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Mary E. Fuller

Date

August 6, 1974

THE ORGANIZATION OF STATE MUSIC FESTIVALS
IN STATES WITH PREDOMINANTLY
RURAL POPULATIONS

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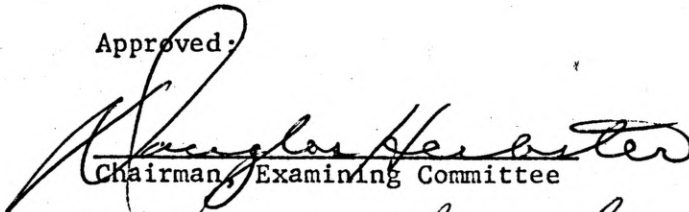
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A professional paper submitted in partial fulfillment
of the requirements for the degree

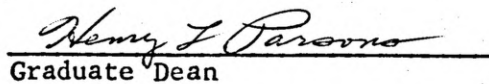
of

MASTER OF EDUCATION
with concentration in
Secondary Education

Approved:


Chairman, Examining Committee


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Graduate Dean

MONTANA STATE UNIVERSITY
Bozeman, Montana

August, 1974

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ABSTRACT

The problem studied in this paper is the organization of state music festivals in states with predominantly rural populations. Impetus for this study came from the discussion and subsequent change of one aspect of Montana's state festival organization.

Of the nineteen states characterized as having 60% or greater rural populations, fifteen were respondent to a letter requesting the state's music organization handbook and a brief questionnaire. The handbooks were examined with reference to areas of inquiry and the results of this plus the questionnaire were tabulated.

Tabulations revealed that: (1) the majority of states have several state festivals, usually divided by type of ensemble; (2) 67% are held in the spring; (3) a minority of states examined convene a solo and small ensemble contest concurrently with the all-state massed ensembles; (4) criteria for participation in massed ensembles varies, but personal audition is most commonly used; (5) a majority of the states' music education associations sponsor and direct the state music festivals; (6) two-thirds of the states find that their professional organization discusses state festival procedures often; (7) only three states definitely, and two more marginally, have difficulty in pleasing both the rural and urban segments of their organizations; (8) a majority of states do not convene their all-state groups and MEA concurrently; and (9) a definite majority does not publish a "statement of purpose" or other philosophy about festivals in their state handbooks.

Recommendations made by the investigator for use by Montana music educators include: (1) consideration of some kind of quota system for providing seats for rural schools in the new all-state massed ensembles; (2) creation of all-district bands, choruses and orchestras in all the several districts of Montana; (3) expansion of the clinic system at district and state festivals; (4) expansion of the system of invitational festivals of all kinds; and (5) greater utilization of college and university faculties for workshop purposes outside of those already provided at the existing district and state festivals.

Chapter 1

INTRODUCTION

The Montana Music Educators Association (MMEA) has in the past year solicited information from the music teachers of the state of Montana as to attitudes regarding the organization of the state music festivals. There are several reasons for disagreement among the music teachers in the state about the organization of their state festivals. These areas include (1) the disparity in sizes among participating schools, (2) the long distances to be traveled to the festivals, and (3) conflicts with other spring activities, particularly in athletics.

Item (1) has been the cause of considerable discussion among the teachers, both at official and unofficial levels. Attendance at meetings at both district and state levels has led this investigator to believe that the few large school districts of the state are annoyed with (1) the fact that they are always hosts to the large and complicated festivals, and (2) the fact that their music education programs are usually superior to those of the small schools and therefore attendance at the festivals is of little or no benefit for their students. The small schools, on the other hand, often feel that their lack of representation in the state massed ensembles in somehow discriminatory. They are particularly interested in having all sized schools in attendance at the festivals because of the benefits to be derived by stu-

dents who do not ordinarily have an opportunity to be involved with the performance of the most sophisticated and difficult music that these festivals provide. Although these sentiments are voiced occasionally in official meetings, it is over the coffee cups that these feelings are more likely to be expressed which makes documenting a specific complaint or compliment difficult at best, and usually impossible.

Quite a few of Montana's high school music educators are Montanans by birth or education, and are therefore unfamiliar with festivals as organized in other states. This researcher believes that familiarity with the organizational plans in other states of comparable population densities would be both of interest and value to Montana educators as they attempt to better their own organization.

The problem to be studied is to determine the organization of state music festivals in states with predominantly rural populations. The U.S. Department of Commerce defines a rural community as being that with fewer than 2500 people. This study will be concerned with the eighteen states reported as having 60% or more rural population plus Montana.¹

The primary information this study will provide is the actual organizations of the competitions comparable to Montana's state festivals. This information is available through either the state department of public instruction in each state or from the state branch of the

¹U.S. Department of Commerce, Statistical Abstract of the United States (Washington: Government Printing Office, 1973), p. 19.

Music Educators National Conference (MENC), a subsidiary of the National Education Association (NEA). A simple survey has been taken to determine whether the solicited state's music teachers (as reflected in statements from their professional society) have changed their festival organization within the last five years, and whether they have rural-urban difficulties in their membership. No attempt will be made to solicit information from individual teachers either in Montana or in other states.

Montana has a rural population of 53.4%, therefore satisfactory organization of these festivals in other states with high rural populations should reveal possible alternatives or additions to Montana's present organization. This organization, as it involves the large massed music groups assembled at festivals, has been changed in Montana in 1973-74 and it is likely that further discussion of the wisdom of the change and also refinement of the new policy will be part of the MMEA meeting this October, following the first usage of the new all-state rules. Conversation with the MMEA president encouraged this researcher to make a study of this kind. The information gathered should be of value not only in making comparisons but in providing new ideas for the MMEA in their discussions.

Chapter 2

REVIEW OF RELATED RESEARCH

Although considerable money is spent by high schools of the country in supporting music contests, little work has been undertaken in describing successful operations or in questioning current practises. Perusal of literature reporting research in the field of music education shows that studies involving single states and their festival organizations have been undertaken several times in the past five years, but there has been nothing involving comparisons among states.

This chapter will discuss: (1) a definition of terms, (2) literature relating to Montana, (3) literature relating to other states, (4) literature relating to underlying philosophies for music contests, and (5) a summary. Information in the area of part (3) is sketchy because this information has been culled from state music education journals where assumption often is made by the author that the reader is conversant with the rules in general and therefore he makes quite undetailed reports.

