposals singing schools were established around 1720.⁴

The early singing teachers were largely self-taught and some of their methods, judged by present day standards, were crude.⁵ Moses Cheny's description of the singing school which he attended gives an idea of the methods used. "The sessions were held either in the homes of the members or the school house. The master read the rules, instructing all to

¹ Ibid., p. 5.

² See above p. 2.

³ Birge, History of Public School Music in United States, p. 8.

⁴ Ibid., p. 8.

⁵ Ibid., p. 12.

pay attention to the rising and falling notes. Books containing individual parts, treble, counter, tenor, and bass, were distributed and directions for pitch were given. Then the master commenced. 'Now follow me right up and down; sound.' So the master sounded, and the pupils sounded, and in this way some learned to sing by note and others by imitation. At the end of the session the singing master agreed to give instructions for one shilling and six pence per night and to take his pay in Indian corn."¹

The aims of these schools were to improve the singing in the church. The methods of instruction were to a large extent based on the capacity of the teacher. But the music sung was largely set by the demands of the people and the music available. The early books were limited. They usually contained elements of notation, practice exercises, and a few psalm tunes.²

In music, such as the symphonies of Haydn, played under the direction of men like Gottlieb Graupner in Boston around 1790 the people saw new horizons in music, and performances of finer music in the singing societies resulted.³

As America grew, the scope of the singing school grew, also. When the New Englanders went west they took their singing school with them.⁴

¹ Ibid., p. 13.

² Ibid., p. 15.

³ Ibid., p. 19.

⁴ Ibid., p. 20.

One thing about the philosophy of music of the period limited the scope of the singing school. The idea that music was the art of a few talented people, still current in many minds at present, was firmly established.¹ The scope of these schools was thus limited to the few who either flattered themselves by thinking that they were especially gifted or had the temerity to try anyway. They did, however, serve music well when there was only this one means of giving the people the knowledge needed to better understand music.

The singing school had proven effective in teaching the elements of music. The idea of making music a part of the public school was thus built upon a foundation of a successful institution of society. The idea of teaching singing to children was tried as early as 1764 by America's first composer, Francis Hopkinson.² The St. Peter's and Christ Church extended him a vote of thanks through its vestry board. The doctrine of the talented few was, however, still a stumbling block until the work of Lowell Mason with Boston children was made known.³ When in 1830 William C. Woodbridge made his address on "Music as a Branch of Common Education," he used the pupils of Lowell Mason as examples of what could be done by an unselected group of children and fine teaching.

The sponsors of music education were not immediately successful. In 1837 a committee of the Boston Board of Education

¹ Ibid., p. 36

² Ibid., p. 9.

³ Ibid., pp. 36-37.

recommended that music be made a part of the school for the following reasons: "Intellectually, morally--it may be made to some extent a mental discipline. Happiness, contentment, cheerfulness, tranquility--these are the natural effects of music. Physically, it appears self-evident that exercise in vocal music, when not carried to an unreasonable excess, must expand the chest and thereby strengthen the lungs and vital organs.¹ As a result of this report and agitation on the part of a few of Boston's citizens, Lowell Mason's offer to teach music in the school free of charge was accepted in 1837.²

Early school music was dominated by the idea of teaching the reading of music. Appreciation and aesthetic aims were to come later. The transition from the singing school with its objective of reading music is here quite evident. It was limited to vocal music.

Instrumental music did not come into the schools until the turn of the twentieth century. Instrumental music was not looked upon with favor in the church of the early United States. To many it was sinful to take music which was made for the worship of God and desecrate it through the secularization or the use of instruments. Even today some of the churches will not allow the use of an organ or any other instrument in the church.³

¹Ibid., p. 41.

²Ibid., p. 49.

³The "Hard Shell Baptists"

Music teachers and musical interest in America concerned themselves primarily with vocal music. The singing school had made Americans conscious and interested in singing. Their experience in instrumental music was slight. Since the school's curriculum in music was strictly vocal it is not at all strange that the supervisors and teachers were recruits from piano and vocal teachers. The teaching of musical instruments requires special training. It is not difficult to see why instrumental music was not made a part of the school when one realizes that along with the inability of the existing group of teachers to teach instrumental music, there was a lack of any precedent for the teaching of instrumental music even in the schools of Europe.¹

While the primary interest of the American people was in vocal music, instrumental musicians were beginning to come to the United States--about the middle of the nineteenth century.² The lure of California gold to performers was mentioned in Chapter Two.³ Some of the best European artists began to tour America.⁴ Public interest in the performance of instrumental music was aroused.

This new interest in instrumental music coupled with the success of the group method of teaching musical instruments in England were two important factors in the addition of

¹ Birge, Op. cit., pp. 173--134.

² Ibid., p. 173.

³ p. 9 above.

⁴ Birge, Op. cit., p. 173.

instrumental music to the public school curriculum.¹ The importance of it can be realized when one understands the financial implications of group teaching. Lessons with a private teacher are expensive. This limits instrumental music to those who can afford to study with a private teacher. Group work is not only cheaper, per individual pupil, but has the added advantage that it will fit more readily into the organized program of the school. Group instruction was a practical way for teaching beginners in school and as a result the schools were able to teach many people who otherwise would not have been able to study an instrument.

The idea of starting an orchestra in the schools began to show results around 1900.² As early as 1883 E. B. Birge played in a grammar school orchestra.³ These first school orchestras were the result of private teaching. The school supervisors took those who were already playing to form these early orchestras.⁴

In most cases the high school instrumental program preceded that in the elementary school. Graduation has always been a problem for the high school music teacher. No sooner did the individual become proficient enough for fine playing than graduation reared its ugly head and snatched the

¹ p. 10. above.

² Birge, Op. cit., p. 174.

³ Ibid., p. 162.

⁴ Ibid., p.

performer from school. In order to have the pupils for a longer period, many supervisors attempted to start orchestras in the grammar schools. The attempts were in many cases successful. The success of the whole instrumental program is obvious to anyone who has observed the work and results of school music teaching.

Soon the size and quality of these groups had reached the point where directors were thinking in terms of fine music, that required balanced orchestras with oboes and French horns. The furnishing of those instruments by the school and various other organizations has led to the present situation in which most high schools have as part of their standard equipment fine band and orchestra instruments.

These have been the high lights of the development of music education in the United States. When California became a state in the Union it immediately made provision for public education.¹ From the very beginning of public education in San Francisco music was a part of the curriculum. As in the rest of the United States it was confined to vocal work. Instrumental music was begun in Los Angeles in 1901 with an orchestra.² By 1907 the instrumental music program had enlarged to include band and Junior High School instrumental music.³ In 1913, Glenn Woods was given \$10,000 with which to purchase musical

¹ B. M. Hunt, School Music in California, p. 1.

² Ibid., p. 5.

³ Ibid.

instruments for the Oakland City schools.¹

Higher education in California early recognized the value of music. At the very early year of 1878 music was made a part of the offerings of the College of the Pacific.² The University of Southern California did not wait long to follow the College of the Pacific's example. Music was recognized as a branch of study in this institution in 1884.³

In 1915 the State Department of Education gave to the normal schools at Los Angeles, San Jose, and Chico, along with the College of the Pacific, the right to give teachers' credentials in vocal music.⁴ In the next year the College of the Pacific was recognized as a training center for instrumental music teachers by the State.⁵

Birge has well summarized the development of public school music and its relation to community and post school music:

Public school music sprang from community music. The original singing school was the community learning together, old and young, the elements of music and the songs which could be used by the same people in the church. The singing school convention was community music on a larger scale, drawing its singers from near and far, even from beyond state borders, and spending several days in studying various forms of music which were of community concern, music for the singing school, the church, the Sunday school, the choral society, and in training teachers and leaders.....

¹Ibid., p. 63.

²Ibid., p. 23.

³Ibid., p. 24.

⁴Ibid., p. 11.

⁵Ibid.,

In the last century the influence of the convention waned and finally disappeared and with it disappeared all cooperation between music in the school, church, and choral society... Professionalism came to the front and created a musical class consciousness, and the typical music student, dreaming of a musical career as concert soloist, drew away from amateur enterprises. The solo church quartet largely displaced the traditional chorus choir. School music withdrew to the four walls of the school room and began to hunt for a solution of how to teach all the children to read music...

Meanwhile the amateur spirit lived on, though in a somewhat subdued way, in choir, choral society, and town band, until the twentieth century it began to take a new lease on life, making its way into myriad groups of modern community life...

The Renaissance of the amateur spirit in music is an expression of democracy. It affords the opportunity and encouragement of each person old and young to use the music that is in him in cooperation with others...

In all types of community participation in music, public school teachers and supervisors have had a share...¹

If, as Mr. Birge suggests, community music is taking a new lease on life, Central California has a rather happy future ahead. The answers of thirty-two high schools in Central California to a questionnaire show that their average enrollment in instrumental music is 96 pupils. If the amateur instrumental program is going to function in California, it has these trained young people as prospective participants.

The quality of work done is in many cases excellent.

Gehrkins makes an observation which shows the effect of good training in instrumental music upon post school participation; "Membership in a community choral or instrumental organization is much simpler when there has been a good technical foundation built."²

¹Birge, Op. cit., pp. 222-225.

²K. W. Gehrkins, Music for Public School Administrators, p. 8.

The program of instrumental music has provided post school music organizations with many trained individuals capable of participating in instrumental music. Many individuals who cannot participate in instrumental music will provide support to post school music because of enjoyable experiences which they have had as a result of music education in school. In his article "More Music in Small Towns," Mr. John Erskine pleads for a more natural musical expression and makes this prediction about the music program in the schools and the future prospects of music: "In the typical American town there is now a most promising activity in the schools. The high school is likely to have an orchestra and probably some choral groups. If I were to select the most hopeful phenomena in our musical life, I should pick the young musicians in high school who are better, and better taught and who follow the art with enthusiasm. The future of music lies with them. Imagine the cordial attitude the public will take to music when out of every group of select men or town officials there will be a fair proportion who have sung in an amateur production of opera or who have played in a well trained orchestra."¹ Music education has provided individuals who will support and encourage the movement of post school music.

The State Colleges and private institutions, such as the College of the Pacific and others, are training teachers and musicians who will be able to take their place as leaders of both music education and post school music.

¹Magazine of Art, XXVIII, p. 364 (May, 1938)

As for a trained personnel, sponsors of a program of post school music need not fear that there are not enough men and women with training. Other problems are involved in a successful program of post school music, which will be dealt with in a later chapter.

