

Creston	Dance Overture
Mozart	Symphony No. 41, 1st movement
Bach	Suite No. 3 in D Major, 2d movement
Ives	Variations on America
Brahms	Symphony No. 2, Finale

Programs for Combinations of Elementary and Secondary Grade Students:

Concert theme: Music of the Symphony  
Dvorak                      Symphony No. 5

Concert theme: Music of the Opera

Beethoven	Overture to <i>Fidelio</i>
Puccini	Che Gelida Manina from <i>La Bohème</i>
Verdi	Prelude to <i>La Traviata</i>
Verdi	Hymn and Triumphal March from <i>Aida</i>

Concert theme: Music in the U.S.A.

Barber	Adagio for Strings
Gould	Pavane from <i>Latin American Symphonette No. 2</i>
Copland	Billy the Kid

Concert theme: Music for Violin Solo and Choir

Mozart	Concerto No. 4 in D Major for Violin, 1st movement
Schubert	Kyrie, Gloria, Credo from the <i>Mass in G</i>
Meyerbeer	Coronation March from <i>The Prophet</i>
Mendelssohn	Symphony No. 3, 1st movement
Smetana	Comedians Gallop from <i>The Bartered Bride</i>
Weber	Invitation to the Dance
Rodgers-Bennett	Selections from <i>The Sound of Music</i>
Handel	Concerto in B $\flat$ Major for Harpsichord
Tchaikovsky	Symphony No. 6, March

Programs Presented on Weekends for Any Student Wishing to Attend:

Concert Theme: The Composer as a Youth

Glinka	Overture to <i>Ruslan and Ludmilla</i>
Mozart	Minuet, K.1
Mozart	Symphony No. 1
Mendelssohn	Overture to <i>Midsummer Night's Dream</i>
Bizet	Allegro from <i>Symphony in C</i>

Suolahti	Sinfonia Piccola
Sibelius	Finlandia
Humperdinck	Hansel and Gretel (entire opera)
Mozart	Overture to <i>Don Giovanni</i>
Stravinsky	Suite from <i>The Firebird</i>
Prokofieff	Classical Symphony
Saint-Saens	Bacchanale from <i>Samson and Delilah</i> (featuring the Nelle Fisher Ballet Company)
Rossini	Overture to <i>La Scala di Seta</i>
Porter	Twelve Songs for Helen and One for Bill
Mendelssohn	Symphony No. 5, 2d and 3d movements
Schreiner	Worried Drummer
Rimsky-Korsakov	Capriccio Espagnol
Shostakovich	Madeline
Dukas	The Sorcerer's Apprentice (featuring the Detroit Severo Ballet Company)

Concert theme: Opera

Prokofieff	March from <i>The Love for Three Oranges</i>
Mozart	First scene, <i>The Marriage of Figaro</i>
Mozart	That Music Enchanting from <i>The Magic Flute</i> (audience sing)
Berezowsky	Barbar the Elephant (children's opera, performed by the New Haven Opera Society)
Gould	American Salute
Bach-Caillet	Little Fugue in G Minor
Hovhannes	Fugue from <i>Mysterious Mountain</i>
Mozart	Concerto No. 12 in A Major for Piano
Schumann	Concerto in A Minor for Piano
Prokofieff	Peter and the Wolf

Theme for entire series: "Music and Magic"

Weber	Overture to <i>Oberon</i>
Gluck	Dance of the Blessed Spirits and Dance of the Furies from <i>Orpheus and Eurydice</i>
Tchaikovsky	Dance of the Sugar Plum Fairy from <i>The Nutcracker</i>
Berlioz	Minuet of the Sprites from <i>The Damnation of Faust</i>
Mendelssohn	Excerpts from <i>Midsummer Night's Dream</i>

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Gods, Goddesses, and Enchanted T  
Overture to *The Magic Harp*  
March of the Giants  
Ride of the Walkyries from  
The Fantastic Toyshop (fe  
Camellia City Ballet Com

: Music and the Dance

Excerpts from *Carmina Burana*  
Symphony No. 3, Finale  
Symphony No. 40, 1st and 4th

n of Improvisation

Symphony No. 5, 2d movem  
on of walking bass)

An American in Paris

e: Melody

Largo: from *Serse*  
Jesu, Joy of Man's Desiri



gs

*Die Walküre*  
(ring the  
(my)

movements



Brahms	Symphony No. 3, 3d movement
Bizet	Intermezzo and Farandola from <i>L'Arlesienne Suite</i>
Mascagni	Intermezzo from <i>Cavalleria Rusticana</i>
Wolfe-Ferrari	Intermezzo from <i>The Jewels of the Madonna</i>
Robertson	Pastorale from <i>The Book of Mormon</i>
Bernstein	Candide

Concert theme: Form

Handel-Harty	Finale from <i>Water Music</i>
Bach-Caillet	Little Fugue in G Minor
Haydn	Symphony No. 104, Minuet
McBride	Pumpkin Eater's Little Fugue
Britten	Young Person's Guide to the Orchestra

Concert theme: Composers

Smetana	Overture to <i>The Bartered Bride</i>
Delibes	Pizzicato Polka from <i>Sylvia</i>
Gershwin	An American in Paris
Gershwin	Rhapsody in Blue
Tchaikovsky	1812 Overture

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# VII-Concert Preparation and Followup



"I can see it in their faces! The prepared students are alert and glad to participate. When students have had preconcert study, the conductor can hold their interest and maintain a high level of performance."

This view was expressed by the youth concert conductor of the Baltimore Symphony. Three other conductors agreed that concert preparation was "absolutely essential," and six considered it to be "valuable." One conductor preferred having students prepared for two or three pieces, but be given no advance information about the remainder of the program. Two conductors thought concert preparation made little difference, and two were strongly opposed to it on the grounds that it makes a spontaneous, emotional response impossible. Another conductor said that the value of advance study depends entirely on who handles it and how it is done. He prefers no preparation at all to that offered by persons not pro-

fessionally trained in music.

Although conductors expressed varying views on the value of concert preparation, educators were almost unanimous in favoring it: 715 of 739 music specialists stated that students should learn something about the music to be played prior to the concerts, and 30 of 34 administrators agreed. Increased enjoyment and understanding of music were mentioned most often as the immediate goals of concert programs.

### Study Guides

*Financing and producing.*— Study guides or some form of organized study materials for use in preparing students for concert attendance were produced in all but three of the 20 cities (New Haven, Sacramento, and Spokane). As shown in the following list, some of these were prepared by the orchestra; others, by the schools.

#### Prepared by the orchestra in:

Chattanooga  
Cincinnati  
Cleveland  
  
Columbus  
Evansville  
New Orleans

#### Prepared by the school in:

Baltimore  
Cincinnati  
Cleveland (for ESEA-funded  
concerts)  
Detroit  
Hartford  
Salt Lake City

Pasadena (Youth Music Council)	Sarasota
Pittsburgh	Seattle (for ESEA-funded concerts)
Providence (Children's Concert Committee)	Winston-Salem
San Francisco	
Seattle	

Various plans were used to produce these study guides. In Cincinnati, and for some of the concerts in Seattle, the orchestra financed the materials but engaged school personnel to do the planning and writing. For several years, a musicologist prepared the guides for the Pittsburgh Symphony Youth concerts, but in 1967-68 they were written by public school personnel. Conductors developed the guides in Chattanooga, Evansville, and for some of the Seattle concerts, while other orchestra staff members prepared or supervised their

preparation in Cleveland, New Orleans, and Providence. The San Francisco Symphony engaged a college faculty member to work closely with the orchestra in preparing materials.

*Quality and content.*—The quality of the preparatory materials examined ranged from hastily prepared mimeographed sheets containing inaccurate data to comprehensive, handsome booklets costing as much as \$1,500 to produce.

An inventory of the subject matter covered in the study guides included the following:

<b>General content</b>	<b>Number of guides in which item was included</b>
Source reference materials for teachers	9
List of recordings	7
Information on orchestra	6
Source reference materials for students	5
Information on conductor	4
Orchestra seating chart	4
Concert manners information	4
List of films and filmstrips	3
Concert evaluation materials	3
Reference to materials in museums, etc.	1

## Contents relating to the music

Composers	13
Stories	13
Musical examples	12
"What to listen for"	11
Glossary of terms	11
Style, form, period, etc.	9
Analysis	6
Pronunciation	5

The music education members of the study staff made both general and specific observations about the content of the study guides:

Information on orchestral instruments was included in many study guides, although there is a wealth of material on the subject readily available to teachers in the schools.

Lists of recordings, visual aids, and reference books were included in study guides in nine cities. Recordings listed in the Baltimore, Detroit, Seattle, and Cincinnati guides related directly to current programs, whereas others used general lists. The listing of compositions and recordings relating to the music scheduled for a specific concert was most desirable. These lists gave teachers an added resource and were especially helpful when recordings of specific compositions to be performed were not available. Reference to several different recordings (interpretations) of the same work were reported useful for work with advanced students.

The Detroit and San Francisco guides were the only ones giving fairly complete lists of recommended films and filmstrips. Concert evaluation devices were included in only three guides, the most extensive being used in connection with the Seattle *Enrichment Through Music* concerts.

In a few cities, short résumés of contemporary numbers or overtures, with comments on each composition, were included in the study guides, Baltimore and Cleveland in particular. The development of short expositions on general musical topics that relate, perhaps, to a concert theme or to the form and style of a composition are useful teaching aids.

Musical examples were generally written as single lines of music, although several guides offered piano reductions of appropriate sections—a useful tool for music specialists. It was difficult for the study staff to understand why musical examples were not included in all study guides. Although their inclusion requires additional work and sometimes

expense, some felt that it was futile to try to analyze a piece of music intelligently without the examples.

In spite of the importance generally attributed to an understanding of musical form, only Cincinnati, Cleveland, Seattle, and Spokane examined the subject in their study materials.

There were more frequent references to temporal than to tonal aspects of music, usually in terms of the rhythmic characteristics of a composition. The composer's creation of a mood was referred to in terms of major or minor tonality, the registers in which the instruments played, and the various orchestration devices used.