Definition of Terms

The words "festival" and "contest" are often used synonymously, but there is an implied technical difference. A "festival" is a meeting of musical ensembles or soloists in either a totally non-competitive atmosphere, such as in an invitational festival, or is a

competition against predetermined standards of performance. A "contest" implies a competitive situation where rankings -- first, second, third -- are given. However, this distinction is often not made at all, and the terms will be used interchangeably in this paper. A "small ensemble" is that vocal or instrumental group usually not to exceed 16-18 persons. A "massed ensemble" is a large, non-permanent group assembled at a particular festival for rehearsal and performance at that festival only. These terms are not absolute, however, and confusion does arise at their interchangeability. For instance, a "state festival" appears to mean either or both a festival at state level or a regional festival sponsored by a state organization. And "all-state" may have the same meaning as "state festival" or may be different again. This difficulty with terms is one of the reasons for confusion in reading the handbook of another state.

Literature Relating to Montana

Rules and regulation for organization of all music festivals sanctioned by the Montana High School Association (MHSA) are outlined in the Music Bulletin of that organization.¹ It is very detailed and outlines procedures to be used for all inter-school district music

¹Montana High School Association, Music Bulletin: Rules and Regulations (Helena: n.p., 1973), passim.

activities. However, it does not discuss any philosophy governing why the rules are set up as they are. The current MMEA discussion involving the substantial changing of one part of the state festival rules is outlined in several articles in the January, 1974 issue of the official publication of the MMEA, Cadenza. These articles are brief reports of the meetings and are quite undetailed. This researcher attempted to obtain full minutes of these meetings but was informed that the meetings are not reported in full detail. For instance, there is no recording of the ayes and nays on motions, nor is the identify of speakers to an issue always revealed.

The Minutes of the Central Board Meeting, MMEA, October 17, 1973 show that some members of the board were skeptical about the validity of the instrument used to solicit attitudinal information from the state music teachers regarding state festivals.² This quite important point was dismissed after what appears to be little or no discussion, and the meeting continued with the proposal of several alternatives to the present state contest organization.³ The membership meeting of the MMEA was held the following day. Minutes are

²"Minutes--Central Board Meeting, October 17, 1973," Cadenza, January, 1974, p. 4.

³Ibid.

presented in Cadenza, and it would appear that the issue of "large vs. small schools" did come up, but there is no hint as to the trend nor the length of the debate. A major change in the state festival organization was approved by the membership at this meeting and the resolution is herewith presented in full.

Be it resolved that the Montana Music Educators Association wished to inform the Montana High School Association that this organization wishes to retain the three weekends presently set aside for music activities in the state, and that the MMEA is concerned with possible encroachment of these times, and that there be one All-State Band, Orchestra and Chorus held in the fall at the MMEA Convention, with State Solo and Ensemble Festivals continued in the spring as it [sic] presently the case. There should also be clinics held in conjunction with the State Solo and Ensemble festivals as far as is possible. This change to take place for the 1974-1975 Convention.⁴

In this same issue of Cadenza an article by MMEA President, Mike Roberty outlines rationales formulated by the MMEA Board for the all-state ensemble change approved by the membership in October.⁵ These include: (1) approval of one each of the all-state ensembles so that a higher standard of excellence might be attained; (2) strengthening the MMEA convention with the addition of the all-state groups; (3) separation of the solo and ensemble contest and the all-state groups allowing more time for clinics, demonstrations, etc. and

⁴"Minutes--General Business Meeting, October 18, 1973," Cadenza, January, 1974, p. 5.

⁵Mike Roberty, "Music Festival Recommendations," Cadenza, January, 1974, pp. 8-14.

(4) All-state participants would return, inspired, to their schools for another seven months rather than the several weeks that now transpire between state festival and the end of school. Altogether there are ten rationales published in Cadenza, and the Board urged the membership to read them and consult with their administrators about the whole situation. In this article Mr. Roberty also advised the membership of a rule change suggested by the Music Committee of the MHSA which would be, in essence, to terminate solo and ensemble competition at the district level. He remarked that the MHSA had "grave concern about the proposal to schedule music activities during the teachers convention in the fall of the year. The [MHSA] Board also feels that the proposal by the MHSA Music Committee and the MMEA is too restrictive for participation in the all-state groups."⁶

It is apparent that the MHSA and the MMEA are in considerable disagreement on this issue, giving additional validity to the belief that this first year of operation of the all-state ensembles in their new form will be closely watched by both the music educators and the high school association.

Literature Relating to Other States

As mentioned above, most states devote an issue, or at least

⁶Ibid., p. 8.

an article, to the state's music festival(s) in their professional journals. These are usually information-type articles telling the audition sites, festival adjudicators or directors and other such parochial information. The specific differences among the states will be discussed in Chapter 4 of this paper, but statements of philosophy do occur in some of the state publications and will be examined briefly here.

North Carolina divides its state festivals into several groups, but each all-state festival (chorus, orchestra and band) has the same general stated purpose: "a. To give our most outstanding students a chance to participate with other students of like ability in a highly select...group. b. To give these students an opportunity to work with nationally known...directors."⁷ Alabama states virtually the same purpose in its handbook.⁸

A broader philosophy is expressed by North Dakota in its Handbook for Music Festivals. Their "Preface-Philosophy" is:

The NDHSAA for music contests is an integral part of music education in the state and exists for the purpose of stimulating interest in music in the high schools of the state and for raising the standards of performance.

One of the ways in which it does this is to offer the schools

⁷North Carolina Music Educator, date unknown, p. 10.