Chapter IV

Technological Developments and Post School Music

One of the applications of technology which has had a far reaching influence on the present situation of music and is going to be instrumental in shaping the future of music, is radio. As a medium for reaching the ears of the masses it has no equal in present day civilization. No place in the state or in the nation needs to be without a radio. The radio can enter even the most remote camp or home. What a contrast it might be for Beethoven if he lived today. Imagine his surprise at hearing his "Ninth Symphony" coming from a box not big enough to hold the score and orchestral parts. Radio brings the aural part of opera right into the home living room. Radio is not only able to bring music and entertainment into the most isolated place but its cost is so low that it is within the means of all people. Mr. Clarke's statement that before radio only "two in every one hundred of the populace have been concert goers" shows the change that the universal use of radio has brought to America.¹ Radio, because of its low cost and its unique ability to bring into the home what formerly took a large stage filled with men, has made music and entertainment available for anyone who is willing to snap a switch and turn a dial.

Perhaps there is room for much improvement in the quality of music we commonly hear on the air. In the past most of our

¹ E. Clarke, Music in Everyday Life, preface

our musical activities have been centered around the "two in every hundred." Musically, America was an autocracy of the few. Radio has given the ninety-eight a voice in the choice of music. Radio is, after all, a commercial venture. A station must hold its audiences through the interest of its programs. If the station does not have a large following it is certain that the sponsors of commercial advertising on the air will pass it by. The stations which are not dependent on advertising are few. Without commercially sponsored programs, the station must either have some capital with which to continue in broadcasting or it must quit.

Radio broadcasting is new. The influence of music has not had time to get on a firm basis. Teachers do not expect a first grader to be able to read Aristotle. Most of the people in America are still musically in the first grade. The opportunity to hear music of varied types and enough of it to form a basis for judgment, has only recently arrived. If the general public has not yet learned to appreciate finer music, it will in time. Musically, America's taste will change for the better. Finney's statement, "all culture is implicit in the germ plasm," applies here.¹ Music as a part of American culture has taken its place because it is able to meet a need of man. Fine music has lived on while much poorer music has been forgotten because it has better met the need of man. If radio broadcasting is guided by public taste, it will in time broadcast better music. Certain institutions of society are

¹R. Finney, A Sociological Philosophy of Education, p. 82.

are constantly helping this growth. Music clubs and the school music education programs are consciously trying to raise the level of musical taste.

Money is playing an important part in the broadcasting of fine music. The cost of producing a broadcast of fine orchestral music is high. To have an orchestra of symphonic proportions at least sixty men are required. Compare this with ten to fifteen men needed for a dance orchestra and the difference in cost of the two programs is apparent. This, along with a lack of a demand for the finest music, forms the two greatest obstacles to better music.

Certain generous and possibly shrewder advertisers are sponsoring broadcasts of the finest type of music. On the Pacific Coast a notable example of such a program is the Standard Symphony Hour and its companion program for children, the Standard School Broadcasts. Perhaps the men in charge of Standard Oil Company's advertising department realized the permanence of the following such a program of fine music. This program is one of the first continuous broadcasts of fine music. Its history is almost as long as that of commercial broadcasting. Many people have been steady listeners to these broadcasts since their beginning. This program has a nucleus of steady and permanent listeners, along with those individuals who are being interested by fine music through the schools and other institutions of society. Other programs have come and gone, but this type of advertising has permanence.

Many programs sponsoring a dance band or variety show have for a time made hits and produced results as far as interest in the advertiser's product is concerned, but few of these programs last over a span of more than three years. While the program has appeal, the people are interested in the sponsor's product, but after the program dies the advertising is lost. ~~More advertisers are beginning to appreciate this~~ and as a result fine music is getting a larger share of radio time. Howard Taubman estimates that about ten per cent of radio time is spent in broadcasting classical music.¹

One objection is often raised against the claim that radio is making people more interested in music. Many people think that radio listening is too much lacking in concentration on the part of the listener. The radio is turned on indiscriminately, and people spend more time with music drumming in their ears and still hear less of it than they did when they had an opportunity to hear music only rarely and concentrated while they listened to music. There is truth in the criticism, but there is also another factor to consider. Before radio only few heard much more than an occasional concert, and the poorly sounding records of that day. People may not concentrate on music as much as they should to get the maximum of benefits from the music they hear, but people who rarely heard fine music before now are beginning to develop a taste for music of a better type.

¹H. Taubman, Music as a Profession, p. vii

The radio is developing an interest in finer music. The level of interest in music is reaching a higher place each year. While the growth is not phenomenal or as rapid as it might be, nevertheless, there is a steady growth in interest. People who formerly had little opportunity to hear fine music now have that opportunity because of the facilities of radio. Radio on the whole is making America conscious of finer music. This interest and the musical training of individuals in school are two assets for a program of post school music. If people can be interested in listening to music, they may also be interested in trying to participate in post school music. The picture is not complete because radio is not entirely a means for furthering participation in instrumental music after the compulsion of the school is gone. In 1932 when Zanzig made his study of Music in America, radio was still young. In his investigation of obstacles to amateur music radio was studied along two aspects. Supervisors of 533 cities participated in naming obstacles to performance in community music. One hundred thirty felt that the radio was an obstacle "because it is easier" than actual performance. Thirty-six thought that the radio discouraged community music because, "Expert performance discourages the amateur." The rest did not think radio was an obstacle.¹

Radio broadcasting may seem to offer large possibilities for the employment of professional musicians. This, however,

¹ A. D. Zanzig, Music in American Life, p. 106.

is not the case. In the early stages of radio the stations did have a large staff of musicians on their payrolls. For a while radio was a fine opportunity for the musician, but it did not last. The radio engineers soon developed the process of network broadcasting. Through this means a program broadcasted in New York could be rebroadcast in Los Angeles. This meant curtailed employment for most men who had come to look upon radio as their livelihood. For a while there was a problem of time zones. To be heard in California at nine o'clock a broadcast had to be put on the air in New York at six. This put one section of the country at a constant disadvantage, Radio soon solved this problem by two means. As the programs were "piped" to the stations of the network by telephone wire, the respective stations transcribed them and then broadcast them at a more convenient time. The other method used was to make two broadcasts of the same program.

Another problem created by network broadcasting for the musician is the centralization of broadcasting. Most of today's major broadcasts come from two centers; New York City and Los Angeles. Both of the cities have powerful musicians' unions which control employment in radio. These unions have stringent regulations which make it difficult for the outsider, no matter how outstanding his musicianship is, to get the little employment that is available in radio.

This loss of opportunity for employment in radio is made more acute by the excellence of the recordings which are now

available. Many small stations now depend almost entirely upon records and transcriptions for music. The cost is much less than that of hiring an orchestra, and the results are often better than those which an orchestra that a small station would hire, could produce.

Many of the broadcasts of fine music do not increase the number of employed musicians. Broadcasts of the New York Philharmonic may add to the pay of those already employed, but they do not open employment to more men. It is true that the men in The National Broadcasting Company Orchestra were hired for the express purpose of broadcasting, but the greatest part of the fine music on the air is being broadcasted from concerts which would have been held even if there were no broadcast.

Technology was not satisfied with pulling the pin of radio performance out from under the shaking profession of music. It shattered the employment of many men and the prospects of other young men when it developed sound pictures. In the days before sound pictures the young musician could look to the theater with its plays and vaudeville as a source for employment. Every theater had its orchestra and musicians, who were competent and had little difficulty in finding employment. The silent pictures employed at least an organist if not an orchestra. While the pictures were silent the legitimate stage and vaudeville had one great advantage over the pictures. Silent pictures did not appeal to the ear. One needs only to sit through a short sequence of a silent picture today to see how inadequate silent pictures are in comparison to the

legitimate theater productions. Sound in the pictures changed that. While motion pictures today do not completely match the intimacy of vaudeville and legitimate theater, they are near enough to real life characters to make an appeal to many people, who had been interested in vaudeville and the theater. In time the drawing power of the vaudeville and legitimate theater, ~~because of its expense in comparison with that of the motion pictures,~~ became so low that in most cases one must go to a large city to see a play or vaudeville. With the sound pictures came the end of employment for musicians in theaters and vaudeville houses as well as the old silent picture houses. At present legitimate theaters are complaining of the pressure that the musicians' union is putting on them. The union in general requires that a quota of musicians be hired with each production. This puts more expense on an overhead which is already hard to meet because of the small attendance at theaters. In New York the musicians union has a contract with seventeen theaters to hire at least four musicians for every performance.¹ A similar situation exists in San Francisco, but this is infinitesimal compared to the employment that theaters formerly gave musicians. It is true that the motion picture producers use some musicians to play the music for the sound tracks of the sound pictures. Those ^{few} who are employed receive rather high pay for their services, but it takes only

¹H. Taubman, Music as a Profession, p. 294.

a few men to make a sound track in comparison with the number of men that have been displaced by sound pictures.

As a profession music has always been insecure. At present it is rapidly going from bad to worse. With theaters and radio employing only a very few, most of the openings for musicians are gone. The symphony orchestras and other organizations open for musicians are always on the alert for outstanding men. Outstanding men have always been at a premium, but the musicians of today who are superior enough to be in demand, face more competition than they ever had to meet before. The level of achievement, which now makes a man stand out above the rest, is so high that it means talent bordering on genius coupled with expensive study and hours of practice. Even those who do reach the top are constantly in fear of losing their place. Men must work hard to reach the top and when they have reached it they are usually there for only a short time. Many excellent musicians never get a chance. The American idea of listening only to the highly publicized performer often passes by an outstanding individual because he has no reputation.¹ We not only look for best sellers; we are still somewhat prejudiced against American talent.² We have been importing artists from Europe so long, that a foreign name is a recommendation for a soloist, while a name like "Smith"

¹H. Taubman, Music as a Profession, p. 171.

²Ibid., p. 12.

is not. Today most people who are competent advisers recommend music as an avocation, not a profession. Technology has limited the employment open in music to such an extent that a career in music is a very dangerous gamble. Of the 15,000 men in the New York Musicians' Union, only about one in ten is employed steadily.¹ Most of these men will never be employed. The government through its W. P. A. had on its relief rolls in New York 2,000 men. Taubman sums up their plight in this manner:

Technological unemployment is a problem of vast dimensions. The size of the WPA Federal Music Project's rolls--and these are men and women who have had to go on relief--is an indication of how the opportunities for the little fellow have dried up. In New York City alone the musician's union has about 2,000 players on its relief rolls. The average man on union relief is slightly over forty and the head of a family. On WPA rolls are many young people who emerged from the conservatories and music schools, fully equipped to be practicing musicians, but found no employer clamoring for their training and talent. The musician on relief is usually competent, or better than that. He simply has no other place to go.²

The WPA is filling these peoples needs as far as food for the present is concerned, but it is a relief measure and may be discontinued in the future.