For instrument recognition, the usual approach was to identify the appearance of a theme with a specific instrument or group of instruments. Various instrumental playing techniques, pizzicato, for example, were mentioned.

Nearly all study materials provided background about the composer. Extensive use was made of anecdotal materials, sometimes leaving little space to discuss the music and information directly related to it.

Stories attached to descriptive music were used frequently. Stories and biographical information about the circumstances under which a composition was written, performed, or received were included in some of the guides.

Glossaries of terms were used frequently; aids in pronunciation were included in only a few instances.

Presentations ranged from a lively, chatty style to a straight musicological approach. Combinations of student-oriented narrative and teacher-oriented data were noted in the Cincinnati materials, thus providing uniformity in teaching method and content, while permitting the teacher freedom to present other materials.

The line of demarcation between guides prepared for use by music specialists and those for use by classroom teachers was not always clear. Study guides using musical examples, for instance, can be used effectively only if the teacher reads music, which the classroom teacher often cannot do. The Seattle materials used in connection with the federally funded concerts were based on the assumption that classroom teachers had little musical training or experience. A realistic and effective approach was accordingly developed, using tapes, commentary, and teaching guides.

Most of the preparatory materials examined were for teacher use. In only six of the cities were materials prepared for and distributed to students. In Sarasota, program notes were written for elementary school children, and there were drawings to point up special concert features. In Seattle, four-page program notes included

a brief narrative for each composition and a few principal themes. Student materials in Salt Lake City included general information about music, the instruments of the orchestra (including pictures), the orchestra seating chart, information on leading composers, and a glossary of musical terms.

In at least two of the cities, the cost of student materials was underwritten by business firms.

Guides that used a concise approach—those with “instant” teaching devices—were considered more helpful to the busy teacher than comprehensive documents. However, in the cities where youth concert programming was based on multiyear cycles, resource manuals of greater scope could be developed.

*Some highlights of representative guides.*—The following highlights from teaching guides are representative of the variety of approaches in use:

*Baltimore's* 1965–66 materials were prepared primarily for use by music specialists and included theme charts, tapes of concert compositions, piano reductions of principal thematic material, lists of references, and suggested activities. The 1966–67 materials were focused more upon use by elementary classroom teachers and were highly realistic and practical for this purpose.

In *Chattanooga*, the teacher's television guide for grades four through six incorporated concert

preparation with general music lessons in carefully planned sequences.

*Cincinnati's* study guide for the “Fun in Music” Young People's concerts included a number of teaching suggestions written by an elementary classroom music specialist.

From *Cleveland*, the writing style was of special interest. Materials were particularly valuable to the skilled music specialist undertaking comprehensive preparation of students.

*Detroit's* well organized and attractive guide had separate sections for composer biographies, materials available at the Children's Museum, and lists of recordings, films, and filmstrips.

*New Orleans* used a unique approach, describing the orchestra in terms of kinds of instrument cases carried and steps leading to the beginning of a concert.

*Providence* used a short explanation of the demonstration-narration aspect of the concert, a useful device for leading students into a discussion of playing techniques.

*Sarasota's* special section on concert evaluation provided for student feedback on what had been seen and heard at the concert. Another section on “Getting Ready for the Concert” was also of special interest.

*Spokane* did not use guides in 1966–67, but in previous years included examples of form in



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music and suggested listening experiences.

*Minimum standards for teachers' guides.*—The music education members of the study staff recommend that effective teachers' study guides should contain the following:

Program listings with timing for each composition.

General notes on the types of music to be heard, suitably written for the teacher to read aloud to students.

Analysis of the music, with musical examples on charts or transparencies, in sufficient depth to inform and interest but not confuse the student; material to be related directly to the general music goals for specific grade levels.

Specific suggestions for guided listening to be provided; technical terms to be explained.

Lists of reference materials available to teachers and students.

Lists of community resources available for preparation enrichment, such as art objects, library and museum materials, and audiovisual aids.

Suggestions for followup activities, including tests, discussions, and rehearsing of the concert music or related compositions. Language arts assignments in connection with youth concerts could be introduced here.

Evaluation sheets to summarize student and teacher reactions and

teacher comments on predetermined items.

Whenever possible, concert arrangement details should be presented in memorandums separate from the teacher study guides.

*Minimum standards for student guides.*—The minimum content recommended for any student study guides should include:

Program listings.

History of the orchestra that will perform the concerts, to be included at least once a year.

Biographical information on conductors and soloists, to be included at least once a year.

Discussion of music, with musical examples, listing of things to listen for, and an outline of materials to be covered by the teacher.

Composer biographies, possibly included as a separate section.

Suggested reading materials, supplementary listening suggestions, and projects for extra credit.

Evaluation forms for student reaction to the music and the performance.

*Suggested supplementary devices.*—Study guide activities may be supplemented by using:

Worksheets and workbooks covering material suggested in the student study guides.

Musical examples, pictures, and

diagrams for use with overhead projectors.

Compositions that are reduced to one-line scores, helpful for students who have knowledge of notation and are experienced listeners.

Youth concert material that is included in the everyday flow of general music instruction.

Instrumental specialists and their students in the preparatory process.

It is further suggested that preconcert study materials be developed under the supervision of the director of music education who may delegate the preparation to a master teacher or youth concert coordinator.

*Distribution.*—Study guides, no matter how well written, are useful only when distributed well in advance to all teachers having responsibility for preparing students for concerts.

Although 90 percent of the elementary classroom music specialists reported that they received the materials regularly, some said that they arrived so near the concert date that they could not make sufficient use of them. Conversely, a few teachers reported that they arrived so far in advance of the concert that they were filed away and forgotten.

Among secondary vocal teachers, only 65 percent reported receiving study guides.

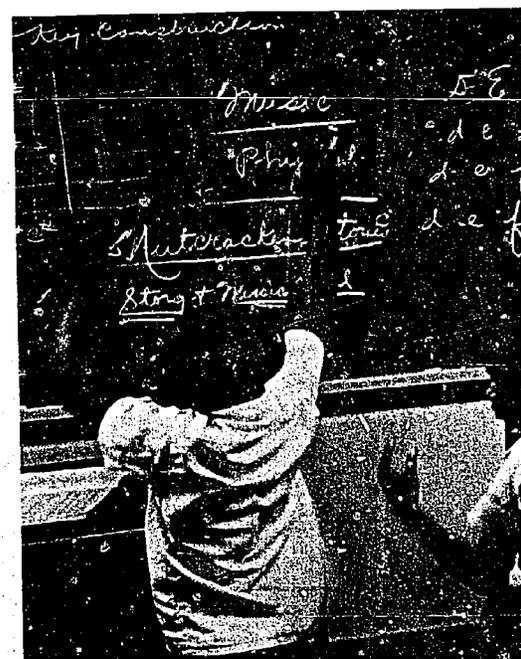
In one city it was apparently the practice to distribute only one

study guide to a school. As a result, concert preparation was necessarily left to the initiative of individual teachers.

### Recordings and Other Supplementary Materials

In line with a view expressed by many of her colleagues, a classroom teacher in Salt Lake City said: "Music chosen for the concerts should be of records we have in the schools so they can be played in advance of the programs; or else each school should be given a tape of the entire program two or three weeks in advance. All of the descriptive material in the world is useless without the music."

The music education members of the study staff agree that concert programs and study materials should be correlated as



much as possible with recordings, tapes, and classroom music series. *Keyboard Junior*, Bowmar materials, and *Adventures in Music* were among the items cited.

Of 756 teachers queried, only 68 percent gave a "good" or "excellent" rating on the availability of suggested supplementary materials; 18 percent indicated "fair," and 14 percent, "poor." The latter two groups expressed concern over the lack of films, filmstrips, books, and undamaged recordings.

When school budgets do not permit the purchase of needed recordings, parent teacher groups, symphony women's associations, Junior Leagues, or business firms may be willing to supply them—if not as gifts, possibly on a loan basis.

In cities where a multicycle plan is in operation, such as

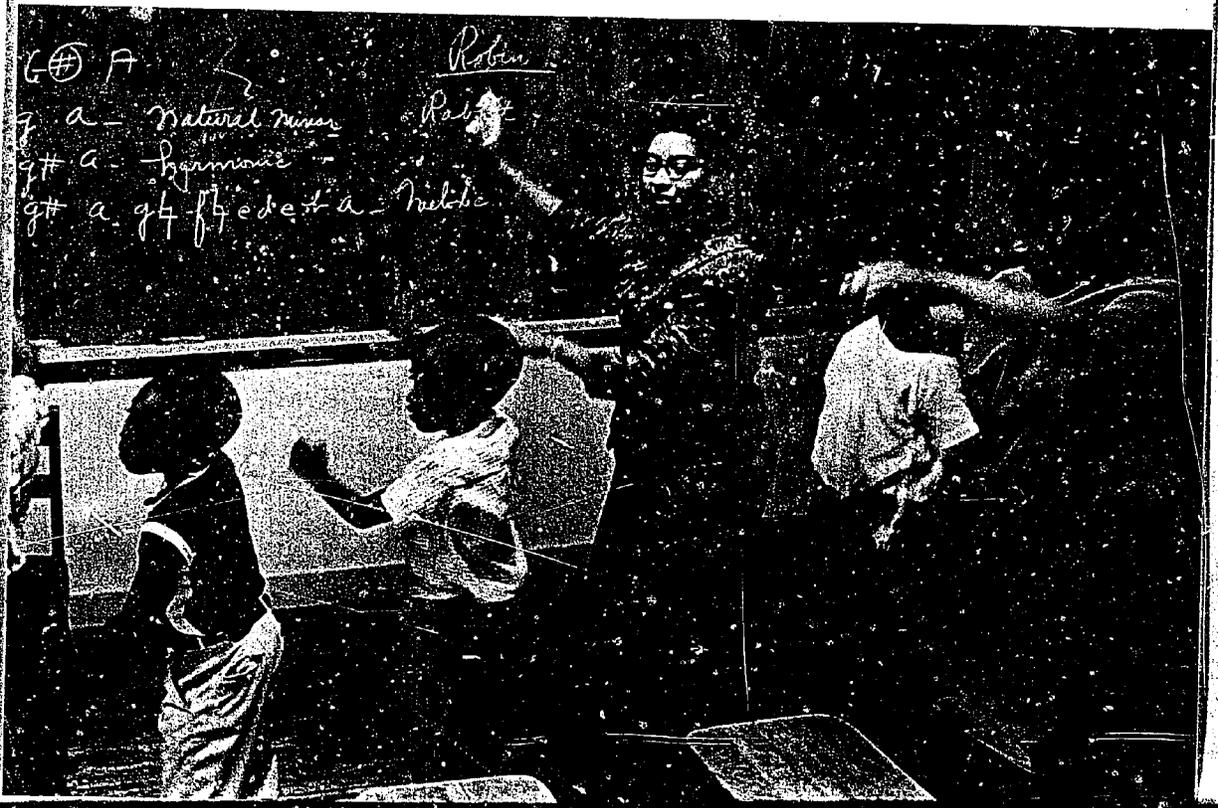
Cleveland, school systems can make large purchases of recordings at one time knowing that they can be used over and over again. In 1965-66, the Cleveland school system spent over \$2,000 for records distributed to individual schools.