⁸Frances Moss, Handbook for District Chairmen (n.p., 1969), p. 8.

the opportunity to perform and/or compete where comparative accomplishment may be observed, criticized and evaluated by competent judges. From the results of these judgements, schools may realize their strengths as well as their weaknesses and may be able to plan more wisely the work of their music departments. In addition, pupils have the advantage of public appearance with proper recognition for those who excel.⁹

The Georgia Music Educators publish a comprehensive purpose for their festival system, including both district and state:

The festival program sponsored by the GMEA is an evaluation procedure of musical performance and sight-reading abilities for individual students, perform [sic] groups and teachers. Festival participation affords valuable opportunity and motivation for learning during an extended period of time prior to the event as part of regularly scheduled school work in courses taught by accredited teachers or in private studios. Recognized authorities in the field of music education critique the participation of each school music group or individual entrant during a planned festival schedule, and render their written opinions in terms of:

- a standardized rating of excellence in performance or sightreading.
- comments and suggestions for improvement.
- suggestions to the individual teacher to aid in personal teaching and/or conducting techniques.¹⁰

Literature Relating to Underlying Philosophies for Music Contests

C.O. Hunt is the retired president of the American Bandmasters Association and the former director of Canadian Armed Forces music, and

⁹North Dakota High School Activities Association, Handbook for Music Festivals (Valley City, 1973), p. 2.

¹⁰Georgia Music Educators Association, Inc., 1973-1974 Handbook (n.p., 1973), p. 20.

he presents a strong case for the competitive aspects of music festivals.¹¹ He takes a stand also on another widely debated subject--he believes the music contest should be a measure of competence for the individual music teacher. Wayne Jipson would sit on the other side on the fence. In his book The High School Vocal Music Program he states: "A non-competitive festival with one or more selected judges actually serving as clinicians for the groups, serves a greater educational function."¹² He also disagrees with Mr. Hunt when he says "It is hoped that the solo and ensemble contest is not intended to measure the relative merits of music programs or directors."¹³

Georgia states a middle ground between the above authors. In continuation of its statement of purpose, it says:

In the belief that musical performance is the most crucial of learning situations in our subject area; that the proper evaluation of these situations is of unestimable value to the individual school and its program; and that the preparation for these situations provides added incentives and stimuli to the teaching and learning of music in our schools; the goals of the festival are:

1. To promote through evaluation, advice and suggestion, the development of musical knowledge as expressed in group and individual performance;
2. To raise the standards of musicianship, instrumentation and technical knowledge, and literature selection of performance groups and individuals within the schools of Georgia; and
3. To offer students and teachers the opportunity of extended

¹¹C.O. Hunt, "Why Competitive Music Festivals?", School Musician, December, 1973, pp. 46-7.

¹²Wayne R. Jipson, The High School Vocal Music Program (West Nyack: Parker Pub. Co., 1972), p. 154.

¹³Ibid., p. 164

listening to the best work of peers and peer groups from other Georgia schools.¹⁴

Malcolm E. Bessom, a noted music educator, succinctly states a raison d'etre for festivals:

Festivals can be both advantageous and wasteful. They are worthy, naturally, when they lead a group toward higher musical achievement....The better festivals have taken on a broader basis of adjudication, using more general ratings that can be shared by a number of groups, and offering suggestions in areas where improvement can be made.

It should be possible for the participating groups to hear performances by each other. Sometimes this is not arranged, with the result that an individual group is gaining no more than it could if it simply gave a performance by itself at its own school. Furthermore, it is also possible that too much time may be spent in preparing required selections for the festival, thus precluding the experience of a greater variety of music at the school. The results must be worth the time involved in bringing the performance about....

Selective district and state organizations provide excellent opportunities for specially-talented students to participate in performance of a calibre that is not usually possible in the local high school. Participation in these should become accepted practice in every successful school program. However, the work within the individual system should come first.¹⁵

Summary

During the past year the MMEA changed the set-up of the state

¹⁴Georgia Music Educators Association, Inc., op. cit., p. 20.

¹⁵Malcolm E. Bessom, Supervising the Successful School Music Program (West Nyack: Parker Publ. Co., 1969), p. 77.

music festival in this state by electing to have the all-state massed ensembles meet in conjunction with the MMEA annual meeting in the fall and deleting their existence from the two geographically distinct solo and small ensemble state festivals. The debate on this issue was reported in fairly abbreviated form in the MMEA journal, Cadenza.

Literature available from other states of similar population densities and from music educators indicate disagreement at the organizational and/or philosophical levels about the purposes and values of music festivals. Since the MMEA is in a transition period, with opportunity to clarify its purposes and mechanics, examination of other state organizations would appear to be a fruitful study.

Chapter 3

PROCEDURES

There would appear to be substantial differences in the ways states regulate their state music festivals. The problem to be studied will be to determine the organization of state music festivals in states with predominantly rural situations according to the 1970 census.

This chapter will be divided into six divisions discussing: (1) states with 60% or greater rural populations, (2) categories of investigation, (3) the method of information collection, (4) the method of organizing the data, (5) the method of analysing the data, and (6) a summary.

States with 60% or Greater Rural Populations

As stated above, the U.S. Department of Commerce defines a rural community as being that with fewer than 2500 people. The Statistical Abstract of the U.S. (1973) lists eighteen states as having 60% or more rural residents. These are: Maine, New Hampshire, Vermont, Iowa, North Dakota, South Dakota, West Virginia, North Carolina, South Carolina, Georgia, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Idaho, Wyoming and Alaska.¹ Montana is close to this figure, and the breaking point of 60% was decided upon because

¹U.S. Department of Commerce, Statistical Abstract of the United States (Washington: Government Printing Office, 1973), p. 19.

it made a sample of the desired size. From this point forward in this paper, Montana will be considered one of the 60%-rural states--for ease in reading and writing the data.

Categories of Investigation

The investigator assumed that there would be a list of regulations for state music festivals published by each state. These, where available, have been examined in order to answer the following:

1. Are there one or several state music festivals?
2. When are state music festivals held?
3. Does the state music festival include both solo and ensemble contests and massed ensembles?
4. What are the criteria for all-state ensemble participation?
5. What are the criteria for solo and ensemble participation at the state festival?
6. Among those states that include solos and small ensembles in the state festivals, are there divisions according to school size?
7. Among those states that include solos and small ensembles in the state festivals, are there divisions according to age of participant?
8. What organization sponsors the state festival or festivals?
9. Have the state festival rules been changed during the last five years?

10. Have state music festival regulations been discussed at professional organization meetings during the last five years?

11. Is there difficulty in pleasing both the urban and rural segments of the professional organization with regard to state festival procedures?

12. Do the all-state massed ensembles meet in conjunction with the state music educators meetings?

13. Are clinics and workshops for either or both teachers and students held in conjunction with the state festivals?

14. Is there a "statement of purpose" or other indication of educational philosophy dealing with festivals contained in the state handbook(s)?