Technology has made for the average man more leisure than his father had. Through the wage and hour laws of the government, the length of the week work has been cut. As early as 1919 Gehrkins reports that sociologists were beginning to realize that this leisure time was creating a need for worthy

¹E. Clark, Music in Everyday Life, pp. 166-167.

²H. Taubman, Music as a Profession, p. 168.

activities.¹ With the increased leisure which the present situation gives music as an activity can function better.

The automobile as a mode of transportation is another example of the magic of modern technology. In former days when the distance which an individual could go away from home was limited by the horses he owned, individuals could not travel far for a night's entertainment or to go to a meeting. The automobile has changed that. The individual is not limited to the pursuits of his immediate environment. Consequently the things which were once interesting enough to attract support, because there was nothing more attractive to do, are now losing, or have lost, their grip on the people's interests. Musical activities, new and old, must face the problem of competition with other attractions. There is, however, an advantage that the universal use of the auto has given to the program of post school music. When the individual of former years wanted to try his hand at playing in a group, he was limited to those groups which were in the immediate surroundings. At present the auto makes possible an organization of groups, which draw their men from a much wider radius. In the Stockton Symphony Orchestra this is quite evident. Men in this orchestra come from a wide radius; from as far north as Sacramento, as far south as Turlock, and as far west as San Francisco. In smaller communities, where the number of people interested

¹K. W. Gehrkins, Introduction to Music Teaching, p. 10.

in music is not large enough to make a worthwhile group, the use of the auto makes it possible to participate in a post school activity in another community.

Technology has had a profound influence on music and its future. Through the radio and sound pictures much of the demand for professional musicians is eliminated. Radio has brought music to the masses and in the future will, it is to be hoped, continue to raise the level of appreciation and the interest in music. If this development is guided into proper channels the interest in music may flower into amateur musical organizations which will fill the need of many for worthy leisure activities. The laborer is feeling the effects of technology through the additional leisure which shorter hours are creating. The auto has lengthened the radius from which post school music organizations can draw their participants. All of these things will be factors in a functioning of a post school music program.

Chapter V

The Benefits of Post School Music

In previous chapters it was pointed out how post school music could help to build music's place in society; how it could be based on a trend already a part of our cultural heritage; how music education has and is training people who could and should participate in music; and some developments in technology which have changed the status of professional music and others which might be useful in developing a program of post school music. By this time the reader is probably saying, "This is all very interesting, but why should post school music be developed?" In this chapter the benefits of post school music will be examined from three different angles. The benefits to the community will be discussed first; the benefits to the participating individual, next; and last the benefits to music as an art form of our culture.

Around 1600 A. D. "concert" meant "people playing together."¹ Our present connotation is far different. At present, "concert" signifies a performance before an audience by one or more musicians. The change in the history of music is apparent from the difference in the original meaning and the present day meaning. Once music meant performance; now it more often means listening. In present American life

¹E. Clarke, Music in Everyday Life, p. 86.

there is a group of individuals to whom music and participation are synonymous. The musicians in our schools play and enjoy playing. The picture changes sharply, however, when these same individuals leave school. In a group of fifty-seven high school graduates of the years 1934-1935 from five Central California high schools, eight reported that they were actually playing in a group. One of these persons was playing in a college band; three others were playing engagements with dance bands and were motivated to play by the money available; another individual is a manufacturer of reeds who plays in order to get customers for his reeds; two others were playing for a church orchestra; and one lone individual plays in a band because he enjoys it. Twelve of the rest of the group play their instruments at home. Of this group few probably are doing anything more than occasionally taking their instrument out of its case. The other thirty-seven no longer make any attempt to play at all. After the individuals leave school, they begin to terminate their participation in the actual playing of music. This should not be the case, for the talents of each of these people should be utilized for the good of society. Certainly the individual who has terminated his playing because he has left school has not wasted the time he has spent on music. The dividends to the individual who has discontinued playing is in the appreciation of the performance of others.

Post school music benefits to the community are many. When the high school student leaves the guidance of the school and goes out into a new world, the social unanimity which the school and its activities created seems to vanish from his life. Individuals go their various ways and in many cases they live to themselves. Their friends are few and their horizons small. The people with whom they are in contact are limited to the few at their place of work and in some instances the church. Is it not a natural result if these people are selfish, narrow, and uninterested or uninteresting? America cannot attain a true democratic spirit if her people do not have social intercourse with their neighbors. Participation in post school instrumental music can be a means of establishing contact between the individual, who has just left the guidance of his school, and the whole of society.

As a result of the present chaos in Europe one is led to believe that the fundamental principles of democracy are in need of defense. On all fronts one sees action aimed at this. Men are being trained in the art of war. Manufacturers are turning out supplies needed for military defense at great speed, and labor is being severely criticized for striking in this actual or imagined emergency.

National defense has not been limited to the art of war and the manufacture of war supplies. Educators, seeing that there is a possibility of danger to it, because of the

passiveness in our appreciation of democracy were quick to begin the examination of their philosophy and procedures for possible flaws. One needs only to read of the internal instability of France before the war, to realize that its disunity was one of the causes for the collapse of democracy. If democracy is going to continue in America, we need unity.

The ways in which a program of post school music can aid in making democracy work better are varied and in many cases not very apparent. Democracy in America is based on the idea that every member of society should have his right to state his viewpoint on the affairs of the community. In a democratic society all may voice an opinion, and as a result when the various ideas are brought together the intelligent appreciative individual can examine these views and have as a basis for judgment, not just one side, but all sides. When the individual and the group see the complete picture they are more likely to solve their problems correctly than if they were given only the "right side" as judged by some dictator or demagogue.

From two main standpoints post school music can help this process. If an individual is prejudiced against one person, or a group of men because of race, color, or creed, it is very likely that the individual will not take kindly to the other fellow's viewpoint no matter how sound or logical it may be. In America the problem is even greater than that of other nations. As a nation the United States

in comparatively young. The United States has no traditions and racial habits which have come down to the present as a result of having been a nation over a long period of years. Our population has been neither stable nor uniform in race. As a large and prosperous nation, the United States has been the "Mecca" for oppressed peoples the world over. The people who came to the United States came from almost every country of the globe. No sooner did one group begin to have some of their habits changed to those current in America, than a new group came to change the character of the population again. As a result America has a problem of racial and religious tolerance to face. While it is not entirely accurate to say that knowing a person or race better is a certain means of appreciating the good qualities of the individual or race, there is truth in the idea. Certainly no individual or group is without some good points. If through some process the citizen of the United States were able to appreciate the good points of their neighbors they would be more likely to look for more good in them, as appreciation of an individual or a group makes it possible for the person to examine the ideas of the individual or group with less intolerance, and base his judgment on facts, not prejudice.

Music as an international language is understandable by all who know music the world over. Each nationality's music is an expression of the feeling of the people. Composers, as a rule, reflect the surroundings about them.

The trained musician has little trouble in telling the difference between Russian and French music. No one who listens to a fine Bach chorale and truly appreciates it, will class Bach with the "bloody Hun." An appreciation of the music of another race can be the basis for an appreciation of the culture of that race, and of the individuals of that race with which one comes in contact. Tolerance can be based on an understanding of the culture of a race.

The influence of post school music on the community toward appreciation of another race and its individuals is two fold. First of all, actual playing of a number makes the connection between the musician and the composer and his people more intimate. The listener must rely upon the performing artist to interpret the music for him, while the individual who performs has actual contact with the composer through his musical symbols. The individual who actually plays the music has an opportunity to experience the music at first hand. It requires far more concentration on the music to play it than to listen to it. This concentration not only is necessary for the playing of music, but also adds to the individual's grasp of the music he plays. If post school music were a greater part of our life, there would probably be greater tolerance among nations and among the individuals of a mixed community.

Post school music could also help toward tolerance through the social intercourse it requires. Most people are too

limited in the acquaintances which they have. If an individual knows nothing about another he is likely not be interested in him. He would not care to hear his views. People working together, playing instrumental music, or working at any other group enterprise take an interest in each other, and thus there is created a unity of interest and spirit. In America, where there is a tendency toward racial unity as contrasted to national unity, there is danger of intolerance and even worse, class distinction. If people of all races and creeds would participate in a common community enterprise, this obstacle to greater national unity of interests and ideals might be lessened. Post school music can be a great influence for creating tolerance and unity in a community because it gives the individual an apperceptive basis for finding the good in the culture of the other person and his race. It is a community enterprise in which individuals of differing "sets" can come together and have social intercourse; where people of differing races can meet on common ground to create beauty and harmony.

To create fine instrumental music the individual must be able to know when he is playing a subordinate part and when his part is important. In order that the composition may sound well, each member of the group must cooperate to make his part important when it is necessary and let the others have their say when his part is not important. Speaking of the teamwork necessary in performing fine instrumental music, Zanzig has this to say, "Here are all the citizenly virtues of physical

games and sports, but without the competitive factor--the ideal society in which each member, be he the concertmaster or the lowliest player of a horn or bass viol must play his part as well as he can in such a way as to bring out the best that is in every other part."¹

If people in playing together in a community musical organization learn to cooperate and do their part in music, they will make their organization one of which they can be proud. Wise leadership can help people to become proud of their efforts and organization. This pride does not always remain in the group, but often spreads to the community at large. Pride in a community's enterprises under wise civic leadership will lead to civic action and progress. Many communities now civically backward might be awakened to civic pride by cooperative efforts of its citizens in art and music.

One of the greatest wastes of human resources in present day life is the waste due to crime. Every community is affected by it. And it is a problem in which many factors are involved. Unemployment among the young people of the United States is widespread. What means have they of retaining their self-respect, their pride? How are they going to support themselves? In many cases the National Youth Administration is providing them with employment. There are, however, many who do not have even this opportunity. Ideals are very fine but they do not take the place of self-respect,

¹A. D. Zanzig, Music and American Life, p. 56.

pride, or food. People need these things to satisfy the wants of the human personality. Because of society's present condition it is impossible for many to keep to the standards which they feel are necessary to their happy existence. The popular entertainments, the right clothes, and a car, cost money. The person without means is limited in the things he can do. About him he sees other people with advantages, and envy is the result. In many cases the possibilities for future employment seem hopeless, and the inequality of it all becomes a driving power in the existence of the individual. With fair means of gaining the fulfilment of their ambitions gone, some young people, and old ones as well, are driven to desperate means. The utter boredom of lack of something to do is enough to drive many to desperate means.