### Methods and Materials Devised by Teachers

Roughly 40 percent of the teachers queried reported that they personally developed methods and materials for use in concert preparation. Here are some of the reported examples:

We write musical themes on cards, scramble them, and the students learn to put them in the proper order. (Elementary classroom music specialist)

Bodily movements help the child feel the flow of the music.



Singing and using rhythm instruments for theme recognition help.

Dramatization, whenever it can be applied, and recognition games create additional interest and enthusiasm. (Elementary classroom music specialist)

Sometimes, if a melody is prominent, it is copied and the children are urged to play it on bells. After seeing a filmstrip on the various instruments, children demonstrate on their own instruments. (Sixth grade teacher)

Each child uses an atlas to locate the countries included on the program. The children enjoy discussing the types of music and the history of the countries in relation to ours. (Fourth grade teacher in a low income area)

I do not go over the music to be heard, because this only dulls the experience of hearing it. Rather, we teach students how to listen.

The conductor's program notes, given before the pieces are played, are adequate. (High school vocal teacher)

Themes shown on flannel board or blackboard are played by students on bell sets or the piano. (Elementary classroom music specialist)

I make tapes of passages of recordings which, in their entirety, would be too long or beyond the attention span of elementary children. (Elementary classroom music specialist)

We make up programs similar to TV lessons and review the lives of composers. This helps the children understand how and/or why the composer wrote the composition and the type of person he is. (Fourth and fifth grade teachers)

Other approaches which individual teachers considered effective included:

A daily 15-minute listening period for instrument and theme recognition.

Concert programs developed by students, with a discussion of the lives of composers.

High school orchestra performances of music to be heard on a forthcoming youth concert program.

Charts of orchestra seating plans using pipecleaner figures to represent musicians.

Exhibits on bulletin boards and display cases.

Still other teachers suggested:

Correlating television materials with youth concert study guides.

Using worksheets and workbooks, the latter to be used from year to year. Worksheets can be completed as children listen.

Making use of materials from art galleries and museums.

Providing teachers with scores to use in concert preparation.

Giving teachers time away from class to do needed research on concert programs.

Encouraging informal discussion between students and musicians.

Centering required inservice (teacher) activities around concert preparation.

### Who Should Receive Concert Preparation?

Concert preparation practices varied not only from city to city but from school to school within the same city. In Cincinnati, for example, one music specialist noted: "I take the entire third grade to the first concert, the fifth grade to the second, and the sixth grade to the last one." Another elementary music specialist in the same city said: "Only a small percentage of the children in each class are able to attend. There should be a special series of classes prior to the concert, only for those children who are going to the concert."

Personal involvement is the critical element in the listening experience and far greater in a live performance than in a broadcast. If preparation is structured so that the live performance is the culmination of the learning experience, with the structure collapsing without it, then it is difficult to justify preparing all students when only some can attend the concert. However, preparation of all students is justified if the concert is treated as one experience among others in the curriculum, especially if students have the opportunity to hear the concert on radio or television, if not in person.

### The Use of Radio and Television

Many teachers expressed the desire to use more educational radio and television in preparing students for youth concerts. Over and over again they referred to the Leonard Bernstein New York Philharmonic Young People's Concerts as the ideal format toward which to work. There are books, recordings, and films based on these concerts that are now available for school use.

The study staff also suggest that orchestras and schools use more radio and TV (live or delayed) not only to prepare for but also to supplement live concert attendance. Within time and money limitations, particularly for television, some cities have found ways to use local broadcast media in connection with youth concerts as the following examples show.

*Baltimore:* The school music television series, *Accent on Music*, presented on a local station, included taped interviews with composers whose music was played on one of the youth concert programs. Over a 2-month period, the series also featured children and teachers as performers. In previous years, some concerts were broadcast over radio. Thematic charts, transparencies for use with overhead projectors, recordings, and concert tapes were also used in the classrooms.

*Chattanooga:* Television music lessons presented every Wednesday morning were sometimes used

for-concert preparation. Classroom teachers were expected to listen with the students and supplement the work introduced by the program. The TV teacher played recordings of some concert pieces to be performed, told something about the composer and the compositions, featured instrument demonstrations by high school students, and taught songs the children were to sing at the concert.

*Cleveland:* Although radio and TV were not regularly used for concert preparation, videotapes of daytime youth concerts were presented over educational TV during evening hours. Educational radio was used in conjunction with preparing students for opera performances; and sometimes hard-to-obtain recordings were played.

*Columbus:* A Young People's Concert at Sherwood Junior High School was aired on prime time over a commercial TV station as a sponsored program.

*Detroit:* Although a number of music programs were presented on a local channel, none were concerned specifically with youth concerts. However, radio was used for rebroadcasting the school concerts sponsored by the board of education. The programs were presented for the entire school system during school hours on the day following the concerts and again at 8:15 on Friday nights following the concerts.

*Evansville:* The school-owned

radio station broadcast some of the concert music the day before the concert, plus one 15-minute orientation broadcast prepared by the conductor. In 1966, for the second year, a videotape of the concerts was later played over a commercial channel during evening hours.

*Hartford:* All youth concerts were broadcast live over a local commercial station and through the public address system of the high school where the concert was given. The best performance of each pair of concerts was rebroadcast the following Friday evening, thus enabling students to hear all eight programs presented during the year. The radio station gave a copy of the tape to the school audiovisual department.

*New Orleans:* The orchestra maintained radio facilities for broadcasting youth concerts live from the concert hall over the Louisiana Youth Concert Network. A series of televised lessons selected from *Music for Children* and distributed by the National Educational Television and Radio Center was used on educational TV to introduce orchestral and keyboard instruments, and to explain elements of musical composition. Each lesson was previewed by teachers several weeks before the viewing at the school.

*Pasadena:* For 7 or 8 years educational radio has been used for concert preparation, the director of music education narrating the





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broadcasts and preparing teacher study guides.

*Pittsburgh:* The Pittsburgh school board made a grant to the educational TV station for a variety of educational programs, including a series of five lessons designed to prepare students for Young People's Concerts. A 20-minute televised lesson was presented approximately 1 week before each of the five different concerts. The television teacher, who was also a supervisor of instrumental music in the schools, prepared a brief guide for teachers which was distributed throughout the school system by the school music department. Although students from grades four through seven attended the concerts, the TV lessons were focused on the fifth-grade level. Using approaches not generally available to classroom teachers, the lessons were planned to supplement the conductor's comments during the concert. Flash lettering was used at the bottom of the screen, and time was provided for student responses to TV questions. The station program director reported that each 20-minute lesson required 20 hours of preparation time on the part of the TV teacher, plus 6 hours of on-set rehearsal time.

*Salt Lake City:* Preconcert study was supplemented by a television program shown after school hours. Occasional use was also made of radio.

*San Francisco:* Preparation of

students for opera performances has been done via television.

As the programs in Baltimore, Columbus, Evansville, and Hartford suggest, commercial stations as well as educational stations are willing to cooperate with orchestras and school music departments. Initiative and joint effort can result in broadcasts that can greatly expand the opportunities for young people to hear good music.

Programs of an instructional nature are usually limited to educational stations which, while growing in number, are not yet available in all areas. At the time of the study, there were educational radio stations in 10 of the cities; educational television stations in 12.

The TV teacher in Chattanooga gave some tips that should be helpful in planning preconcert instruction via television:

The TV teacher should have broad classroom teaching experience and try new ideas in the classroom before attempting them on television.

Concert programs should be available to the TV teacher at least 5 months before the actual performance in order to allow time to clear copyrighted materials and to prepare visual aids and study guides.

If the cost can be met, groups of musicians should be invited to appear on the program.

School drama groups can present

skits about composers, showing costumes, scenery, and circumstances of the composer's life and times.

### **How Much Preparation Is Enough?**

The quantity as well as the quality of concert preparation is an important consideration. While students are responsive to music they know something about, they can be bored at a concert if they have had too much exposure to the music beforehand. Timing is a factor. According to some music educators, intensive study just prior to a concert does not allow for adequate absorption of the basic content of the music; furthermore, it can detract from the spontaneous enjoyment of the live performance. They recommend that listening to records and analyzing thematic material be spread out during the year and reintroduced at various grade levels.

The policy in some cities is to prepare students for one or two works, and offer no advance study for the remainder of the program. In Baltimore, a "surprise composition" is generally included to give students the chance to listen in light of their own musical and aesthetic backgrounds.