Method of Information Collection

Most of the information answering the questions above has been obtained through examination of the state regulations on music festivals. The investigator requested a copy of the relevant handbook from each state, and the information was culled from these handbooks where available. The few questions dealing with professional music teachers' actions with regard to these regulations were dealt with through responses to a questionnaire sent to each state music educators association. Copy of the letter or letters addressed to the president of each association are included in the appendix. Since so few were needed, these were individually typewritten.

Method of Organizing the Data

The data have been tabulated by state and by category. Questions or statements have been formulated from the categories of information and then individual state regulations tabulated, i.e.

1. Are there one or several state festivals?

<u>State</u>	<u>One</u>	<u>Several</u>	<u>N.A.*</u>	<u>Comments</u>
Alabama		x		
Arkansas		x		1 for chorus 1 for band and orchestra
Idaho	x			

*Information Not Available

2. Criteria for all-state massed ensemble participation are:

A. Choral

<u>State</u>	<u>Method</u>	<u>Sightreading required</u>		
		<u>Yes</u>	<u>No</u>	<u>N.A.</u>
Alabama	Personal audition	x		
Georgia	Personal audition including song, "tonal memory," and scales.	x		
Kentucky	At discretion of chairman.			x

Method of Analysing the Data

Analysis of the data has not been complex, for the actual expression of the answer is the information sought rather than its analysis in some other context. Central tendencies have been noted where relevant and some relationships of response, such as a positive relationship between "meeting with state MEA" and "more than one state

"festival." Since complex statistics are not involved, simple precautions against arithmetic and typographical error have been the only accuracy precautions taken.

Summary

There are nineteen states considered to have 60% or greater rural population. The music education association of these states has been contacted by letter and two things requested of them: (1) a copy of their handbook on state music festival regulations, and (2) response to a brief questionnaire.

The handbooks of regulations have been examined, where available, and information tabulated by state according to statements and questions formulated from the categories of information above. Analysis has been made by noting relationships among the states' regulations.

Chapter 4

RESULTS OF INVESTIGATION

There are nineteen states listed in the Statistical Abstract of the U.S. as having 60% or greater rural populations.¹ All of these states' music education associations were contacted by letter, in several cases contacted twice, and of those nineteen states, fifteen responded in part or in whole. Handbooks or comparable literature were received from thirteen of the states, and questionnaires returned from fifteen. Those states not responding were Maine, South Carolina, Mississippi, and Alaska.

One of the difficulties presented in examining the handbooks was the presumption on the parts of authors that readers were conversant with the general organization of the festivals, and therefore general information was often deleted or abbreviated. Also, definition of terms was not available in most of the handbooks, and there is confusion as to the meanings of the words "contest," "festival," "state festival," and "all-state." In several cases the information sent was in the form of pages from or complete journals where the organization for a specific year only was presented. The investigator made

¹U.S. Department of Commerce, op. cit., p. 19.

assumptions from this information that festivals in all recent years conformed to the general format outlined in the journal article.

This chapter will present the tabulated answers to the questions asked in Chapter 3 above. Following each table there will be a discussion of that specific information if such discussion is relevant to this paper. The relationships between tabulated information will be noted where necessary and an abbreviated compilation of the responses by percentage of respondents will be included, together with a summary.

Table 1: Are there one or several state music festivals?

State	One	Several	N.A.*	Comments
Alabama		x		State events for band, orch. and chorus plus one each "all-state" group.
Arkansas		x		Separate for band, chorus and orchestra.
Georgia		x		One for chorus One for band & orchestra
Idaho	x			
Iowa	x			
Kentucky		x		One at KEA One at KMEA
New Hampshire	x?			
North Carolina		x		Divided choral & orchestra
North Dakota	x			
South Dakota		x		One for chorus and orch. One for band
Tennessee		x		Divided geographically and by chorus, orch. & band
Vermont	x			
West Virginia			x	
Wyoming	x			
Montana**		x		Two divided geographically

*Information Not Available

**All Montana statistics for the 1973-74 and prior years.

?Indicates handbook and/or questionnaire material unclear.

As far as can be determined from the handbooks, there are no states in this group that divide their state festivals in the manner

recently adopted by Montana. Where several festivals are held, they are usually divided by performance groups, although at least two states divide geographically. The only state that has both an all-state festival and a solo and ensemble competition concurrently is North Dakota, so the move made by Montana to separate the all-state ensembles and the solo and small ensemble contests was a move toward the method used by a majority of the states herein considered.

Table 2: When are state music festivals held?

State	Fall	Winter	Spring	Undetermined
Alabama			x	
Arkansas				x
Georgia			x	
Idaho			x	
Iowa	x			
Kentucky				x
New Hampshire			x	
North Carolina			x	
North Dakota			x	
South Dakota	x			
Tennessee			x	
Vermont			x	
West Virginia				x
Wyoming			x	
Montana			x	

Table 3: Does the state music festival include both solo and ensemble contests and massed ensembles?

State	Yes	No	N.A.	Comments
Alabama	x			
Arkansas	x?			
Georgia		x		
Idaho			x	
Iowa		x		
Kentucky		x		
New Hampshire		x?		Rule not clear in handbook
North Carolina		x		
North Dakota	x			
South Dakota		x		
Tennessee		x		
Vermont		x		
West Virginia			x	Implication of a state solo-ensemble contest
Wyoming		x		
Montana	x			

This table illustrates that a definite majority of the states considered do not continue the solo and small ensemble competition beyond the district level. In meetings in Montana this subject has been discussed, but as yet the music educators of the state are unwilling to drop the state level contest.