Post school music cannot solve the problem of providing the youth and aged of our population with employment. Post school music can, however, give the unemployed, prospective criminal something enjoyable to do. Recreational facilities go hand in hand with low crime rates. W. J. Burns, the criminologist, is quoted by Hunt in this connection, "Show me the city with the maximum of recreational advantages and music and I will show you the city with minimum crime."¹ Music as a recreational force in the community can make for enjoyment and recreations on the part of the less fortunate.

One of the weaknesses of the American recreational

¹B. M. Hunt, School Music Education in California, p. 44.

habits of today is the reliance upon professional and commercially controlled amusements. In music, as in other recreational activities, this is very true. Mr. Clarke sums up the situation in these words, "So long as we think of music as professional performance, just so long are we going to experience art second handed, continuing to live in a material world, trying to buy happiness."¹ The idea that money can buy happiness is quite often false. All the money in the world cannot buy the feeling of having created something beautiful through interpreting well a fine piece of music; the pride that comes of having attempted to play something seemingly above one's capacity, and coming through without faltering. But the delusion of wealth and happiness is still in the minds of many. Too many people feel that they are "back numbers" in their "set" if they do not read the latest "best seller" and see the latest movies. Post school music offers an opportunity in which almost everyone who wants to participate can do so at rather a small expense. In fact some opportunities are free of charge, and still others, such as the Stockton Symphony, through receipts at concerts and "guarantee funds," are able to pay the individual musician a small amount of money at the end of the year. Post school music as an institution in society could be a means of showing the general public the benefits of making their own amusements. The general emotional tenor of society might be raised if society would try to find recreation through its own efforts, instead of sitting on the sidelines

¹E. Clarke, Music in Everyday Life, p. 20.

watching others play. Many people who are making themselves unhappy because of their lack of money or other things which often become more important than they really are, could so lose themselves in post school music, or other activities, that much of their poor mental health could be eliminated.

The lack of opportunities for professional employment in music do not mean that people would not like to listen to music. Many communities which could not carry the burden of the cost of a professional symphony orchestra, or a fine band, could enjoy concerts given by a community group at a cost within the reach of all. The Recreation Magazine of July 1935 describes a community group that has done just such a thing. The depression had hit the town of Blue Mound, Illinois rather hard. The community lacked any source of income during the depression because of its dependence on agriculture. Crops failed and prices were low. The attempts of the community to bring recreation were unsuccessful. The movies which it could afford, and other attempts of that nature, did not meet the needs of the community. The town's hardware merchant started a band. The band met with success. As the article puts it, every rehearsal called for the turning over of a "few more nail kegs" for seats for new members. This community did not stop with this development. Through the efforts of the community an outdoor theater was developed for these concerts. The author of the article

reports with pride that only one man who was not a member of the community was needed for this work. In order to have good lights a man was brought on from a nearby town to make the lighting arrangement. The music played in this theater was not limited to that of the band. Of this town of 817 people, 200 participated in the entertainments that were held in this community music project during one summer. The quality of work must have been good for the concerts were attended not by just the townspeople, but by people from surrounding communities.¹ It is quite evident that this community could not support a professional group, but its citizens were willing to support a community project.

The value of music in the community needs no defense. There is, however, a problem in most of the smaller communities in the financing of professional groups. In many cases post school music can solve the problem of providing concerts for the community.

The question of the value of a concert to the community does need clarification on one point. Radio is bringing to most of the homes, no matter how isolated, fine music and much of it. The question, "why bother to hold concerts when better music can be heard in the home," needs to be discussed. The community benefits when individual members get together for an activity. The atmosphere of a concert is much akin to the atmosphere of a rehearsal. In a concert people have a

¹ C. Bradley, "Blue Mound Banishes Depression Blues,"
Recreation, (XXIX p. 214 (July 1935))

chance to have social intercourse with their neighbors; in a rehearsal the members of the orchestra have the same opportunity. Concerts also make music more exciting. The distractions that are usually connected with listening to the radio are to a large extent eliminated at a concert. The attraction of seeing live musicians perform heightens the interest. Music which is heard at a concert is usually remembered longer, because the individual has concentrated more on the music and has the association of living musicians connected with music. The opportunity of going to a concert and hearing music under better circumstances than those available at home, can raise the level of music appreciation in the community along with the general cultural level.

The benefits to the community of post school music could be discussed at greater length. As an institution post school music will do much to aid in the unification of a large racially and culturally divided nation. Crime, which is bred of boredom and lack of opportunity for wholesome recreation, could, in many cases be averted if the individual would learn to "toot" a horn and not a gun. Post school music could open to society the whole field of active, inexpensive, and worth while entertainment, which is largely untouched in American life, because we pay to see others play, rather than enter into the game or activity. Concerts by post school groups could fill the need of many communities for musical endeavors which would help to create appreciation of the finer

things of life in the community. Above all, post school music could make life in American communities richer, emotionally more satisfying, and more successful in their attempts to create a true democratic spirit.

Post school music can not function unless the individuals able to participate are willing to support it. The individual ~~must gain something for his time and effort or else he is not~~ likely to spend the time necessary to participate in musical activities. The financial benefits of post school music to the individual have already been implied in the discussion of the benefits of post school music to the community. As an activity for the individual, community music is both inexpensive and enjoyable. The individual need not feel that there is no means of entertainment available because he has only limited financial resources. Post school music as a hobby can provide for the individual active recreation which will not be a serious drain on his pocket book.

The claims of the schools for the benefit of music to the pupil all have validity. Most people conversant with the objectives of music education are familiar with the claims advanced by the leaders of the profession regarding the benefits of music. K. W. Gehrkins claims these benefits of music for the school pupil. Physically, music aids the individual to hear more accurately.¹ Emotionally, music may teach the individual control and restraint.² Spiritually, music is

¹K. W. Gehrkins, Music for Public School Administrators, p. 3.

²Ibid., p. 4.

Ibid., p. 5.

uplifting.¹ Socially, music can stimulate and unify the pupils.² The technique gained in participation can make playing music more enjoyable.³ Beattie, McConathy, and Morgan have taken the list of the seven cardinal objectives and shown how music can aid in attaining them.⁴ Some of their ideas carry over into post school music. If, as they claim, music can aid the individual's health through better posture and benefits to health, continued performance will keep this worth while habit more firm. If music can give the individual emotional stability which can make this membership in the home better, then post school music might lead to a partial solution to many of our divorce problems. It is claimed that music gives the individual a feeling for the rights of others. Is it not logical that an activity of this should be continued after school days are over? If the participation for a common goal by individuals has ethical implications, then it should by all means not stop because the school has given the individual a diploma. Post school music as an outcome of the public school music program is desirable because it is a means of continuing the benefits to the individual which school music gives.

Tomlin's statement, "The trouble with our common school education is that it is concerned too exclusively with the

¹ Ibid., p. 5.

² Ibid., p. 6.

³ Ibid., p. 8.

⁴ J. Beattie, McConathy, and Morgan, Music in the Junior High school, p. 68.

things of knowledge, and that it leaves the deepest powers in the children undeveloped," may be paraphrased to fit American life in this way: the trouble with our American life is that it is too exclusively concerned with the material things of life, and that it leaves the deepest powers of society undeveloped.¹ Music is one resource of the individual that most people neglect to cultivate because of their mad scramble to gain the material things of life. Clarke has shown what music, as one of the deepest powers of the individual, does for him.

"Music is not a frill. To each human mood music is an escape from introversion. The music lover is blessed with another world, into which it is possible to be transported amid the pressure of every day life. Like any other art, music is a definite avenue to happiness because it adds meaning to life; music amplifies that meaning. To understand music is to have an additional weapon with which to fight life's battles."²

In his article, "My 37 Years With Criminals," George F. Smith, the leader of Australian prison reforms, gives his aim in reforming individuals in these words, "Boost the inmate's confidence in himself."³ He then quotes the case of Alister Clark, a man who is sentenced to life imprisonment:

Locked up, he no longer wanted to live. One day after a prison concert by a visiting artist I called him to my office, told him I had noticed his interest in music, and offered to let him study. He had never thought about it, he said, but if I thought he could do it, he would try...

One day music lovers of the world may listen to grand opera produced by a man who, according to law, is destined to remain until the day he dies behind the walls of an

¹ Birge, Op. cit., p. 151.

² E. Clarke, Music in Everyday Life, p. 27

³ E. F. Smith, "My 37 Years With Criminals," Roterian, LVI, p. 30 (Jan. 1940)

Australian prison. Stranger still, he is a man who did not know one note of music before his imprisonment.

And so the first eleven years of Australia's first reformatory have seen a great change in the lives of inmates. They have found purpose. They have been helped in rebuilding their lives. There is one key to it all.... diverting into constructive channels the mental energy and inventive genius which they once used in the pursuit of crime.¹

If music can make the life of a prisoner whose future is as black as that of Clark into something worthwhile because it gave him an outlet for his energy, then music should be worthwhile to the person who needs something to give life deeper meaning.

Music as a hobby is unexcelled.. As Johnson points out in an amusing article "A Necessary Dash Of Bitters" music as a hobby has one great advantage over most hobbies because no matter how long one attempts to play music there will always be new goals to reach.² Music as a hobby in comparison with woodworking can last much longer. The techniques of woodworking do not take long to master but even the most talented artist never reaches perfection. For the amateur, music can be a fascinating and lifelong enjoyment. "Music can be the basis for relaxation after a busy day and serve as an emotional safety valve for the individual; besides being a social asset, music is a self-discipline and trains one in coordination."³

¹ Ibid., p.

² G. Johnson, "A Necessary Dash of Bitters," Harpers, CLXXIV, (1935) p. 178 (July 1935)

³ R. Heylbut, "Music is My Hobby," Etude, LXII, p. 771 (Dec. 1939)

If the individual participates in post school music he is bound to gain many benefits. While these are often not apparent to the individual's perception, they are actually helping him. Other benefits are more evident. They are so much a part of active participation that through them the individual can be interested and motivated to try to play. This guidance must be active in making the benefits of post school music known to the individuals who participate in music for otherwise they may not be noticed.

In many ways post school music can aid in raising the appreciation of music, its status in society and the general cultural level. The President of the Federation of Music Clubs listed six objectives for the furtherance of music in America. One of these was "Amateur performance should be emphasized and the organization of amateur group should be stressed."¹

In America, with its emphasis on the material things of life and the history of industrial development and Western expansion, music as a national and universal art has been neglected. America has been too busy "growing up" and has not had time to build a national music of its own. Our early reliance upon imported artists was an attempt to buy music. To be national, music must have its roots in the lives of the people. If America is going to develop musically, music must

¹E. Clark, Music in Everyday Life, p. 270.

be made to function in the life of its people. Post school music provides one means of starting this growth.