### **The Roles of the Classroom Teacher and the Music Specialist**

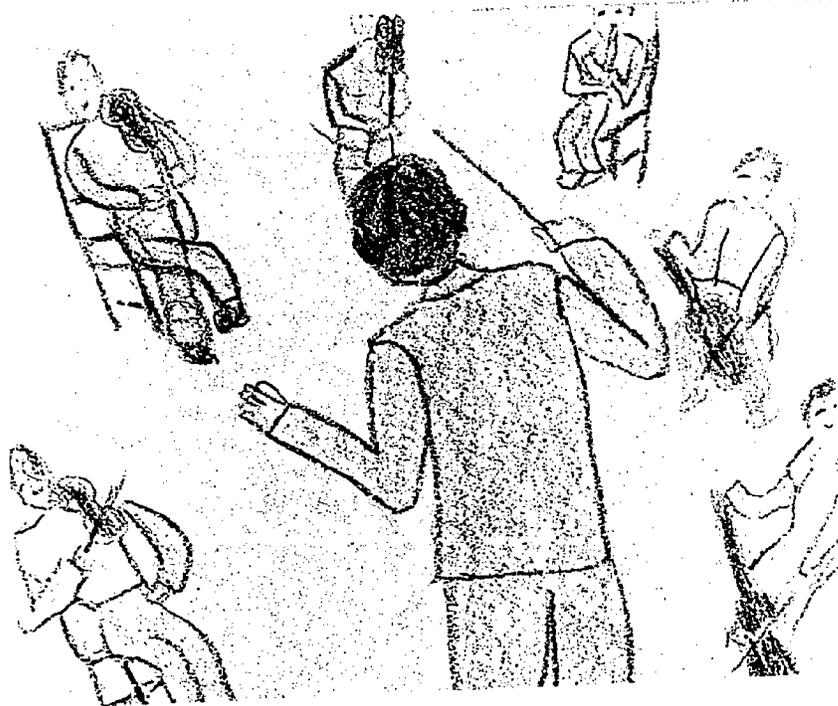
If student interest in symphonic music is to be aroused and if young people are to learn to appreciate and understand music

literature and performance, it is essential that their teachers have greater opportunity to attend concerts and be briefed on how to use various available teaching materials.

In most schools a music specialist was in charge of preconcert and followup study. However, 55 percent of the elementary classroom teachers indicated that they assisted in concert preparation. In some instances, they did most of the concert orientation and preparation. In any event, it is the classroom teacher who has the continuous daily contact with students and who has the greatest opportunity to influence their ideas and opinions. Also, when concert tickets are sold through schools, it is often the classroom teacher who handles the chore.

Responses from these teachers about their musical backgrounds reveal that few had the kind of training and experience required for effective teaching of orchestral repertoire. Some of them had only limited experience in attending symphony concerts. Responses from vocal music specialists also indicated some limitations in handling youth concert preparation.

The first step is the establishment of a good relationship between the orchestra's conductor and the school system's director of music education. They recommend that, wherever possible, the conductor and, on occasion, leading members of the orchestra hold briefing sessions for music specialists and teachers.



Under optimum circumstances, music specialists would receive intensive briefing on the music to be performed, followed by a discussion of what to teach and how to approach the music at various age levels. Appropriate visual aids would be previewed. Full scores would be made available whenever possible. Music to be played by student ensembles as part of the preconcert study would be discussed.

Music specialists in the building would brief general classroom teachers responsible for concert preparation. Particular emphasis would be placed on the use of musical examples and the musical content of the concert program.

Educational radio and television could be used to provide further background for classroom and vocal teachers. Recordings of broadcasts and TV films covering various aspects of music could be

heard and viewed by teachers on a voluntary basis prior to a concert and throughout the year. A master teacher might conduct televised inservice preparation sessions.

### **Concert Followup and Evaluation**

An elementary music specialist in Cleveland remarked that follow-up activities were generally more productive than preparation. "Interest is stimulated, and reports and deeper listening are eagerly done."

In Cleveland, however, as in most of the 20 cities, postconcert activities were undertaken on individual teacher initiative rather than on an organized, systemwide basis.

Approximately two-thirds of the elementary music specialists reported that they engaged in some followup or related activities after a concert. Often the music was

discussed, the students expressing their likes and dislikes, listening to recordings of the music they had heard, writing letters to the conductor, or drawing pictures of instruments. One teacher reported having recorded conversations of small groups talking together after a concert and sending the tape to the conductor.

Sarasota is one of the few cities that reported postconcert activities on a systemwide basis. Fourth-, fifth-, and sixth-grade students attending concerts were assigned to write their concert experience opinions and the reasons for their reactions. Various types of tests were given to find out what they knew about various musical terms, repertoire, composers, and instrument families.

Seattle reported that postconcert activities connected with the federally-funded performances included writing critical essays, developing social study projects, painting, sketching, and photographing musical subjects. In the early planning stages, the Washington State Office of Public Instruction acted as adviser and consultant on the educational aspects of the programs. Music directors from various school districts served as members of a statewide advisory committee, took part in regional evaluation conferences, and held local organizational meetings attended by other area educators, administrators, and community leaders.

Devices for evaluating youth concerts as educational experiences were almost minimal in the

majority of the cities studied. Only about one-tenth of the teachers involved were aware that any postconcert evaluations had ever been undertaken.

My students buy records of the concert music they heard.

The children want to take up an instrument after they have heard a concert.

The music was over the heads of my black students and they got little from the concerts.

Neither have orchestras devised methods for evaluating youth concerts.

We've been playing youth concerts for nearly 30 years but still can't sell out our adult subscription series.

I personally know many of our present ticket holders and contributors who became interested in the orchestra as a result of attending youth concerts.

I notice that we have many more young people and young adults attending regular concerts than we used to have.

The study staff recommends that systemwide postconcert activities and evaluations be undertaken to reinforce the educational values of the concert experience. They further suggest that teachers attending concerts be given the opportunity and obligation to evaluate them on specially prepared forms, and that these evaluation forms be used in planning subsequent concerts.

# VIII-Buses and Behavior



The task of transporting thousands of young students to concert halls and supervising their behavior were among the most serious problems in planning and presenting youth concerts. It is expensive and complicated.

### **Student Transportation**

The sheer lack of available buses in some cities restricted the number of youth concerts that could be given and the number of students who could attend. Where adequate bus systems were available, whether private or commercial companies, or school-owned systems, they handled the work of getting students to concerts most satisfactorily. However, more than one-fifth of the elementary teachers responding were critical of the transportation system. Some of the teachers that were most involved in this phase of youth concert operation complained that buses were too crowded and expressed their concern over the children's safety. They reported that there was insufficient supervision on the buses, that buses often were not on schedule, and that the trips took too long. Many teachers were concerned that lack of centrally organized transportation arrangements for concerts given on out-of-school time greatly reduced the number of students who could attend.

Costs of transportation to concerts, usually borne by individual students, were almost prohibitive in some areas, and some form of subsidization became necessary. In some outlying areas, the cost of transportation was sometimes higher than the admission fee. A school outside Cincinnati, for instance, found it necessary to charge students \$3.50 for the concert series—\$2.25 of which was for transportation. Some of the teachers (17 of 19) apparently did not know that the Cincinnati Orchestra had a Remembrance Fund to which teachers might apply for financial assistance covering ticket and transportation costs for students unable to pay their own way.

In most cities, some means of subsidizing transportation costs were worked out. For example, in Cleveland, each student paid his 25- to 50-cent fare depending upon the distance between the school and the concert hall, the schools making up the difference between student payments and bus costs from school funds or from Elementary and Secondary Education Act title I funds. In San Francisco, some schools used field trip budget money to meet transportation expenses. In others, PTA groups underwrote the main costs, with the student paying from 50 to 75 cents. In some suburban areas, committees sponsored

modest fundraising drives to meet transportation costs. The usual bus charge made to students in Seattle was 30 cents, with school funds making up the deficit. The school budget in Sarasota covered all costs of transportation, even though some schools were 30 miles from the concert hall. In Columbus, the orchestra contributed approximately \$1,000 to subsidize a transportation plan that resulted in a substantial increase in attendance.

*Parking problems.*—When concert halls are located in the center of town, as many of them are, parking may be a serious problem, affecting both student safety and general traffic. Baltimore used a coordinator with walkie-talkie equipment to direct bus drivers when unloading and picking-up students. When the concert was over, the audience was released as the bus numbers were called from the stage. Although this was a slow process, it was considered better than turning 2,000 students out on a busy street to fight their own ways to their buses.

*Arrangements.*—The amount of time required by school personnel to work out logistics and contracts for bus travel was a matter of concern in a number of cities. In many school systems, music specialists who already had heavy teaching schedules were placed in charge of transportation. This was usually both complicated and time-consuming. In some instances, PTA representatives and other volunteer organizations

assisted. In Providence, for example, the Children's Concert Committee handled arrangements with bus companies for city students and took charge of bus loading, unloading, and parking.

Transportation was often facilitated when the central school system took a strong hand in making arrangements. In Detroit, for example, the Music Education Department outlined concert procedures in a memorandum to principals and music teachers in all elementary, junior, and senior high schools.

The following excerpts from their memorandum illustrate how the transportation details were handled:

#### *How to get a bus*

Simply call the chartered bus service, *no later than 2 weeks before the concert date*, stating that you wish bus service on the date of the concert. The chartered service will have had previous notice of dates, schools attending each series, location of schools, and time of the concerts, and it will be its responsibility to have the bus at your school at the right time and bring the children back. When you order your bus, the chartered service will tell you the approximate time it will arrive at your school. It is imperative that teachers and pupils be ready to board the bus immediately, as a delay of even a few minutes upsets the schedule and delays the arrival at the auditorium. The audience must be seated at least 10 minutes before concert time.

### *Bus fare*

Each bus will transport 50 people for a flat rate of \$33. The cost is to be prorated at the discretion of the principal. Money is to be collected in advance and paid to the bus driver by the accompanying teacher upon boarding the bus. If, for any reason, the coach is not used after it arrives at the school, there will be a charge of \$22.

### *Teacher in charge*

The music teacher from each school is requested to attend all concerts with the group and be responsible for decorum suitable for the occasion. It may be desirable for a second teacher to attend and assist the music teacher.

### *Arrival at Auditorium*

1. The teacher should be ready to disembark from the bus with the pupils upon arrival at the auditorium. The bus official will give the signal when each bus load of passengers is to disembark. *Please have your seating allocation form readily available.*
2. Students will disembark and form a double line to enter the auditorium, with the teacher leading the group. All groups will enter at the *main entrance*. Schools holding balcony and loge seats will use the first and last set of double doors at the main entrance. Upon entering the lobby, use the staircase to the immediate left or right of main entrance.