Table 4: Criteria for all-state massed ensemble participation are:

A. Choral

State	Criteria	Sightreading		
		yes	no	N.A.
Alabama	Personal audition	x?		
Arkansas	N.A.			x
Georgia	Personal audition including song, "tonal memory" and scales.	x		
Idaho	N.A.			x
Iowa	By quartet (soprano-alto-tenor-bass--SATB) with limit of seven quartets from any one school. Individual members from quartet or entire quartets may be chosen.			x
Kentucky	At discretion of chairman			x
New Hampshire	N.A. (sightreading for chorus indicated on questionnaire)	x		
North Carolina	At discretion of local director with quotas set by school size.			x
North Dakota	Anonymous taped solo and exercises.		x	
South Dakota	By SATB quartets only with total numbers of quartets determined by school size. At discretion of local director, no audition.		x	
Tennessee	Personal audition at district and then state levels.	x		
Vermont	District level audition	x		
West Virginia	N.A.			x
Wyoming	Taped auditions		x	
Montana	Taped auditions with specific material.		x	

Table 4: Criteria for all-state massed ensemble participation are:

B. Band

State	Criteria	Sightreading		
		yes	no	N.A.
Alabama	Audition	x?		
Arkansas	N.A.			x
Georgia	Audition; district winners proceed to state with required solo.	x		
Idaho	N.A.			x
Iowa	Audition with solo, scales, chromatic over range of instrument, required etude.	x		
Kentucky	Discretion of chairman			x
New Hampshire	N.A.			x
North Carolina	Not relevant			
North Dakota	Anonymous taped solo and exercises		x	
South Dakota	Audition including performance and written test.	x		
Tennessee	District audition			x
Vermont	District audition	x		
West Virginia	N.A.			x
Wyoming	Taped audition		x	
Montana	Taped audition with specific material	x		

Table 4: Criteria for all-state massed ensemble participation are:

C. Orchestra

State	Criteria	Sightreading		
		yes	no	N.A.
Alabama	N.A.			x
Arkansas	N.A.			x
Georgia	Audition; district winners proceed to state audition with required solo.	x		
Idaho	N.A.			x
Iowa	Audition with solo, scales, chromatic over range of instrument, required etude.	x		
Kentucky	Discretion of chairman			x
New Hampshire	N.A.			x
North Carolina	Audition			x
North Dakota	Anonymous taped solo and exercises		x	
South Dakota	Audition including performance and written test.	x		
Tennessee	District audition			x
Vermont	Designation by local director for strings only; woodwinds, brass & percussion by audition.	x		
West Virginia	N.A.			x
Wyoming	Taped auditions		x	
Montana	Taped audition of specific material		x	

The difference between having personal auditions and taped auditions for all-state ensemble participation may well be guided by geography rather than by philosophy. The three states that consistently use the taped audition are all western states where distances between towns are great. Some states have solved this difficulty by having numerous audition sites for the prospective all-state participants; some states have only one to three audition sites. There are advantages and drawbacks to both systems. The procedure where district auditions are held and then the winners proceed to a state level audition could very possibly be equated with the state level solo contest in Montana and other states with state solo and ensemble contests. Only one state includes a written test as one of the criteria for all-state participation. Several states mention in their handbooks that efforts should be made by judges to insure participation from all schools in the state ensembles, but only three mention specific quotas for each school district.

Table 5: Criteria for solo and ensemble participation at the state festival are:

State	Criteria
Alabama	"Superior" rating at district level.
Arkansas	N.A.
Georgia	Not relevant
Idaho	N.A.
Iowa	Not relevant
Kentucky	Not relevant
New Hampshire	Unlimited (There is confusion in the handbook as to whether this refers to an all-state festival or the rules of the state organization for festivals in general.)
North Carolina	Not relevant
North Dakota	"Star" rating at district level. (Only two types of rating--"star" and "no star." The number of star ratings awarded is determined by the number of entries in each category.)
South Dakota	Not relevant
Tennessee	Not relevant
Vermont	Not relevant
West Virginia	N.A.
Wyoming	Not relevant
Montana	"superior" rating at district level.

Table 6: Among those states that include solos and small ensembles in their state festivals, are there divisions according to school size?

State	yes	no
Alabama		x
New Hampshire		x
North Dakota	x	
Montana		x

Table 7: Among those states that include solos and small ensembles in their state festivals, are there divisions according to age of participant?

State	yes	no
Alabama		x
New Hampshire		x
North Dakota		x
Montana	x	

Table 8: What organization sponsors the state festival or festivals?

State	Organization
Alabama	Alabama Music Educators Association
Arkansas	N.A.
Georgia	Georgia Music Educators Association
Idaho	Idaho High School Activities Association
Iowa	Iowa Music Educators Association
Kentucky	Kentucky Music Educators Association
New Hampshire	New Hampshire Music Educators Association
North Carolina	North Carolina Music Educators Association
North Dakota	North Dakota High School Activities Association
South Dakota	South Dakota Music Educators Association and South Dakota High School Activities Association
Tennessee	Tennessee Music Educators Association
Vermont	Vermont Music Educators Association
West Virginia	N.A.
Wyoming	Wyoming Music Educators Association and Wyoming High School Activities Association
Montana	Montana High School Association

Although Montana's music festivals are the responsibility of the Montana High School Association, the MMEA and the State Department of Public Instruction are involved through participation on the Music

Committee of the High School Association. The debate carried on by the MMEA in the past year that resulted in the change of state festival regulation on massed ensembles was passed as a recommendation to the High School Association which duly adopted it.

Table 9: State festival rules have been changed during the last five years

State	Substantially.	Minimally.	None.	In Process.
Alabama		x		
Arkansas	x			
Georgia		x		
Idaho		x		
Iowa		x		
Kentucky				x
New Hampshire	x			
North Carolina		x		
North Dakota	x			
South Dakota		x		
Tennessee	x			
Vermont		x		
West Virginia	x			
Wyoming		x		
Montana				x

This information was received as part of the questionnaire sent to the music education association president in each state. Both Kentucky and Montana are currently in the process of new state procedure formulation. Kentucky is considering change, particularly as regards the all-state groups which at this time convene for the purposes of performing for the KMEA and KEA meetings. Mildred Berkey, President of the Kentucky MEA, indicates that "We are moving toward an MEA convention without all-state groups."² At present Kentucky has separate festivals divided by region and by type of ensemble. Miss Berkey implies that changes may be those of centralizing organization of the same festival set-up rather than changes of substance.

Montana is in the process of changing from two state festivals including both solo and small ensemble competition plus all-state ensembles to a system whereby there is one all-state festival with massed ensembles meeting in conjunction with the MMEA meeting in October, and additionally the traditional geographically-divided two state contests for soloists and small ensembles.

²Letter from Mildred Berkey, President, KMEA, May, 1974.