The amount of music which is commonly heard is limited by public demand. Many delightful and interesting works are practically never heard because standard favorites crowd the less popular work from the repertoire. One is led to appreciate the roots of Tschaiikowsky's music in the works of Mozart after hearing his Second Symphony. In about ten years of listening to much of the music on the air the author knows of only one broadcast performance of this work. In this respect post school music is fortunate, as is not forced by its listening audience to play the standard favorites. Often truly great music has been written and never played only once.

In America progress in composition could be stimulated if composers could look forward to hearing their works. Since many times the professional orchestra's repertoire is crowded with the things that are demanded by the public, conductors are careful about programing too many new works. If a conductor plays a new composition in preference to some fine, but very often played number, he may be losing part of his audience as a result. With financial conditions as they are in most cities such experimentation is dangerous. With the post school group there is no such a problem. It is true that even the performers like to play the popular numbers. There are, however, two factors which make for the playing of new compositions. The men in the orchestra are familiar, or at

least more familiar, with the favorites that are played today than the average listening audience and are thus more likely to be willing or even anxious to try some new work. Many compositions cannot be appreciated at one sitting. As Clarke puts it, "There is a definite limit to the proportion of unfamiliar music any listener can digest."¹ Many times the public does not appreciate the worth of a number because it has not heard it enough. Hearing a symphony once does not give the listener more than an inkling of what it contains. The men in a post school music group are more likely to appreciate a new work because they hear it oftener and better than the individual who hears it but once. It takes concentration to play a number and hearing is aided by concentration. In rehearsing a number, it is usually played at least twice and as a result the music is more carefully evaluated. Post school music could greatly aid in the appreciation of music through its possibilities for giving unfamiliar and new music a chance to be heard.

Elsewhere an analysis was made of the relation of music, art, and literature.² Along with this analysis the difference between listening and performance was intimated. Since music is necessarily written to be heard it is through some individual's interpretation that the listener hears it.

¹ E. Clarke, Music in Everyday Life, p. 82.

² p. 25 above.

If the individual plays the music himself, he can also interpret for himself. It is true that the performer is limited by his own technique, but the individual who is performing has first-hand contact with the composer. He is not relying on someone else to interpret for him. His concentration on the music is much better and he is likely to retain and appreciate the music much more.

In the chapter on Technology the status of music as a profession was pointed out.¹ Employment has hit a very low mark and the future does not seem to point to a brighter outlook. Our people used to rely upon the professionals for music. Today through technical developments most of the musicians have been replaced by electrical devices. Two important points, in regard to unemployment of musicians and the benefits which post school can give, must be made. In the first place the future of music will rest heavily upon the school and post school music programs. In former years the fine musicians got their orchestral routine in the theater pit, now they are empty. If America is going to improve the quality of her professional musicians she must provide opportunity for new musicians to replace the old; there must be some opportunity for musicians to get orchestral schooling. Fine professional musicians will always be needed to fill the few openings which still

¹ 38, above.

exist. These men need experience, but the opportunities of the theater pit are gone.

Europe has always produced orchestral conductors for America. Europe, with its advanced position in music, has been able to produce fine conductors because there have been more opportunities for the inexperienced person to conduct Community music. America does not lack talent, however; the main difficulty has been that no opportunity was provided for the young conductor to gain experience.

Many a young conductor and some group of fine musicians, who at present are technologically unemployed and likely to remain so for the rest of their lives could find use for their talent and in post school music. Not only would they be benefited, but the musical development of America could use their services. As Taubman says, "There may come a day when America will want expert professional musicians to head its bands, which may serve both as a training ground and career for thousands of conductors."¹

In certain instances this has already occurred. "The Julliard School," says Howard Taubman, "through its extension division has sent young conductors to various communities in the country with the assignment of organizing orchestras."² The author does not mention any specific examples, and therefore it is not certain whether these orchestras are professional or post school groups. However, the idea of a

¹H. Taubman, Music As a Profession, p. 223.

²Ibid., pp. 216-217.

conductor sent by an extension division does suggest a possible source of leadership.

Community music is to be commended for doing as much as it has, but it lacks continuity in many cases. A yearly music festival with its excitement is not adequate to meet the needs of the community. Interest in any community project of this sort is better spread over the year. The situation is analogous to the individual who goes to church on Sunday and robs his neighbor on Monday. Music as a part of community life will not last if it lacks continuity. A post school organization could give such continuity to music in the community.

In this chapter only some of the most important benefits have been discussed. Most readers will agree that post school music is a benefit to the community, the individual and the art of music. Post school music has untold possibilities for a community. These possibilities will not be realized immediately and it will be necessary for leadership to advertise and propagandize post school music if these benefits are to be gained for society, the individual, and music.

Chapter VI

Post School Opportunities in Central California

Since there are so many worthwhile things to be gained by post school participation in music, with its precedent in California history established, and the great number of prospective participators being trained each year, it would seem as though post school music should be an important community activity. Investigation of the actual situation existing in Central California is, however, disappointing. What Clarke writes, is only too true: "Only too easily, in the daily round, do young men find their musical expressions grow rusty and young women park their instruments at the portals of matrimony."¹ Communities spend annually large amounts of money from municipal and national funds on music without succeeding in making music important enough to the individual so that he will enjoy playing it. In 1927 it was found that five million dollars were spent annually by municipal governments in cities of over five thousand inhabitants for music without obtaining highly gratifying results.² Yet on the other hand at very little expense the little community of Blue Mound, Illinois, could start a fine community music project. There seem to be some factors which are preventing post school music from making the more rapid development it should. In order to

¹E. Clarke, Music in Everyday Life, p. 66.

²S. Spaeth, Social Aspects of Music in America, p. 49.

find out what the actual situation of post school music in Central California is, questionnaires were sent to the supervisors and instrumental music teachers of every high school in the counties of Stanislaus, Tuolumne, Calaveras, San Joaquin, Sacramento, Yolo, Mariposa, Amador, Solano, Merced, Placer, Yuba, Colusa, Sutter, and Contra Costa. Of the sixty-four questionnaires sent out, thirty-seven were returned. (See appendix)

The returns from the questionnaires give the following picture of the condition of post school music in Central California. Twenty-two, or fifty-nine per cent of the communities neither had, as a part of their adult education, a post school group nor provided opportunities for participation through other means. One city reported six groups; seven others reported two; five, reported one; while in one case a group was in the process of formation; and in another community the former students participated in the regular rehearsals of the school groups.

Opportunities in Post School Instrumental Music in
Thirty-seven Central California Communities

	Number of cities	Per cent
Cities with five groups	1	3-
Cities with two groups	7	19-
Cities with one group	5	14-
Cities with no group	22	59-
Others (below)	2	5-

One group being formed and one city providing opportunity through regular school instrumental music organizations.

The average population of cities reporting, in the "no

group class" is 1,700. Of these, three cities had only a population of 100, while the two largest each had 10,000 people. The city reporting six groups is the largest, and has a population of over 100,000 people. The average population of the cities reporting in the "two group class," is 18,357; the largest of these has a population of 54,000 and the smallest, 1,500. The cities reporting for the "one group class" average 3,780 and range from 8,000 to 1,000 in population. From the average size of the cities, there is little or no correlation between population and organized post school music groups. The difference of those reporting in the "no group," and those with "two groups" is only 1,357 people. Certainly the opportunities in the smallest cities are slight, but there seem to be many large cities that had to report with the "no group class." The cities without opportunities in instrumental music can be divided into three classes: those having less than 500 account for eight groups, those ranging between 1,000 to 2,000 account for nine groups, and those ranging from 4,500 to 10,000 account for five. With the exception of the four cities which are over the 10,000 mark, cities which provide for post school music opportunities fit into the above mentioned population picture in the following manner: cities below five hundred have no organized groups; cities from 1,000 to 10,000 have one. Two cities are in a class by themselves, having a population of 2,200 and 2,500.

There is a possibility for work in the 1,000 to 2,000 population class, which has proven practical in some communities of that size. For those communities below 500 there is no precedent, but this does not mean it is impossible to start groups. Communities with populations larger than 45,000 should be a fertile field for post school music promotion.

Population Classes and Post School Instrumental Organizations

	Cities with opportunities	Per cent of class	Cities without opportunities	Per cent of class
Cities below 500	0	0	8	100
Cities between 1,000-2,000	8	46-	9	54+
Cities between 4,500-10,000	1	17-	5	82+
Cities above 10,000	4	100	0	

Two cities having groups did not fit into the classes because their populations were 2,000 and 2,500.

Figure II

As for the types of organizations, the questionnaires report fourteen bands and ten orchestras. Two of the orchestras listed are church groups. Undoubtedly there are many more that have not been listed because they have not come to the attention of the supervisors. A comment by one of the teachers suggests that, if school music is aiming at post school participation, the emphasis on instrumental music should be shifted from band to orchestra. While the comparative figures as to the enrollment in bands and orchestras in the schools is not available, it seems doubtful that the

gentleman's idea is based on fact. The difference in the number of bands shows that they have been more in demand than orchestras. There are, however, two factors which account for this fact. First of all the band is useful to fraternal organizations and other groups, because it has the added advantage of being able to appear both indoors and outdoors. For the purposes of parades and concerts a band can function in both cases, while an orchestra is limited to concerts. The school music program has made the band more important than the orchestra in most cases. School activities such as athletics have brought the band more to public notice. Individuals are thus motivated to play band instruments rather than strings. Thus the available talent in strings is more limited than that in the band instruments.

According to questionnaires the sponsors of groups come in three main classes, community organizations, fraternal orders, and schools. The schools sponsor nine post school organizations; the fraternal orders, six; and the municipal governments, four. Several other ways of sponsoring have been reported. In Modesto two groups are sponsored by boards of directors; in two communities orchestras are sponsored by individuals; two groups are sponsored by churches; while one group is sponsored by a group of interested citizens. From the standpoint of economy the school has an advantage over the other sponsors. The school, in its regular school program of instrumental music, has

already purchased stands, instruments, and music. The rehearsal hall, which is used by the school, is also available to a school sponsored group.