3. Please check your seating form before entering the auditorium and know where your seats are located and the aisle you are to use. Aisles are numbered left to right as you enter the auditorium. (Main floor, aisles 1-2-3-4-5-6) (Balcony or loge, aisles 1-2-3).
4. Please bring your group up to the aisle indicated on your seating form. This will facilitate speedy seating of the groups. Do not attempt to seat your own group. The ushers will lead your group to the specified seat locations. Seat your group quickly and quietly in your assigned location as indicated by the ushers. If readjustments within the group are necessary in the interest of good concert decorum, please make this adjustment after the group has been seated as a whole.

### *Plan for Dismissal*

A formal plan of dismissal at the school concerts is necessary for safety and orderly dispatch in boarding the buses. Teachers should explain that—

1. All students will keep their seats and remain quiet until their school is called. (Explain to the students that their school may be first or it may be last, and that at the next concert this order may be reversed. In any event, it is necessary for their safety and to avoid confusion.

2. When the school name is called, please use the exit indicated and immediately move quickly and quietly to your school bus.

We would appreciate your cooperation in maintaining formal conduct until the auditorium is cleared.

### **Behavior in the Concert Hall**

Student behavior during concerts in the 20 cities, by and large, was good. When there were reports of poor behavior, the following reasons were given:

Inadequate concert preparation, particularly in relation to concert hall conduct.

Inadequate supervision.

Poor programing for age group attending.

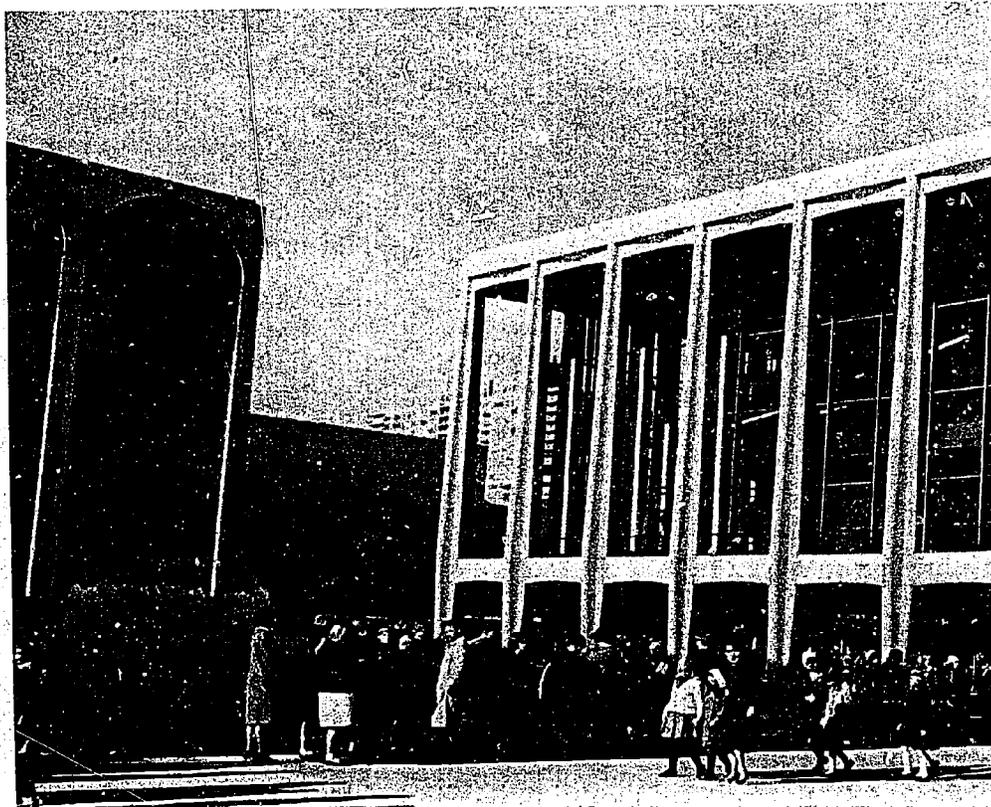
Conductor variables.

Concert too long.

Overcrowded conditions.

The presence of teachers on buses and in the concert hall is the most effective extramusical means of stimulating good behavior. Teachers know which students are likely to get out of hand and they usually know how to deal with disciplinary problems as they arise.

In some cities, the responsibility for audience supervision is in the hands of volunteer groups. In Pittsburgh, for example, the Orchestra Women's Association is in charge and student behavior was generally rated as "excellent" or "good." Most reports of un-



acceptable behavior involved situations when teachers or other adult supervisors were not present.

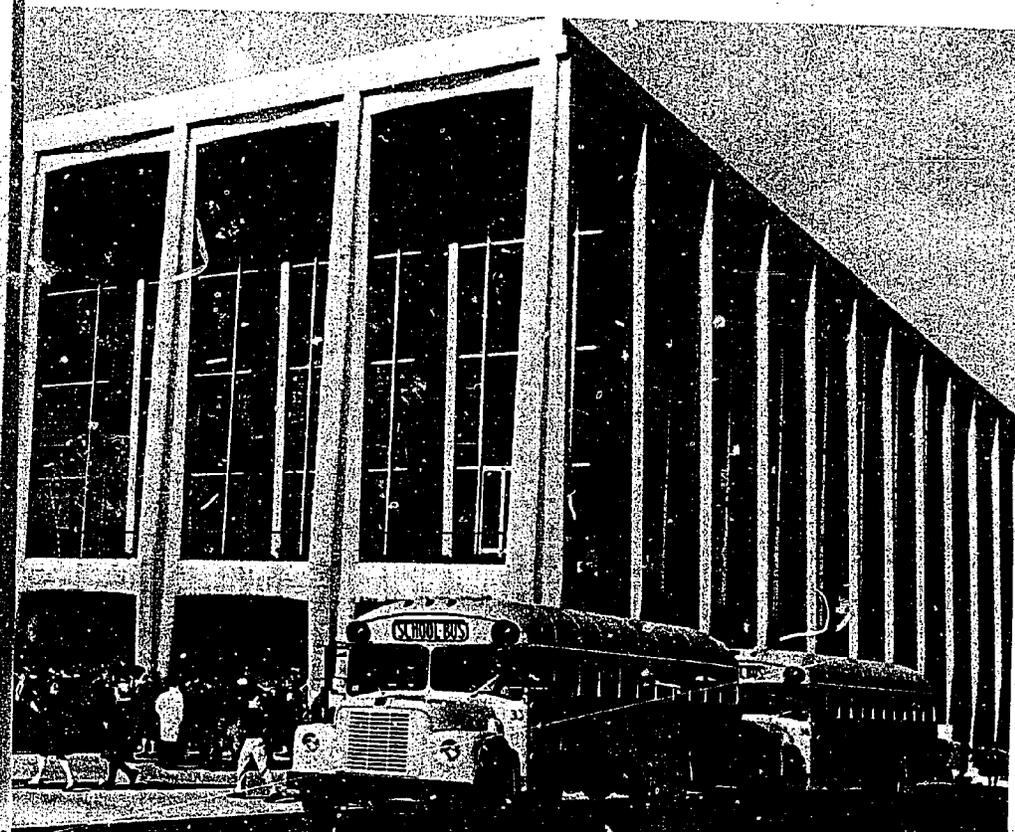
The larger the hall, the more difficult the behavior problem. For example, maintaining quiet was a challenge in the Salt Lake Tabernacle, a hall noted for its excellent acoustics. As someone remarked, "Children make noise just by sitting still." A crew of teachers, principals (some serving as ushers), parents, and ROTC cadets were on hand to supervise.

In Winston-Salem, where concerts were given at the Coliseum and where students were accustomed to attending sports events, it was considered something of a miracle that students managed to be quiet during the music. The conductors commented with pleasure upon the excellent

supervision developed jointly by teachers and members of the Orchestra's Women's Guild.

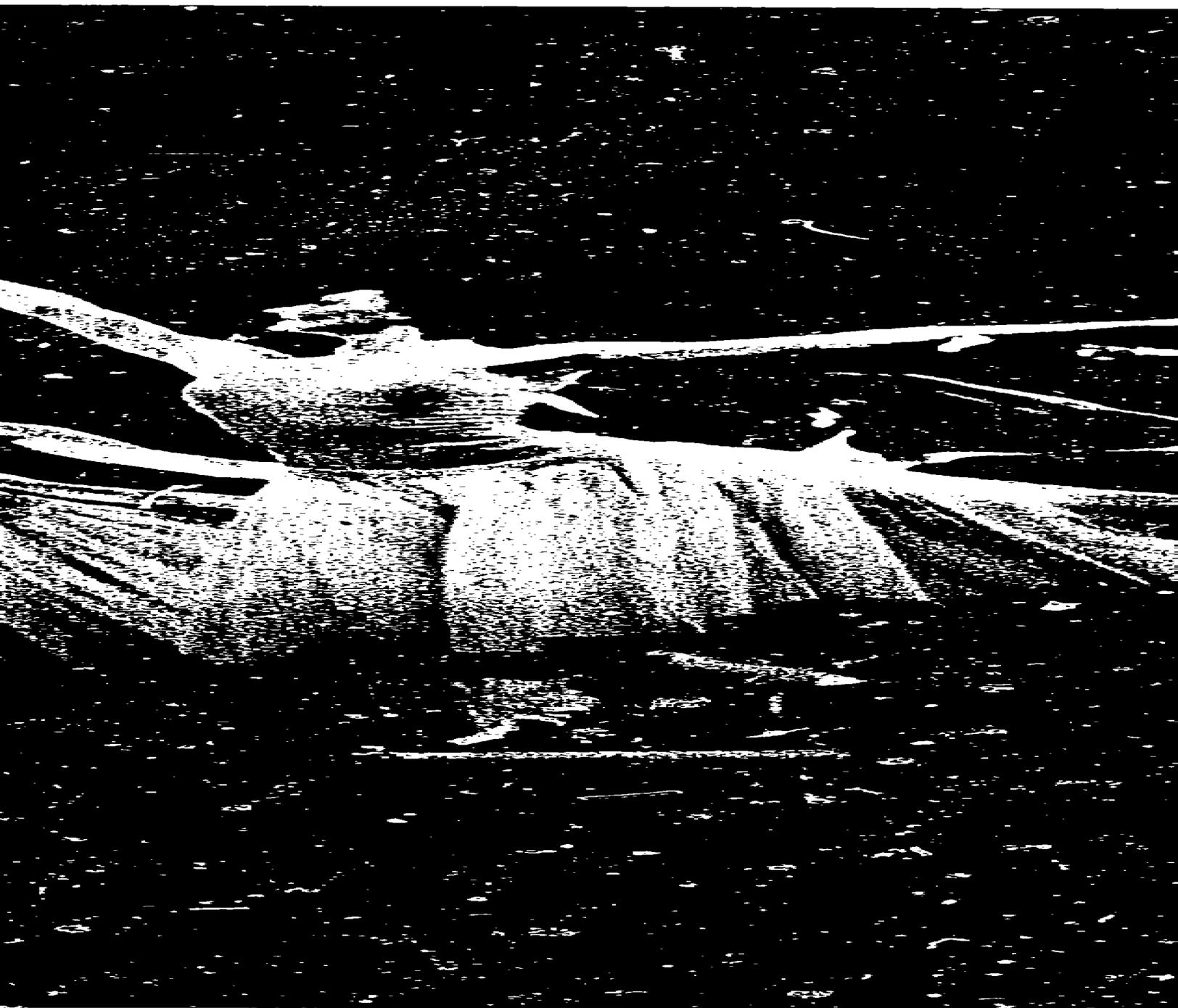
The study reported that, from time to time, conductors found it necessary to admonish students from the podium. When this was done with warmth and sympathy, the children tended to respond respectfully. Even so, disciplinary matters should not be imposed upon the conductor because some of the musical benefits are lost when audiences are alienated.