Table 10: State music festival regulations have been discussed at professional organization meetings during the last five years

State	Often.	Infrequently.	Never.
Alabama		x	
Arkansas	x		
Georgia	x		
Idaho	x		
Iowa		x	
Kentucky	x		
New Hampshire	x		
North Carolina		x	
North Dakota	x		
South Dakota	x		
Tennessee		x	
Vermont	x		
West Virginia	x		
Wyoming			x
Montana	x		

Suffice it to say that music festivals are of concern to professional music educators, and that they find them a subject for frequent discussion. A relationship could possibly be found between the figures of this table and that of Table 14. If more of the states had

a distinct statement of purpose of music festivals, the guidelines for their organization might be formulated with less discussion.

Table 11: Is there difficulty in pleasing both the urban and rural segments of the professional organization with regard to state festival procedures?

State	Yes	No
Alabama		x
Arkansas		x
Georgia		x
Idaho	x	
Iowa		x
Kentucky		x
New Hampshire	"minimal"	
North Carolina		x
North Dakota	x	
South Dakota		x
Tennessee		x
Vermont		x
West Virginia	"minimal"	
Wyoming		x
Montana	x	

The three states indicating that there are difficulties between the urban and rural sections of their states are all western with few

large centers of population. It would seem possible to draw an inference from this that distances to be traveled may be one of the contributing factors in rural-urban dissatisfaction. New Hampshire specified that its "minimal difficulty" was distances to be traveled, even in their state that is considerably smaller than Montana or North Dakota. West Virginia did not specify its "minimal" discontent.

Table 12: All-state massed ensembles meet in conjunction with the state music educators meeting.

State	Yes	No	Comment
Alabama		x	With AEA
Arkansas	x		"usually"
Georgia		x	
Idaho	x?		
Iowa		x	
Kentucky	x		Planning to move away from MEA meeting
New Hampshire	-	-	Direct confusion between handbook and advise of NHMEA president.
North Carolina		x	
North Dakota		x	
South Dakota		x	
Tennessee	x		"Yes" until 1974; "No" thereafter.
Vermont		x	
West Virginia		x	
Wyoming	x		
Montana		x	"No" until 1974; "Yes" thereafter.

Table 13: Clinics and workshops for either or both teachers and students are held in conjunction with the state festival.

State	Yes	No
Alabama	x	
Arkansas	x	
Georgia		x
Idaho	x	
Iowa	x	
Kentucky		x
New Hampshire	x	
North Carolina		x
North Dakota		x
South Dakota		x
Tennessee		x
Vermont		x
West Virginia		x
Wyoming	x	
Montana	x	

Table 14: There is a "statement of purpose" or other indication of educational philosophy dealing with festivals contained in the state handbook(s).

State	Yes	No	N.A.	Comment
Alabama	x			Choral section only handbook received.
Arkansas			x	
Georgia	x			
Idaho		x		
Iowa		x		Band only, and limited
Kentucky		x		
New Hampshire		x		
North Carolina	x			
North Dakota	x			
South Dakota		x		
Tennessee		x		
Vermont		x		
West Virginia			x	
Wyoming		x		
Montana		x		

As stated above, it would appear possible that some states have difficulty with formulating rules and regulations for their

music festivals because they have no philosophy on which to build. Perhaps these educational objectives exist, but are not published in the handbook. But if it is as the evidence indicates, it would surely be beneficial for the several states to spend the time to establish an educational philosophy about festivals.

Table 15: Summary by percentage of the preceding tables.

1. Are there one or several state music festivals?

One - 13.3% Several - 57.2%
(by percentage of 14 respondents)

2. When are state music festivals held?

Fall - 13.3% Winter - 0% Spring - 66.7% Undetermined - 20%

3. Does the state music festival include both solo and ensemble contests and massed ensembles?

Yes - 30.8% No - 69.3% (of 13 respondents)

4. Criteria for all-state massed ensemble participation are:

A. Choral

Audition - 26.7%
Taped audition - 20%
Quartet - 13.3%
Director discretion - 13.3%
N.A. - 26.7%

B. Band

Audition - 40%
Taped audition - 20%
Director discretion - 6.7%
N.A. - 26.7%
Not relevant - 6.7%

C. Orchestra

Audition - 33.3%
Taped audition - 20%
Director discretion - 6.7%
N.A. - 26.7%
Not relevant - 6.7%

5. Criteria for solo and ensemble participation at the state festival are:

All three states that definitely have such festivals require the equivalent of a "superior" rating at the district level.

6. Among those states that include solos and small ensembles in the state festivals are there divisions according to school size?

Yes - 25%

No - 75%

7. Among those states that include solos and small ensembles in the state festivals are there divisions according to age of participant?

Yes - 25%

No - 75%

8. What organization sponsors the state festival or festivals?

Music educators association - 53.3%

State High School association - 20%

Joint sponsorship of above - 13.3%

N.A. - 13.3%

9. State festival rules have changed during the last five years

Substantially. - 33.3%

Minimally. - 53.3%

None. - 0%

In process. - 13.3%

10. State music festival regulations have been discussed at professional organization meetings during the last five years

Often. - 66.7%

Infrequently. - 26.7%

Never. - 6.7%

11. Is there difficulty in pleasing both the urban and rural segments of the professional organization with regard to state festival procedures?

Yes - 33.3%

No - 66.7%

12. All-state massed ensembles meet in conjunction with the state music educators meeting.

Yes - 33.3%

No - 60%

N.A. - 6.7%

2 states are moving away from this situation.

1 state is moving to this situation.

13. Clinics and workshops for either or both teachers and students are held in conjunction with the state festival.

Yes - 46.7%

No - 53.3%

14. There is a "statement of purpose" or other indication of educational philosophy dealing with festivals contained in the state handbook(s).

Yes - 26.7%

No - 60%

N.A. - 13.3%

Summary

In these fifteen predominantly rural states, there are usually several state level festivals rather than a single one, and they are held in the spring. Nearly 70% of those responding did not hold a solo and small ensemble festival in conjunction with the all-state massed ensemble concert. The most common method for choosing the participants in the large ensembles was by personal audition, although there were several alternate methods. The facts of geography would appear to influence the choice of selection used.