The returns from the supervisors' questionnaires reported several organized post school music groups. Further information about the functioning of these various groups seemed desirable and questionnaires were sent to those which seemed most successful, to gather information about the methods which are successfully used in the groups that are now functioning in Central California. Nine of these were returned. (See appendix)

Sacramento's Shrine Band was started in 1925 under the direction of Robert Fenton. In a personal interview with the conductor, the interesting observation was made that since the beginning of the Shrine Band at least five other organizations have followed the lead of the Shriners and started bands in Sacramento. Here is a demonstration of what one successful group can do in starting interest in a community project. Mr Fenton has spent almost twenty years in directing community music. Before his coming to Sacramento, he was the director of community music at Coos Bay, Oregon. When the author mentioned the possibility of groups being led by volunteer leaders, Mr. Fenton objected to the idea on the grounds that it was impractical, because trained men will not and should not work without pay. The average leader who does volunteer work is not well enough trained to succeed and in many cases is not willing

to put in the work needed to make the group function. Mr. Fenton is paid for his services by the Shrine and does make his group function. The band is sponsored and financed by the Shrine. The instrumentation is so well balanced that nothing is lacking, as far as instruments is concerned, and the band is not overcrowded with brasses. It boasts a rare instrument in band work, the harp. The leader feels that ownership of the instrument by the individual adds in interest. He does not recommend the policy of furnishing instruments by the sponsor. Piano, harp, bassoons, drums and tubas are furnished by the sponsor, because they are otherwise not available. As motivation for attendance the group uses good music, goes on trips and plays concerts. The quality of music is high. In the repertoire of the band is the Rienzli Overture and the Nutcracker Suite. Mr. Fenton says it is hard to find good interesting music, which is within the capacity of his group, to get the individuals to practice, and to secure enough members. It would seem that this problem is solved, for the membership of the band is 74 and the average attendance is 65. The membership problem in this band is complicated, because the members must be Shriners. The individuals are motivated to practice by "putting into rehearsal a number, that will show the player, he is on the spot if he does not practice."

Another group that was started in the same year is the Stockton Symphony. It gets its funds through donations and

by giving concerts. The orchestra's beginning was small, and without the financial support of its conductor during its early years, it would never have continued to function. The author remembers playing concerts with the orchestra when there were more people on the stage than in the audience. Around 1933 the orchestra gained the support of Mr. Irving Martin, Jr. Through the advertising which he and his paper, the Stockton Record, were able to do, the orchestra is now financially sound enough to pay the musicians a small amount of money at the end of each season. The orchestra has full symphonic proportions and uses the facilities of the Stockton high school for rehearsal and concerts. The purchase of the fine quality music which this organization uses is a heavy drain upon the resources of the orchestra. Through arrangements with the WPA, the orchestra has been able to cut this cost by borrowing WPA music.

The city of Modesto is fortunate in having such a fine musician as Mr. Frank Mancici as director for its symphony orchestra and band. For his services to the orchestra he receives no pay. This group of musicians, sponsored by a board of directors, relies on concerts for finances. There are 70 members in the group and about 60 is the average attendance at rehearsal. The playing of five of the symphonies of Beethoven, attests the quality of musicians in the group. In answer to the question "How do you meet the orchestra's problems?" he writes, "Impossible to meet

all problems but can create interest in the organization with good music well played."

Mr. Mancini is not contented with helping to give the community of Modesto an orchestra, he also leads the band. The band relies upon the city and concerts for funds to meet its financial problems. This band is very large; it has 100 members, with 75 in average attendance. This band appears in municipal summer concerts and plays music such as "March Slave" and "Finlandia." It is in demand and makes several excursions each year.

The city of Marysville has two post school groups. The band under the leadership of J. W. McRae is financed by the city. The Little Symphony orchestra is supported by school funds. The band is semi-professional with 36 musicians. Besides being motivated to play for money, they play for the satisfaction of playing good music and for social gatherings.

The "Little Symphony Orchestra" is a well-balanced small orchestra of 24 pieces sponsored by the school. It has been larger. At one time there were 60 players, but the lack of balance and effort on the part of some of these, led to reducing the size of the group, in order to make it musically more competent. For a city the size of Marysville, it seems rather amazing that at one time sixty people were interested in post school music. Even the present smaller group is something for the community to be proud of and points the way for other communities. It may be that in the ambition to

start pretentious musical projects, that may have been overlooked. a very fine opportunity of forming groups of the theater orchestra size. Certainly interest in a group wanes if those who are competent to play fine music must play the same music over and over again, because some individuals are neither competent enough to read the music, or fail to put in the necessary time for practice. The public will not support a community music project if quality of performance is so poor that it is unpleasant to listen to.

Vallejo High School sponsors a post school music group which assumes larger proportions than most school sponsored groups. It has 60 members. The average attendance is about 51. Except for the lack of one horn, one oboe, and one bassoon, the orchestra is equipped to play orchestral compositions of symphonic proportions. It is motivated by good music and public concerts. The music played is the personal property of the director, and includes such numbers as "Raymond Overture, and Tannhauser Overture." The use of new music in practice periods is the director's solution to prompt attendance and discipline.

The Martinez municipal government sponsors the Martinez Municipal Band under Kenneth Dodson. There is some money given to the members, but according to the leader, the amount is small. The band has 35 members and is attended on the average by 28. The group plays the standard band literature. The weekly rehearsal, in the estimation of the director, is not sufficient to produce quality results.

The small town of Lincoln has a good example of an actively functioning post school music organization. This town of 2,000 population has both a band and an orchestra. Both of these groups are sponsored by the school board. There is an orchestra of 13 people and a band of 23. The problem of these two groups is what might be expected in a community of this size: inadequate instrumentation.

These are not all of the groups that exist, but they are examples of what is being attempted. The NYA at Sacramento has an orchestra under the direction of William Van Den Burg. The young people are paid some stipend by the NYA. Exact details were not available when this thesis was written. The WPA, through its adult education program, has been doing some work in Stockton, but the man who has been doing this work has been taken off the project because he served eighteen months, which is the time any man can be continuously employed. The survey shows this significant fact--that while 59 per cent of the cities surveyed did not report any opportunities at all, others, which in many cases are similar, were providing opportunities that proved fairly successful. A precedent has therefore been established in many cities, and cities can have programs of post school music if leaders and facilities are provided.

Besides asking supervisors for a report on the opportunities which were available in the community, the supervisors were also asked to state their opinions about certain things

relative to post school music program.

Only eleven, or twenty-nine per cent, of the supervisors felt that their community was providing enough opportunity for post school music. An even greater majority felt that their community had room for an enlargement of post school music opportunities. Thirty-three, or ninety per cent, felt that there could be more post school music in their community.

In general the supervisors and teachers feel that the scope of post school music could be larger.

Supervisors were also asked to check the obstacles to post school participation in their community, and to star the most important ones. The list submitted to them included the following items: leadership, rehearsal hall, library, sponsor, attendance, performer's interest, instrumental balance, discipline, money, standard of performance, and a blank space was provided for supervisors to name other obstacles. Attendance was "starred" as the most important obstacle by six teachers or supervisors. Money, and finding a sponsor came next, with five stars each; library and balance of instruments each had three stars; and interest on the part of the performer had two. The number of marks, including stars, for each obstacle were as follows: attendance, twenty-two; finding a sponsor, seventeen; money fifteen; performer interest, library and balance of instruments, thirteen; leadership, four; rehearsal hall, discipline and performance standard, two. The reactions in some of the blanks were interesting. Four of the smaller cities

reported that there was a problem of transportation which eliminated many of their people because they live on the farms. One of the larger cities which has two groups, reports that a lack of community support is one of the reasons why they have such small attendance at the concerts. A lack of balance because all the participators wanted to play first parts was an obstacle in one small town that had two groups.

Supervisors' Opinions of the obstacles to Providing, or Enlarging the Scope of Present Post School Music Opportunities

	Stars	Stars and checks
Attendance	0	4
Money	5	15
Finding a sponsor	5	17
Library	3	13
Balance of instruments	3	13
Performer interest	2	13
Leadership	0	4
Rehearsal hall	0	2
Discipline	0	2
Performance standard	0	2
Others	0	11

Figure III

The musicians' union has in some cases been an obstacle to post instrumental music development. In 1936, Stockton boasted a women's string orchestra. This group known as "La Sinfonetta" was under the direction of Miss Virginia Short. In the group were four members of the Musicians' Union who were playing because they enjoyed playing and wanted to improve themselves. For some time this group had admirable success. They gave several concerts and made an excursion to San Jose, California to play a concert. These

engagements were all open to the public and were not competing with the union musicians. The Musicians International Organization has a rule to the effect, that no union musician is to play under a non-union leader. Miss Short was not a member of the union. This rule was invoked, and the four key musicians being prevented from playing, the group had to be dissolved. Many members of the union who like to play in post school music are not able to do so because of this rule and several others like it. These people, in many cases, would be able to raise the level of the musicianship of the post school music group and thus be a help to the movement's success.¹

Using better music, furnishing unusual instruments, better performers, good rehearsal hall, making the group a part of community life, making the group a social unit and establishing an attitude favorable to post school participation, before pupils leave schools, were the items checked on the list as possible means to improving the scope and interest in post school participation. Again the supervisors were asked to star and check items on the check list. Making the group a part of community life, was starred four times; and creating an attitude favorable to post school participation while the pupil is still in school was starred five times. Rehearsal hall and better performers had one star each. The check, including stars, ran in the following order: establishing an attitude favorable to post school music before the pupil leaves school, twenty-four;

1

The author is indebted to Miss Virginia Short and Mrs. Ellis Harbert who gave information about this group.

making the group a part of community life, twenty-one; making the group a social unit, ten; furnishing unusual instruments and better performers, seven; and using better music, four.

Supervisors' Opinions as to Means Important in Improving Scope and Interest in Post School Instrumental Music

	Stars	Checks & Stars
Establishing an attitude favorable to post school music before the pupil leaves school	5	24
Making the group a part of community life	4	21
Making the group a social unit	0	10
Better performers	1	7
Furnish large and unusual instruments	0	7
Rehearsal hall	1	4
Using better music	0	4

Figure IV

The groups actually participating, and the attitude of supervisors and teachers form part of the picture of what is being done or could be done in post school music organization. The prospective participator is one of the most important factors in post school music. It is mainly for his benefit that a program of post school instrumental music is and should be provided. To eliminate college students and people who have not as yet found their place in society, a group of 125 former pupils of instrumental music who graduated from four to six years ago were selected from five Central California high schools. The communities sampled were Stockton, Lodi, Sonora, Ripon, and Manteca. The results of the questionnaire (see appendix) show, that of the fifty-six returned questionnaires and one letter, only eight participate in a group; twelve play at home, and thirty-five do not play at all.

Present Status of Fifty-seven Former Students of
Instrumental Music Graduating in 1935-1936

	Number now playing in group	Number now playing at home	Number now not playing
Number	8	12	35
Per cent	14 ¹	21 ¹	63 ¹

¹Two cases did not state present status
Figure V

These people were also asked whether they would like to play in an organization or not. The answers show that nineteen would like an opportunity to play in a group and sixteen would not. The others in the group either did not state an opinion, or were among the eight that are actually playing in a group. Former high school musicians seem to retain an interest in the idea of post school music.