In some cities, instructions on concert etiquette are sent to all schools and teachers for use as part of the preconcert study. Such preparation usually includes specific instructions about talking and whispering, using restrooms, eating, chewing gum, rattling papers, applauding, laughing, and using drinking fountains.





# COOL, SAND PARTICIPATES





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Great interest was expressed by conductors, teachers, and students in performances by opera, dance, and choral groups; and the study emphasizes that if youth concert activities are to be fully effective, they should include presentations by various performing groups. Although the scope of the study did not extend to these related activities per se, some information about them was collected and reported. Several of the performances were given in conjunction with orchestra concerts, but they were usually sponsored by other organizations in the community.

#### *Baltimore*

Since completion of the study, the *Children's Lyric Series* has been presented by the Baltimore Symphony. Featuring opera, ballet, puppets, and the winner of the orchestra's new competition for young instrumentalists, the programs have been presented on two Saturday afternoons and one afternoon during the Christmas holidays. Season ticket prices: \$3 to \$7.50.

#### *Cincinnati*

The Cincinnati Summer Opera gave two fully staged operas in English for students in grades four through eight. Presented at the Zoo Opera Theater, they were financed by a utility company, a

broadcasting company, and the women's committee of the Summer Opera. Ticket prices: 25 cents to 50 cents.

#### *Cleveland*

The Lake Erie Opera Society gave four performances in high schools, with members of the Cleveland Orchestra providing the accompaniment. Performances were financed by ESEA title III funds. The Society also gave six operas in Severance Hall, and they were financed by the Cleveland Orchestra, the opera society, and ticket sales.

Under an ESEA grant, other groups presented operas for students in grades six through nine at the Supplementary Education Center.

#### *Detroit*

Twelve staged performances of operas were sung in English by the Piccolo Opera Company. Presented in school buildings, they were financed through ESEA title I funds.

The Young People's concert series included a special feature in each of the four concerts. Over a 3-year period, presentations included four ballet performances, three opera performances, two concerts featuring a cartoonist, two concerts featuring a narrated work, and one concert featuring solo performers.

### *Hartford*

The Young People's Concerts on Saturdays included a performance of *Cinderella* by the Pickwick Puppet Theater, a Japanese folk dancer, and Lisl Weil and her Ballet With Crayons in *The Sorcerer's Apprentice*. The previous year there was a production of *Hansel and Gretel* and also a performance by the Nelle Fisher Ballet. Each year, the winner of the *Young Artist Competition* appears as soloist with the orchestra.

### *New Haven*

Six performances of operas, sung in English and accompanied by a small orchestra, were presented in school buildings. They were financed by ESEA title III funds.

"Opera" was the concert theme for one of the symphony's programs. It featured a performance of Berezowsky's *Babar, the Elephant*, a one-act opera for children performed by the New Haven Opera Society.

### *New Orleans*

Ballet groups, student choral groups, and small ensembles are included in orchestra concerts from time to time. Also appearing with the orchestra are outstanding student soloists selected as a result of statewide auditions.

### *Pasadena*

Under the aegis of the Youth Music Council and the sponsorship of the Junior League, performances of operas written



especially for children have been presented. Ticket price: 50 cents.

#### *Salt Lake City*

Performances of *The Nutcracker* by the Utah Symphony and the Utah Civic Ballet are traditional during the Christmas season.

*The annual Salute-to-Youth Choral Concert* provides an opportunity for four or five outstanding choruses from local high schools to perform with the Utah Symphony.

Twelve staged performances of operas in English were presented in school buildings for grades seven through nine. Sung by members of the University of

Utah Opera Department with piano accompaniment, the performances were financed by individual schools and Young Audiences (a national organization operating through local chapters that organize and finance inschool ensemble performances).

#### *San Francisco*

The San Francisco Opera Company, under the sponsorship of the San Francisco Opera Guild, gave several fully staged operas in the Opera House for grades six through 12. Admission fees: \$1.20 to \$3.

The Western Opera Theater, supported by a \$5,250 grant from the schools and an additional



grant from the National Foundation on the Arts and the Humanities, gave 10 performances of *The Barber of Seville*, abridged and in English, and with two-piano accompaniment. The performances were given in school buildings and were attended by selected students in grades seven through 12.

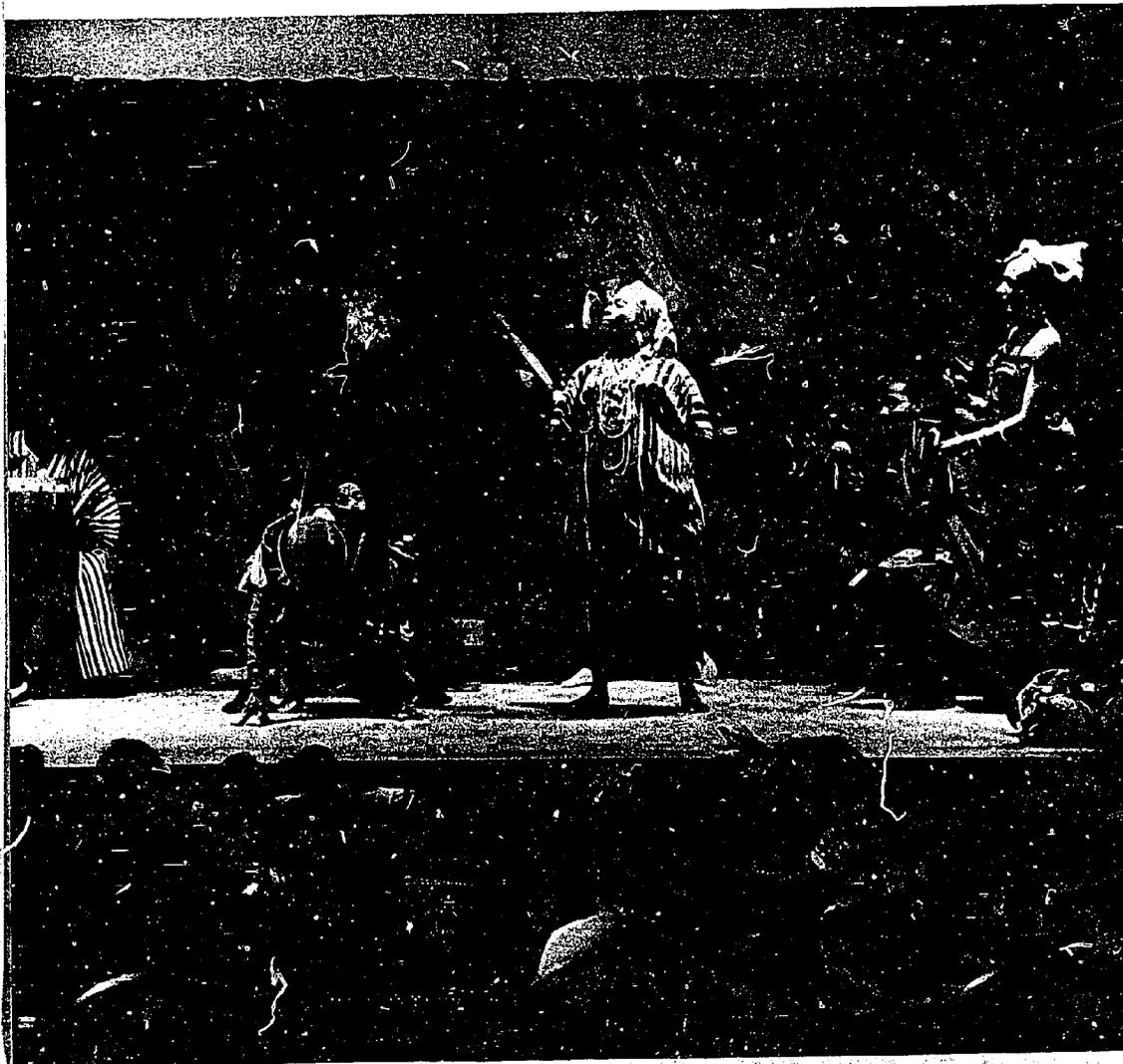
#### *Sarasota*

Special features in the or-

chestra's youth concert series have included a ballet presentation and the appearance of an artist who painted pictures as the orchestra played Moussorgsky's *Pictures at an Exhibition*.