The organization most commonly responsible for the organization and maintenance of the state festival was the state music educators association. Even where the MEA was not in direct control of the festival there is implied great interest in the festivals

evidenced in the figures showing that 66.7% of them discussed state festivals "often" at their professional meetings. In those states where the MEA is not directly responsible for the festivals, there may exist a situation similar to that of Montana's where MEA officers or appointees are involved in the music supervising committee of the high school association.

Several tables were not discussed above because their figures are self-explanatory, and further because this research has shown that they are not particularly important. There are so few states among the fifteen that continue solo and small ensemble contests to the state levels, that the figures on whether they make divisions according to school size or to participant's age or the criteria for advancement to the state level are no longer germane to this paper.

The difficulty that Montana has in pleasing both the rural and urban segments of its music educators is shown to be a factor of little importance in most other states. The three that suffer from this difficulty are all western and are all geographically large with few large centers of population. This would appear to be a local problem to be solved locally rather than one where help from outside the state should be solicited.

The fact that 60% of the states responding do not have their all-state massed ensembles meet in conjunction with the MEA is germane to this paper. Note should also be taken that two of the states are

moving away from this joint meeting. Since Montana is the only state moving into this situation, the MMEA may want to watch the operation particularly carefully in the upcoming first year of such amalgamation.

The figures on the presence of clinics and/or workshops held in conjunction with the state festival show that nearly half the states do hold such workshops. Recent literature in music education predicts that this is a trend of the future.

Lastly, there is a 60% majority of states that does not publish in their handbooks a "statement of purpose" for the existence of music festivals. This is one part of a lack of clarity existent in several of the state handbooks. Assumption of reader knowledge plus difficulty with various possibly synonymous terms makes some handbooks less valuable than they might otherwise be.

Chapter 5

RECOMMENDATIONS

The 1974-75 academic year will bring a change to the state festival procedures in the state of Montana in that the all-state massed ensembles will not be held in conjunction with the solo and ensemble state festivals, but will convene with the MMEA meeting in October. The total number of student participants has been reduced also. This first year of operation will be a time of examining and evaluating the new procedure. The reasons for this change have been a source of considerable argument, and there are valid reasons for the change, including dissatisfaction of large schools and their students with the frequently less-capable all-state members from rural schools. This situation is easily explained, but not easily mended. The large schools not only often have a broader music curriculum and an obviously larger base from which to select music ensemble participants, but there are also conditions such as (1) the availability of private music instruction in the rural areas, (2) the pressure of time on the individual student because of the diversity of extra-curricular participation in the smaller schools, (3) the probability of the instructor in the smaller school being competent in one area particularly, necessarily allowing other areas in music to be less well handled (the rural music teacher is often only part time, or when trained primarily as an instrumental instructor also has the vocal

program to direct), and (4) often the lack of in-school time for music preparation all go to make life in the small schools more difficult on a competitive basis. When forced to compete for extracurricular time with athletics, drama, speech, 4-H, etc., the music program will obviously suffer. Larger schools are more able to offer in-school time for these activities, because the numbers of participants warrant it.

It has been this investigator's experience that the students from the smaller schools benefit greatly from participation in the large ensembles formed at the district and state levels. Since the new rule for all-state is very likely to reduce the percentage of small school participants along with the actual numbers of them,¹ it is of particular importance that the several district organizations provide this experience. Excellent all-district ensembles are formed in several of the music districts in Montana, but these groups are not held at all in others. It would seem imperative that all-district

¹This is conjecture on the investigator's part, but is agreed with by the president of MMEA and by numerous music directors with whom he has conversed. Reasons for this include (1) moving to fall brings direct competition with football, and it is generally agreed that dual participation in music and athletics is more likely in the small school, (2) with reduction of total number of participants, the percentage of those students with private music instruction and a broad curriculum in the schools is likely to increase, and (3) the distances to be traveled become even greater for some, thereby creating greater difficulty for those rural students whose schools have very small budgets for travel and whose capability for raising funds is limited.

massed ensembles be formed in all districts, with competent, indeed exciting guest directors to provide educationally and musically motivating experiences. The participation in a fine musical ensemble for an individual student cannot be overemphasized--it is aesthetic, social and intellectual education at its best.

It would seem to this investigator, and to other music educators with whom he has conversed, that the possibility exists for the all-state ensemble as it will be organized in Montana starting in 1974-75 to become a group of students virtually all from Class A or AA schools. In order to keep this from happening, which does subvert the "all-state" meaning, consideration might be given to a quota system of sorts. Assuming a choir of 125 members as it is now ruled, perhaps 105 of those seats could be assigned through the anonymous taped audition system proposed, but the remaining 20 assigned to the several districts for distribution to particularly deserving students from Class B, C or D schools. Awarding of these seats could be made through a separate audition system, through auditions at the previous year's district festival, or even perhaps at the district chairman's discretion. The same system could be utilized in band and orchestra, saving chairs in the instruments most commonly played for the extras. Saving a chair in the bassoon section for a Class D school is less likely to be useful than saving one in the trumpet section. A system of this kind would allow the small school student to compete on a

state-wide basis with all students, but in a realistic way would keep the "all-stateness" of the ensemble in tact, without fundamental sacrifice of quality.

Montana is one of the seven states that does offer clinics and workshops at its state festivals. It is assumed that this will continue, and the investigator hopes that it will be expanded. Efforts on the parts of district chairmen and more particularly of individual teachers to see to it that students listen to as many participating groups as possible at the festival and also attend clinics would make district festivals more valuable to the students. Consideration might also be made for workshops for teachers only. Student clinics are not only valuable in themselves, but might have the added benefit of taking some of the intense competitiveness out of the festivals, an aspect of these contests that is almost unanimously condemned by music educators. It is a matter of degree--competitiveness gives inspiration to the student to prepare as well as possible, but it can become the whole reason for attendance, thereby removing any aesthetic and educational value these festivals have.

Expansion of the invitational festival would be applauded by this writer. The competitiveness is reduced to a minimum in these (assuming wise planning is made by the host) and the chance for heightened musical awareness and skill is great. Invitationals can take several different forms. They can be among schools of the same

general size and capability; they can be small, joint evening concert situations; they can be large workshops with varying kinds of or no public performance; they can include schools of varying sizes and capabilities. It is to be hoped that all these areas will be covered. It is also hoped that smallness of school will not prohibit hosting an invitational festival. Perhaps systems could be worked out whereby schools competing in basketball in the evening could expand the day's activities to include a choral clinic in the afternoon. Arrangements could be made among schools each to prepare a short musical drama or even a variety show, and then have a "fest." The college and universities of the state could be utilized more for workshop purposes both by individual school districts and in cooperative ventures among the schools.