Demand for Post School Music as Shown in the
Interest in the Possibility of a Group

	Number	Per cent
Would like to play in a group	19	54 ¹
Would not care to play in a group	16	45 ¹

Figure VI

There is some reason to believe that the lack of an instrument is a vital factor in the lack of participation on the part of many former musicians. Thirty-three of the fifty-six have instruments, while twenty-two do not. Of those people that have instruments, eight play in a group, ten play at home, and seventeen do not play at all. The twenty-two who do not own or have access to an instrument obviously cannot play in a group or at home. All those who own their instruments, ~~see~~ except seven, either play at home, in a group, or would like

to play. Those without instruments are divided: nine, wish for an opportunity, and ten have no interest in participation. On the basis of percentages it means that 79 per cent of pupils who own their instruments are either playing or went to play in a group, and only 48 per cent of these who do not own their instrument are interested in music participation.

Participation and Interest Compared to Instrument Ownership

	Own instru- ment	Per cent of non owners	No Ins- Instru- ment	Per cent of non owners
Play in a group	8	23	0	0
Play at home	10	28-	0	0
Discontinued playing	17	42-	22	100
Wish opportunity to play	20	79	9	48
Do not care to play in group	7	21	10	52

Figure VII

A check list of possible reasons for not participating was a part of the questionnaire sent to the former music student. The method of starring and checking was used: a star for the most important and a check for the other reasons. The group died out, was starred by eight individuals, and three others gave as the most important reason for not playing the lack of an available group. Three others starred the item, do not play well enough. In the total of stars and checks lack of time received twenty-two marks; no instrument and no group, thirteen each; no interest, eleven; group died out, ten; do not play well enough, six; poor leadership and discipline, one each. Two of the women gave marriage as an obstacle. Lack of time to do the necessary outside practice accounted for another person.

Obstacles to Participation in Post School Given by
Former High School Musicians

	Stars	Checks and stars
No time	7	22
No group	3	13
No Instrument	0	13
Group died out	3	10
No interest	0	11
Do not play well enough	3	6

Figure VII

The check list of reasons for playing or wanting to play was starred in this manner; for enjoyment, seven; for money, two for trips and to be with friends, one each. The total of checks and stars was, seventeen for enjoyment; six for to be with friends; four for money and trips; and three for to play concerts.

Reasons for Participation in Post School Instrumental
Music Given by Former High School Musicians

	Stars	Checks and stars
For enjoyment	7	17
For money	2	4
For trips	1	4
To be with friends	1	6

Figure IX

In order to get a picture of what these prospective post school musicians might like to play, they were asked to state their preferences. The results were surprising, More people preferred to play music of a finer variety than one is usually led to expect. If orchestral, classic, semi-classic, symphony, string, quartet, and waltz music are grouped, twenty-eight persons prefer to play this type of music; band and marches get seven preferences; dance and swing are enjoyed by fourteen;

one person would like to play sacred music; and three like to play all types. There seem to be some interest in lighter music. Perhaps variety in the type of music played might be a factor in interesting more people.

The survey of ten counties shows that there are twenty-four groups spread over thirty-seven communities. The provision of opportunities has no correlation with the population when the extremely small cities are eliminated. There is a precedent of successful post school instrumental music organizations in cities as low as 1,500. Bands have a slight edge over orchestras in number. The sponsors come from three types: community, school, and fraternal. These different sponsors all have proven successful. The fraternal orders many times must limit the members in the group to lodge members. The school is essentially the most economical because it already has all the necessary items for such an organization.

In the estimation of supervisors and teachers some of the important obstacles to further development of post school instrumental music, were attendance, money, sponsorship, balance and performer interest. The potential musicians in a post school instrumental music organization gave these sources of difficulty: lack of time, lack of opportunity and lack of instrument.

To meet these problems and enlarge the scope of post school instrumental music the supervisors and teachers thought

that the creating of an attitude favorable to post school performance in the individual is most important. Making the group a part of community life is another important thing in the estimate of the supervisors and teachers.

Most of those who were playing did so for enjoyment. Other factors were mentioned as reasons for playing, but the majority enjoyed playing. The type of music that the prospective participator would enjoy is, in a majority of the cases, the finer type of music. Some of the minority, that form a fairly large group, would like to play popular music. Varied types of music could make post school instrumental music appealing to more people. If the individual plays mainly for enjoyment, why not let him play at least some number that he likes? Appreciation can be guided to better things through experience with better music, but if the beginning must be with some lighter music, it is better to do this and hope for improvement, rather than do nothing at all. The balance is, however, in the favor of better music.

Chapter VII

Summary and Conclusions

In order to give music its proper place in the cultural life of America, musicians and music lovers must give more active attention to the possibilities of post school music. If music is to progress and retain its place in American life it can no longer neglect the passive interest of the average individual in musical endeavors. Supporting professionals is a worthy endeavor and serves as a means of bringing music to the attention of the American public and setting musical standards, but without active interest in music on the part of the individual this is not enough. Listening to music does help to make music an interest of the individual. Most of the interest usually stops at this point. Too many people feel that music is only listening to concerts and the radio. Such a show of appreciation is shallow. Most listeners do not get the feel of the music. Listening to someone else perform is getting only a part of the music. The individual who has closer contact with the composer through actually playing concentrates far more than the passive listener. He knows the music more completely and as a result has more interest in its less obvious points. Along with familiarity the performer has the association of the enjoyment that the fellowship of playing in an orchestra or band gives. Since the place of music in society is dependent on interested individuals, post school instrumental music can help to make

music become the force it could be in society by giving the individual a better understanding of music and the pleasant associations which are connected with working together in a group.

As a group of people Central Californians, and North Americans in general, are faced with two trends which have been developed through the influence of California's past history. Professionalism and the amateur music have developed side by side. Today there is danger that the balance might not remain in accordance with the best interests of society. If professionalism should reduce and the possibilities and interest in amateur music to too great an extent, there is likelihood that America's musical development would atrophy and die. Amateur music today is faced with heavy odds, because of the nearly complete reliance of the public for their musical satisfaction on professional performances. Many people who could and would enjoy participating in amateur music are content to listen to a professional. It takes much less effort. Other people are further discouraged because they feel that they are incompetent to play. It is true that in comparison with achievements of the professional the amateur does not make a very good showing. However, he should not forget the enjoyment and worthwhileness of attempting to play music, even if it is not an artistic achievement. Musical development needs the work of the amateur. Care must be taken that the balance between professionalism and amateur participation does not go too far in the direction of professionalism

and bring possible disaster to music's future.

Because of our schools, many people who would not have other opportunities to learn to play music, are now being trained or have been trained in the art of performing on an instrument. There are only a very few high schools in California, without some form of instrumental music. Nevertheless, each year more people with training in instrumental music are leaving the school and taking their place in society. Their experience playing while in high school in most cases has been enjoyable and educational. Often these students achieve a mastery of their instruments which was thought impossible for the professional a generation ago. They can play and play well. When they leave school, however, most of them no longer play their instruments. Society, through its schools, has created skilled performers but neglects to use the skill it has helped to create when the individual leaves school and becomes an active member of society. In most cases the skill is left to deteriorate and the benefits to the individual as well as society are largely lost. If society, the individual, and music are to benefit from the skill which the school has created, it must not waste, but find means of putting this human resource to constructive use. Here society has provided the training ground for individuals who could participate in community music, but guidance, leadership, and opportunity have not been forthcoming to link this portion of the school to society. There is a need for a closer articulation of the

school instrumental music program to a program of post school instrumental music. If post school instrumental music were more evident as an aspect of present society, the guidance of individuals into post school instrumental music in the future would be less difficult.

Technology has made post school instrumental music important from several standpoints. The lack of opportunity, due to technological unemployment, has eliminated many of the possibilities for a future career in music. Many people will need to participate in post school music, or not at all. This does not mean that professional performance is eliminated as a factor in the balance between professionalism and the amateur music program. The radio and the sound picture have eliminated many musicians, but have not eliminated the danger of relying on others for musical expression. Post school instrumental music might be a means of lessening the distress of the present unemployment by using some of these men as leaders of bands and orchestras. Post school music might also be a means of redirecting the energy of those, who are tempted to try a career in the already crowded field of music.

Radio has brought more good music to the general public than the most avid concert goer of the last century could possible hear. The quality of listening may not be as good as it was before radio, but more people are hearing music. There is a basis for the hope that the level of general appreciation of fine music will rise as a result of the radio. More people are hearing music and becoming interested in it.

The radio is easy to turn on, and may create a danger through poor listening and appreciation which is far greater than professionalism was before radio. The new interest in music must be directed into channels of active participation if lasting benefits are to be derived for the good of the community and the individual, which are beyond the passive delights of listening.

Technology has created more leisure for the average individual, and he should be taught to use it properly. If the individual spends his time wisely, he may benefit both himself and society. Post school music needs the support of the people. If the people have more time, they will be able to support it more. The individual needs post school music to provide him with a worthwhile activity.

Rapid transportation has taken away from the immediate community the hold that it formerly had on the individual. Now the individual goes to the neighboring metropolis for entertainment. The community enterprises must compete with the offerings of the city. There is also a bright side to this situation. Where in former years the talented individual of the small community did not have a chance to play in a group that was musically equal to his desire, he can now find in the larger city opportunity that was formerly lacking. Small communities can draw individuals from the surrounding country to make their groups more adequate from the standpoint of numbers and balance.

The benefits to the community, the individual, and to music are numerous. For the community, post school music can aid to oil the processes of democracy with unity and tolerance. The communities' cultural level can be raised by post school music and the dangers of breeding crime, through boredom and lack of recreation, can be partially eliminated if there is opportunity to spend leisure time in playing fine music.

The individual who can take the load of the cares of the day from his mind through concentration on music, has a good cure for mental ills. In the rush of present day life such relaxation is almost an absolute necessity.

The post school opportunities in instrumental music in Central California are not as great as they should be. In thirty-seven communities studied, about forty-one per cent have at least one organization open to the person who no longer has opportunity to participate with a school group. It seems evident that there are possibilities for the organization of more groups. Of the fifty-seven individuals, who returned their questionnaires, sixty-three per cent would like the opportunity to play.

In the opinion of the supervisors and teachers who answered their questionnaires, attendance, money, and finding a sponsor were the three greatest obstacles to post school instrumental music. The prospective musicians were of the opinion that the lack of time, an instrument, and a group were their chief reasons for not playing.