#### *Seattle*

For some years, the University of Washington Opera Workshop has presented fully staged operas in English at five junior high



schools. A small orchestra is composed of members of the Seattle Symphony and university students. The free performances have been financed jointly by school and university funds, with additional support from other sources.

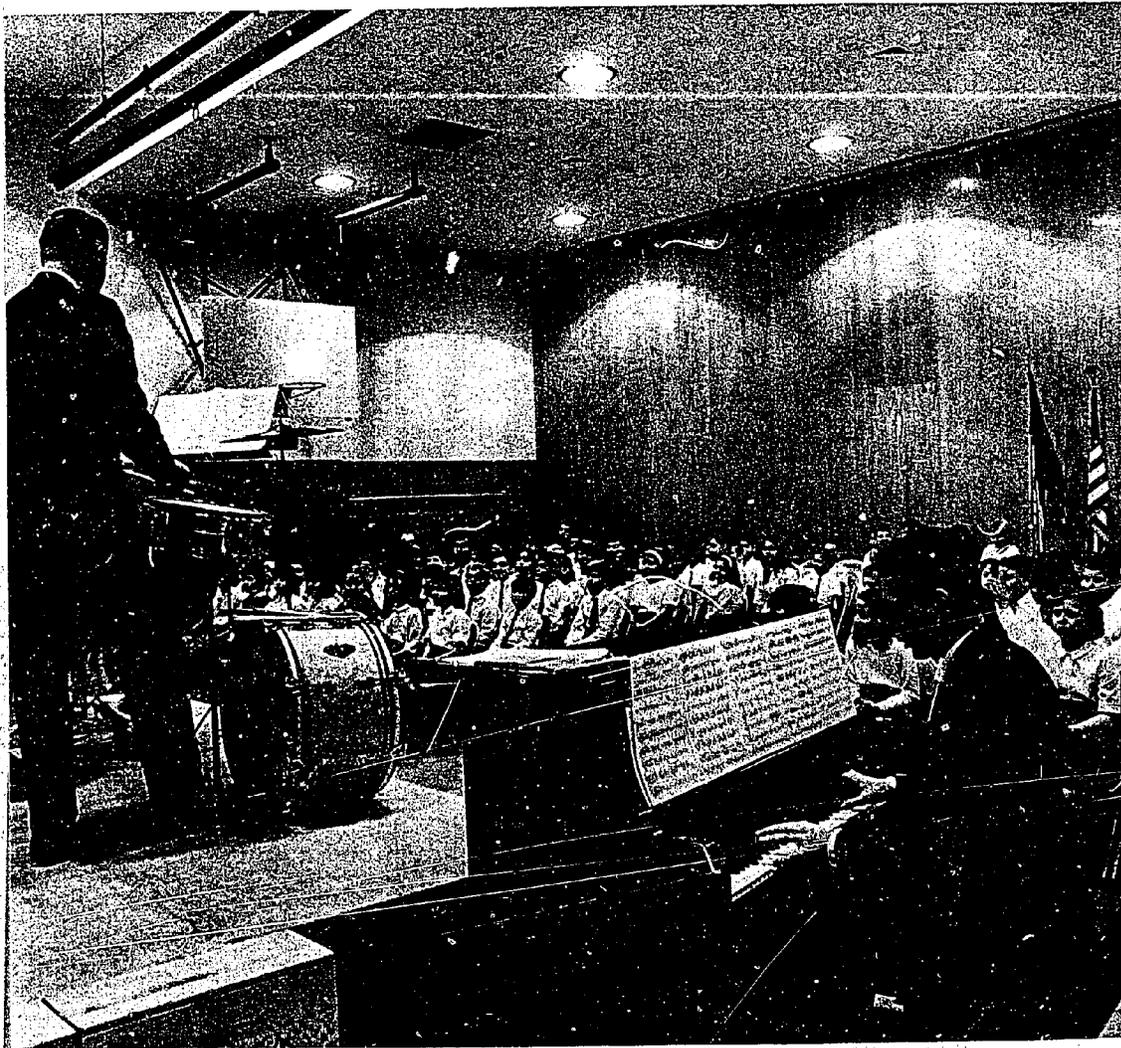
Under the Puget Sound Performing Arts Project (ESEA title III), 17,250 Seattle students of all ages attended performances of Stravinsky's *L'Histoire du Soldat*

at the Opera House and in various school auditoriums. A full-scale production of *The Barber of Seville* was given for approximately 13,000 sixth graders at the Opera House. *La Bohème* was attended by 4,779 Seattle students, and requests for tickets exceeded the supply by 5,000. The Festival Opera Company's production of Mozart's *Così Fan Tutte* was presented in condensed form in selected schools.

The following is a list of some operas produced for student audiences in the cities:

Berezowsky	<i>Babar, the Elephant</i>
Bizet	<i>Carmen</i>
Britten	<i>Noë's Flute</i>
Caldwell	<i>A Gift of Song</i>
	<i>The Night of the Star</i>
	<i>Pepito's Golden Flower</i>
Donizetti	<i>Don Pasquale</i>
Humperdink	<i>Hansel and Gretel</i>
Kalmanoff	<i>A Quiet Game of Cribble</i>
Menotti	<i>Amahl and the Night Visitors</i>
	<i>The Old Maid and the Thief</i>
	<i>The Telephone</i>
Moore	<i>Gallantry</i>
Mozart	<i>Così Fan Tutte</i>
	<i>The Impresario</i>
	<i>The Magic Flute</i>
Offenbach	<i>The Tales of Hoffmann</i>
Pergolesi	<i>La Serva Padrona</i>
	<i>The Music Master</i>
Puccini	<i>La Bohème</i>
	<i>Gianni Schicchi</i>
	<i>Tosca</i>
Rossini	<i>The Barber of Seville</i>
Stravinsky	<i>L'Histoire du Soldat</i>
Thompson	<i>Solomon and Balkis</i>
Verdi	<i>Il Trovatore</i>
	<i>Rigoletto</i>

# X-Concerts in School Buildings



In school performances by symphony orchestras, chamber orchestras, and ensemble groups provide practical solutions to many of the problems connected with youth concert operations.

While few school auditoriums are ideal acoustically or spacially for full-orchestra concerts, and while in school programs cannot provide the degree of excitement experienced in a concert hall, there is, nevertheless, a growing trend toward bringing performing groups into the schools. In 19 of the 20 cities studied, concerts by professional musicians were presented in school buildings. Factors accounting for the trend include the following:

- The entire school body can attend.
- The problem of presenting programs for students of diverse age groups and cultural backgrounds is automatically solved.
- Students and teachers spend little time in transportation.
- Since the programs are usually free, the problems of admission fees and ticket sales are eliminated.
- Teachers, especially classroom teachers, are more readily involved.
- Preparatory and followup studies have more impact when teachers and all students attend.

- Costs are not as high as for full-orchestra concerts in the concert hall, and a greater proportion of the expense can be covered from funds available to school systems and individual schools.
- Junior and senior high school students attend in far greater numbers.

Responses from teachers concerning concerts in school buildings were largely favorable, as indicated from the following excerpts:

The small touring chamber orchestra is a real asset to the music program, provided it has the right kind of conductor—one who loves children and knows how to be an entertaining performer, who knows the types of music which appeal to the age level, and who can stir the imagination. This is certainly preferable to the present system of transporting a few to the music hall.

When we have had small ensembles come to the school, the entire student body has attended. Only a small fraction go to the symphony concerts.

Children have shown great interest in small ensembles that visit the school. They remember and look for the players when they go to a concert of the full symphony

orchestra. Both types of concerts encourage children to study an instrument and to hear recordings of good music. Some go to adult concerts on weekends.

After hearing the ensemble program, each of my second graders makes his own music book. He colors dittoed pictures of musical instruments, writing something about each one. He also encloses materials he received at the concert, the brochure on concert manners appearing first. I play records, and soon the children are able to identify the different instruments.

Effectiveness of the concerts was reduced because the programs included music score for full orchestra but played by a group of approximately 50 musicians.

Students have been very enthusiastic over the demonstrations given at school by a small group from the symphony. It gives them a more personal relationship to the orchestra.

The inschool concerts are grand as far as they go. However, they give children only a taste, not a swallow!

### Arrangements for Performances in Schools

Transporting musicians and their instruments to schools is not an easy task but it is not as complicated as transporting thousands of youngsters to the concert hall.

To facilitate making arrangements and using facilities, the full

Baltimore Symphony, which gives many concerts in school buildings, sends a form letter to school principals shortly before concert dates. Following is the memorandum issued in 1966-67:

To: .....  
Concert: .....  
(Date) (Location) (Time)

The following information is forwarded in connection with the appearance of the Baltimore Symphony Orchestra.

1. The equipment van and stagehands are scheduled to arrive at ..... Please (Time)

make certain that a custodian is on hand to meet the movers and to assist in spotting the van for unloading.

2. Damage to steps and property will be avoided if wooden ramps can be provided at the time of unloading.
- \*3. A minimum auditorium temperature of 70° is required at concert time.
- \*4. On auditorium stage, white light inborders should be used. *Please remove colored gelatins.* No spotlights are to be used unless specifically requested and, if used, must be controlled by the stagehands of the orchestra staff. An operator for the houselights is to be furnished and will function under the direction of the orchestra's stagehands.

5. Prior to our arrival, please check to see that stage is completely clear of all paraphernalia not essential to the performance.
6. To obtain the best acoustical results, it is essential that we play against a background of hard-surfaced walls. Curtains or drapes of any kind muffle the sound of brass and woodwind instruments and deprive your audience of the real sound of the orchestra. The bare walls of the stage are preferred if no acoustical type shell is available on your stage.
7. Please provide one dressing room for the conductor, one large dressing room which will accommodate 50 men, and another room to accommodate approximately 20 women.
8. A standing microphone with an on-off switch is needed for use by the conductor.
9. Eighty sturdy chairs are needed on stage.
10. Fifty permanent-type music stands are requested to be placed on stage if available.
11. A piano is— (is not—) needed for this performance. (If piano is requested, please have it tuned to A-440 within a reasonable period prior to the concert, and placed on stage.)
12. No one except the working crew should be permitted on stage before or during performance.
13. Recording the whole or any part of the performance is prohibited except by special permission, which must be obtained through the offices of the Baltimore Symphony Orchestra. Permission, evidenced in writing, must be presented to the manager in charge of the orchestra at concert time.
14. If at all possible, please provide coffee for the orchestra during the break between concerts. If the school cafeteria is available to the orchestra, the members are happy with a pay-as-you-go situation. In any case, your cooperation will be much appreciated.