In conclusion, Montana is one of the three states with urban-rural difficulty. The change of the all-state ensembles is likely further to exacerbate this situation. Therefore, it is incumbent upon the state's music educators to do more to equalize the possibilities for musical excellence among all their students. Methods for accomplishing this could include: (1) consideration of a quota system in providing seats for rural schools in the new all-state massed ensembles--a system to be devised by the MMEA that would not endanger the quality of the groups but would guarantee possible participation by all the state's music students, (2) creation of all-

district bands, orchestras and choruses in all districts, with effort towards finding competent and inspirational directors for these groups, (3) expansion of the clinics at district and at the state solo and ensemble festivals, with the inclusion of clinics for educators too, (4) expansion of the system of invitational festivals in all possible forms, and (5) greater utilization of college and university faculties for workshop purposes outside of those provided at the existing district and state festivals.

Chapter 6

SUMMARY

The problem studied in this paper is the organization of state music festivals in states with predominantly rural populations. Impetus for this study came from the discussion and subsequent change of one aspect of Montana's state festival organization--that of the time, place and size of the all-state massed ensembles. Up until 1973-74, Montana had two state festivals including both solo and small ensemble contests among those students receiving "superior" ratings at their district festivals, and "all-state" massed chorus, band and orchestra. In October, 1973, the MMEA changed this rule so that the solo and ensemble festivals remained unchanged, but the all-state massed ensembles were changed to a single ensemble each in chorus, band and orchestra, chosen by students' anonymous taped auditions, and meeting in conjunction with the MMEA annual meeting in October. Since the MMEA will be examining this new rule most particularly during the first year of this new situation, this study was thought by the investigator to be of relevance at this time. Examination of literature in the field of music education revealed little or no research on music festival organization, particularly with regard to comparing state systems.

Nineteen states were discovered to have rural populations of 60% or greater and these states' music education associations were

contacted by letter and by questionnaire. The letter requested copies of the state music festival handbook, and the questionnaire solicited responses on six attitudinal or factual questions. Fifteen of the nineteen states responded, thirteen by returning the questionnaire and by sending the requested literature, and two responded only with the questionnaire. The handbooks were examined to discover organization in fourteen different categories.

Tabulations of the data formulated reveal that: (1) the majority of states have several state festivals, usually divided by type of ensemble; (2) 67% are held in the spring; (3) a minority of states examined convene a solo and small ensemble contest concurrently with the all-state massed ensembles; (4) criteria for participation in massed ensembles varies, but personal audition is most commonly used; (5) a majority of the states' music education associations sponsor and direct the state music festivals; (6) two-thirds of the examined states find that their professional organization discusses state festival procedures often; (7) only three states definitely, and two more marginally, have difficulty in pleasing both rural and urban segments of their organizations; (8) a majority of states does not convene their all-state groups and MEA concurrently; and (9) a definite majority does not publish a "statement of purpose" or other philosophy about festivals in their state handbooks.

Recommendations made by the investigator for discussion by

Montana's music educators include: (1) consideration of a quota system in providing seats for rural schools in the new all-state massed ensembles--a system to be devised by the MMEA that would not endanger the quality of the groups but would guarantee possible participation by all the state's music students; (2) creation of all-district bands, choruses and orchestras in all the several districts of Montana, with particular effort made towards finding competent and inspirational directors for these groups; (3) expansion of the clinics at district and state solo and small ensemble festivals, with the inclusion of clinics for teachers; (4) expansion of the system of invitational festivals of all kinds; and (5) greater utilization of college and university faculties for workshop purposes outside of those provided at existing district and state festivals.

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APPENDIX

1. Content of Cover Letter Sent to Music Education Associations

Dear _____:

The Montana Music Educators Association has recently revised its state music festival rules and is considering further change. With the encouragement of Mike Roberty, MMEA President, I am making a compilation of the rules, dates, adjudication procedures, all-state group selection methods and other information pertaining to state music festival organization in states with 60% or greater rural populations. This research will be available to the MMEA and also will comprise my professional paper for the Master of Education degree at Montana State University.

Rather than ask you to fill out a long and involved questionnaire, may I instead ask for a copy of your state festival regulations? If there is a charge for this, please indicate the price in the box on the enclosed brief questionnaire. There are only six multiple-choice type questions that should take but a very few minutes to answer. However, if there is a large positive response to question #1, I may solicit your help again early this summer.

I am both a graduate student at Montana State University and a high school choral director. So I do know that spring festival time is close upon us, and doubly appreciate your taking the time to answer my questions and send me your handbook. Should you be interested in receiving a copy of the compilation of regulations, there is an appropriate box to check on the questionnaire.

2. Content of Second Letter addressed to Non-respondents to First Letter

Dear _____:

Late in May I wrote to you requesting a copy of your All-state Festival rules and regulations. I am aware that the letter came at that awful "tie up all the loose ends" time of the school year and could easily have escaped your attention. My thesis is concerned with state festival organization in states with 60% or greater rural populations, and since they are so few, I would like to be sure to include your state in the compilation.

Also, there was a very brief questionnaire included of which I have enclosed a second copy here. I do hope to finish this work for summer quarter, so would very much appreciate seeing your state's organizational plan as soon as possible.

3. Content of Questionnaire sent to Music Education Associations

Please circle the appropriate response to the following statements:

1. Within the past five years the changes made in our state music festival regulations have been

substantial.

minimal.

none.

2. In the past five years our professional organization has discussed state music festival regulations

often.

infrequently.

never.

3. We have difficulty in pleasing both the urban and rural segments of our professional organization with regard to state festival procedures.

yes

no

4. Our state contests involve the soloists or small ensembles competing against fixed standards (such as I=Superior, II=Excellent, etc.) rather than against each other (thereby producing first, second and third place winners).

yes

no

5. Our all-state large ensembles meet in conjunction with the state music educators meeting.

yes

no

6. Clinics and workshops for either or both teachers and students are held in conjunction with our state festival.

yes

no