To make post school instrumental music more successful,

the teachers and supervisors proposed that the two greatest means that might be used are to create in the pupil an attitude favorable towards post school participation while he is still under the guidance of the school, and to make the group a part of the community. A study of the type of music which the prospective post school instrumentalist would like to play may be a clue in providing the right music for such a group. There was a balance in favor of the concert type of music. The majority of the rest were of the opinion that they should like to play popular music. A more varied type of music might interest more individuals.

Post school music in Central California offers unlimited possibilities for growth. There are obstacles which must be overcome. Money is probably one of the largest obstacles in providing post school opportunities in instrumental music. Music and other facilities cost money, and it is in many cases lacking. Schools, through their adult education division, can often provide these means. California has a law permitting the taxation of the municipality to provide for community music.¹ Few communities have been using this possibility.

Concerts given by the group have often been able to meet the demand for finances. Many service clubs could be interested in sponsoring a group. In Pennsylvania the Rotary Club of Stroudsburg has sponsored a county symphony orchestra of sixty pieces.²

¹A. D. Zenzig, Music in American Life, p. 219.

²Rotarian, LVI, p. 46, (Jan. 1940)

The interest in a project rarely comes from the community as a whole. As John Erskine puts it, "There must always be some one person to talk up the project and kindle enthusiasm."¹ One person with vision can start the "ball rolling." The importance of the press should not be overlooked. "To get people to understand the significance of music in their daily life," says Clarke, "requires leadership by the press."² The group cannot wait for community interest, some individual must promote the idea. To create interest in a music project there must be advertising. Zanzig makes the observation that the opportunity arouses interest.³

Attendance is a problem and seems to be so with every voluntary activity. People cannot be forced to participate in post school instrumental music. Interest in the project is the only way to meet the problem. Music that is worthwhile, leaders that inspire, community enthusiasm can create interest in the group. Coercion will not work in post school music. Make the group attractive, and the members will come.

The claim of the prospective members of post school music organizations that they have no time is in many cases false. One case is reported of an individual who acquired a repertoire of piano music in the time he formerly wasted between dressing and breakfast.⁴ If the group were attractive

¹J. Erskine, "More Music in Small Towns;" Magazine of Art, XXVIII, p. 265 (May 1938)

²E. Clark, Music in Everyday Life, p. 156.

³A. Zanzig, "Ways to Musical Good Fellowship," Recreation XXVIII, p. 288 (Sept. 1935)

⁴W. Matson, "Have a Vacation Everyday," Rotarian, LVI, p. 26 (Jan. 1940)

enough, they would find time.

The objection that one does not own an instrument would be solved by each individual purchasing his instrument. Instruments are not difficult to procure, and in general, secondhand instruments are not expensive. A monthly payment on an instrument is not very high.

~~A post school music program could meet the need of Amer-~~
ican music which John Erskine refers to, when he writes, "What our national music needs is freedom from all inhibitions and timidities, and unembarrassed enjoyment of our own performance in its better moments, a sense of humor about the limitations of our own talents, and just as much, a sense of social obligation to develop the talent to its capacity to perform as well as it can."¹

The field of post school music is so fertile and new that no one way has as yet been established as the best. To the individual interested in establishing a post school music group the following outline of a plan of attack is suggested as practical.

A post school music group is dependent upon leadership, instrumental musicians, community interest, physical equipment, and funds.

The schools of California in most cases already have the physical equipment as a result of their work in instrumental music. Stands, music, and unusual instruments are already the

¹J. Erskine, "More Music in Small Towns" Magazine of Art, XXVIII, p. 318 (May 1938)

property of the schools. Through the evening high schools, funds are made available for any class above a certain low minimum. With funds available the problem of leadership is partially solved. In many cases the teachers of instrumental music in the schools are available as a leader. This type of leader is qualified to direct and knows the abilities of the people available. In most cases the school teacher is also the leader of the community's music. Post school music should interest him because it should be the outgrowth of his work in the schools.

Several means of interesting individuals in post school music are available. One which usually is successful is personal contact. Through this the individual who could participate in the group is given information about the purpose of the group and the means of becoming a member in a very direct and personal way. The use of the newspaper is another means by which members could be attracted to the band. If the group is properly managed the group will continue to function after the beginning is made. Undoubtedly the attracting of members to a group can be best accomplished through a well thought out plan executed by an interested individual or individuals.

Community support cannot be expected unless the group functions. If the group plays poorly and does not become an active part of the community's life through concerts and appearing at civic and other functions, it will give nothing to the community which will make support seem worthwhile.

The group must make itself a part of the community which adds enough to community life to make it clear to the public that post school music is worth while.

If there is no group, the individual cannot participate. The big problems which must be met in post school music are, making enough groups which are interesting enough to attract members, and creating an attitude favorable to post school music in the prospective participator while at school. The others can be solved with a little ingenuity and effort on the part of a few wise and ambitious leaders.

The possibilities for post school instrumental music organizations in Central California are real and promising. These possibilities suggest a new "Strike of Gold" in California; "a bonanza" with dividends not in more money or wealth, but in community progress, individual happiness and musical development.

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Letter sent to Supervisors and Teachers of instrumental music in Central California:

105 South Orange Avenue
Lodi, California

Dear Sir:

For my Master's Thesis at the College of the Pacific I am making a survey of the opportunities for post school participation in instrumental music in Central California.

Your answers to the following questionnaire will be greatly appreciated.

Yours truly,

Fredrick Auch

Questionnaire sent to Supervisors and Teachers in Central California:

Name _____ Position _____ Location _____ Population _____
(Supervisor, teacher) (City)

1. In your community is there opportunity for all those who wish to participate in instrumental music after they have left school? Yes___ No___ (Check one)

2. Is there room for enlarging the opportunities in your community? Yes___ No___ (Check one)

3. Check the important obstacles to providing or enlarging the present scope of post school opportunities in instrumental music? Star the most important.

Leadership, ___ Rehearsal hall, ___ Library, ___ Finding a sponsor,
___ Attendance, ___ Performer interest, ___ Balance of instruments;
___ Discipline, ___ Money, ___ Performance standard, ___ Others,
list _____

4. Check the means which you think would be most important for improving the scope and interest in post school participation. Star the most important.

Using better music, Furnishing unusual instruments,
 Better performers, Good rehearsal hall, Making the group a part of community life, Making the group a social unit, Establishing an attitude favorable to post school participation before they leave school, Others, list _____

5. Does your school sponsor a post school instrumental group?

Yes No (Check one)

6. Number in the group _____. Average attendance _____.

7. Is it well balanced? Yes No (Check one)

8. Do you furnish instruments? Yes No Which ones? _____

9. Do high school pupils take part in the group? Yes No

10. What are your three most important problems?

11. Give three selections played by the group? _____

12. What is your average yearly enrollment in instrumental music in your school? _____

13. List the post school opportunities in your community. Star most successful.

Name	Sponsor	Leader's Address

Letter sent to former high school instrumental music students:

105 South Orange Avenue
 Lodi, California

Dear Sir:

Your high school record shows that at one time you played a musical instrument. Your answers to the enclosed questionnaire will help me very much in gaining data for my Master's Thesis at the College of the Pacific.

Thank you for this courtesy.

Yours truly,

Fredrick Auch

Questionnaire sent to former high school instrumental music students:

Name _____ Year of graduation _____ Instrument _____ Occupation _____

1. Give the number of years you have spent on your instrument? _____
2. Have you ever studied your instrument with a private teacher?
Yes ___ No ___ (Check one)
3. Do you own or have access to an instrument? Yes ___ No ___
4. Was the time you spent on music ___ Valuable, ___ Enjoyable but not productive, ___ Wasted.
5. What is your favorite recreation? _____
6. Do you? ___ Play in a group, ___ Play at home, ___ Not play.
7. Would you like to play in a group? Yes ___ No ___ Do play ___.
8. Did you ever try to play in a group. Yes ___ No ___
9. Check your reasons for not playing in a group. Star the most important.
___ Poor leadership, ___ Dislike music played, ___ No instrument,
___ Group died out, ___ No group available, ___ No interest,
___ No time, ___ Do not play well enough, ___ No discipline in group, ___ Rather listen to radio. ___ Others, list _____
10. If you play in a group do you pay a fee to play? Yes ___ No ___

11. Check your reason for playing in a group. Star the most important.

Like leader, Enjoyment, Trips, Duty, To be with friends, Money, Play concerts, Others, list _____

12. Would you like more opportunity to play? Yes No

13. Do you attend? Every rehearsal, About, Few rehearsals

14. What type of music do you like to play? _____

15. If you play in a group please fill in the following. List church, civic, lodge, and any other groups.

Name of Group	Number of Members	Time spent per week	Sponsor	Three numbers played by Group	List places where it has appeared
				Star favorite	

Letter to Directors of Post School Music Organizations:

105 South Orange Avenue
Lodi, California

Dear Sir:

For my Master's Thesis at the College of the Pacific I am making a survey of the opportunities for participating in instrumental music which exist for pupils who have left school organizations. As a director of a group which provides such opportunity you can help me greatly by filling in the enclosed questionnaire.

Thank you for this courtesy.

Yours truly,

Fredrick Auch

Questionnaire sent to Leaders of post school instrumental Music organizations:

Name _____ Occupation _____ Leader of _____ Sponsored
(Group name) by _____

1. Do you receive pay for your work with the group. Yes ___ No ___
(Check)

2. Who pays you? _____

3. Check the means used to finance your group.

___ Concerts, ___ Municipal funds, ___ Donations, ___ School funds,

___ Lodge, ___ Fees paid by members, ___ Others, list _____

4. Give the number of members in your group. ___ Average attend-
ence _____

5. List the number of instruments in your group. Circle those
furnished.

___ Violins, ___ Violas, ___ 'cellos, ___ Basses, ___ Piano, ___ Harps,

___ Drums, ___ Clarinets, ___ Oboes, ___ Flutes, ___ Bassoons,

___ Saxophones, ___ Trumpets, ___ Horns, ___ Trombones, ___ Baritones,

___ Tubas.

6. Check the means of gaining interest and attendance which you
use. ___ Good music, ___ Pay in money, ___ Trips, ___ Dinners,

___ Social gatherings, ___ Concerts, ___ Free lodge membership,

___ Parades, Others, list _____

7. What type of rehearsal hall do you have? (School, Church,
etc.) _____

8. Is there a charge for the rehearsal hall? Yes ___ No ___

Who pays?

9. List the places at which your group has appeared. _____

10. Who pays for your library? _____ Do you borrow music?

Yes ___ No ___

From whom? _____

11. List three selections played by your group. _____

12. What are your three most important problems?

13. How have you met them? _____