*Please note:* \*These items are of utmost importance. It is suggested that one person be designated to assume responsibility for heating and lighting arrangements.

Address communications to:

Manager, Baltimore Symphony  
Orchestra  
120 West Mount Royal Ave.  
Baltimore, Maryland 21201  
Phone: 727-7300

#### **Ensemble Groups and Small Orchestral Units**

While full-orchestra concerts were given in schools in Baltimore, New Orleans, Salt Lake

City, and Seattle, smaller orchestral units and ensemble groups comprised the majority of the concerts given in the schools. The cost factor for these smaller orchestral units accounted, in part, for their popularity. The relatively modest fees that were required make it possible for school boards, individual schools, PTA's and other organizations to finance these activities. While orchestras subsidize many of the performances, substantial support was also reported from local foundations and business firms, from the Elementary and Secondary Education Act of 1965 (ESEA), and from the Music Performance Trust Fund (MPTF).<sup>1</sup>

Educators welcome ensemble concerts because they can be presented in any auditorium—even in a classroom. The relatively few instrumental voices enable teachers to approach music from a very basic standpoint. Students can understand individual instruments because there are so few to consider at one time. For younger children, the chance to see and hear the instruments at close range, to handle them, to be able to talk with the musicians are factors which arouse interest and greatly enhance appreciation of full-orchestra concert experience.

*Preparation for concerts.*— Although little preparatory work for ensemble programs was reported in the 20 cities Study, the flexible nature of the small group

recitals make them extremely useful in teaching music. In reality, preconcert study and followup is valuable in the same way it is for an orchestra concert.

For fuller utilization of ensemble performances as effective educational experiences.

- Before booking a performance, the music supervisor should know that the leader is capable of presenting an educationally effective program appropriate for the age level of the audience.
- Programs should be submitted in advance and approved by the music supervisor.
- A variety of musical ensembles should be presented as part of the music curriculum.
- Concert preparation and followup should be undertaken as they are for orchestra concerts, and teachers should be supplied with necessary materials.
- Programs should be sanctioned by the school system's director of music education even though an individual school or PTA may have contracted for the service.
- Evaluations of the performances should be made by the music supervisor.

<sup>1</sup> The Music Performance Trust Fund (MPTF) is maintained by the recording industry in cooperation with the American Federation of Musicians. Funds are made available for performances of instrumental music for which no admission charge is made.



### **Summary of Performances in Schools**

Inschool youth concert data for 1966-67 are reported in the following summaries. All programs were free unless otherwise indicated.

#### *Baltimore*

Full-orchestra concerts were given for city students in grades four to six and grades seven to 12. Sponsored by the city schools and the orchestra, the concerts were financed by a city grant.

Full-orchestra concerts were given for county students in grades four to six and grades seven to 12. Sponsored by the county schools and the orchestra, the concerts were financed by a county grant plus individual school payments. Admission: 50 cents.

Twenty-three orchestra concerts were given for students in schools throughout the State. Sponsored

by the orchestra, they were financed by a State grant plus funds from local schools and other groups. Admission fees varied; some concerts were free.

Some full-orchestra concerts were sponsored by city and parochial schools and financed by ESEA title I funds.

Eleven performances were given by a string quartet and a woodwind quartet composed of first chair players from the orchestra. Sponsored by the orchestra and financed by public funds, the performances for elementary students made extensive use of short pieces and movements of longer works. Complete longer works were included in programming for secondary students.

#### *Chattanooga*

Fourteen ensemble concerts by a string quintet and a woodwind quintet were sponsored by the symphony and financed by the Music Performance Trust Fund of

the Recording Industries. Concerts were programed primarily for junior and senior high school students.

#### *Cincinnati*

Ensemble concerts financed for several years by a grant from the school system were discontinued in 1966-67 because of reduction in public school funds.

Previously, 84 chamber orchestra concerts were sponsored by the orchestra and financed by local business firms and modest fees from individual schools. The full orchestra was divided into three performing groups: two chamber orchestras and one string orchestra. Each group prepared two different programs, one for elementary students, the other for secondary students. Costs to schools were \$115 to \$175 per performance.

Eight special orchestra concerts were performed in area high schools. Financed by school funds, student activity funds, school endowment funds, and parents' association funds, they were attended by junior and senior high school students.

#### *Cleveland*

Ten concerts performed in high schools by members of the orchestra were financed by an ESEA title III grant: Series A, four concerts by a chamber orchestra of approximately 40 musicians; Series B, six concerts by a string orchestra of approximately 30 musicians. Over 300 programs by small instrumental, vocal and jazz

ensembles were sponsored by the Supplementary Educational Center under an ESEA title III grant.

#### *Columbus*

Six concerts by 65 members of the symphony were given in high school auditoriums. Sponsored by the symphony with financial assistance from MPTF and from the Board of Education, the double concerts were attended by all students.

There were 186 ensemble programs by brass, woodwind, string, and percussion groups sponsored by the symphony and financed by individual schools, PTA funds, school board funds, local foundations, and MPTF.

Twenty-three ensembles were sponsored by the Columbus Women's Music Club. These included solo piano or harp, mixed instrumental trios, singers with piano accompaniment, and duo-pianists.

For 1967-68, the Board of Education purchased five pairs of chamber orchestra concerts—the orchestra subsidizing payments by the board.

The orchestra has engaged a string quartet on a full-time basis with performances priced at \$35 for two back-to-back appearances.

#### *Detroit*

Forty-eight performances were financed by \$90,000 in ESEA title I funds and performed in inner-city schools by two 50-piece units of the symphony.

There were 185 performances by string, brass, percussion and

woodwind ensembles, composed of members of the Detroit Symphony, that were sponsored by Detroit Adventure and financed by an automobile manufacturer, the MPTF, and limited ESEA funds.

#### *Evansville*

There were 100 string quartet concerts sponsored and financed by the Evansville Philharmonic Corporation. Players who served as heads of their sections in the orchestra were engaged on a full-time basis for the season. Concerts were performed in grade schools, parochial and private schools, and several high schools; \$14,000 was contributed by various sponsors, and \$1,500 was received from ESEA title I.

#### *Hartford*

Sixteen concerts in high schools by 45 members of the orchestra were sponsored by the Hartford Symphony and financed by the city of Hartford.

Over 250 performances were given by small ensembles—trios, quartets and quintets drawn from string, woodwind, brass and percussion sections of the orchestra. An early instrument group, a harp trio, a trio with dancers, a jazz ensemble, a contemporary music group, and combinations of keyboard instruments were also presented. Performed for students in kindergarten through grade 12, the programs were sponsored by the Hartford Symphony and financed by schools, foundation grants,

ESEA title I funds, and MPTF.

Costs: \$47.50 per performance for trios (when a pair of concerts was given) and \$72.50 for quintets. Costs were higher for schools 30 or more miles from the city.

#### *New Haven*

All 12 Young People's Concerts were performed in Hillhouse High School and were attended by any student purchasing a ticket. Admission: \$1.25. Sponsored by the orchestra, the concerts were financed by ticket sales and a grant from the city of New Haven.

Fourteen high school concerts were attended by students in schools in which the concerts were given. Sponsored by the orchestra, they were financed by the William Inglis Morse Trust, with modest payments from some schools.

Ensemble concerts were initiated in 1966-67. Two units from the orchestra—a string quartet and a woodwind quintet—were available to schools at fees ranging from \$50 to \$85, depending on the number of musicians and travel distances. The orchestra had responsibility for bookings, scheduling, promoting, and financing.

#### *New Orleans*

Nineteen full-orchestra concerts sponsored by the orchestra were presented in three different high schools in outlying areas. Attended by students in grades one through 12, with one concert for high school students only, each concert was attended by approximately 1,800 students. Ad-

mission fee was \$3 for three concerts, \$2 for two concerts.

#### *Pasadena*

The Los Angeles Brass Quintet (members of the Los Angeles Philharmonic) went to Pasadena for 12 days and gave performances in 29 elementary and three junior high schools under the sponsorship of the Coleman Chamber Music Association (part of the Youth Music Council). Financing was provided by the MPTF, by individual schools, and PTA groups, with the remainder met by the sponsor. A few performances "in the round" were given for children in kindergarten through grade three.

The Pasadena Symphony Juniors sponsor classroom ensemble performances to which they allocate \$500 a year. In 1966-67, there were 12 performances by a folksinger.

#### *Pittsburgh*

Approximately 250 ensemble concerts were given by two string quartets, a woodwind quintet and a brass ensemble—each composed of Pittsburgh Symphony musicians. Sponsored by *Gateway to Music*, a nonprofit corporation, and administered by the orchestra's personnel manager, the concerts were financed by a school board allocation of \$2,500, with schools engaging the ensembles paying approximately 50 percent of the performance fee. Remaining costs were contributed by local foundations and the MPTF. Annual budget: \$50,000.

#### *Providence*

Eight high school concerts by 40 members of the Rhode Island Philharmonic were given in high schools throughout the State. Sponsored by the Philharmonic, they were financed by a State education department allocation of \$12,000, \$8,000 of which was used for orchestra concerts, the remaining \$4,000 for ensemble concerts.

There were 160 ensemble concerts sponsored by the Children's Concert Committee and the Rhode Island Philharmonic Association; 36 of these concerts were performed in underprivileged areas under the aegis of *Progress for Providence*. Ensembles included two string quartets, a woodwind quintet, and a brass quintet. Musicians were paid at the rate of \$12 per performance, plus mileage, plus two initial rehearsals at \$10 each, at the beginning of the series. In addition to State funds, sources of finance included the MPTF, the National Endowment for the Arts through the Rhode Island State Arts Council, and the Children's Concert Committee of the Philharmonic Association.

#### *Sacramento*

There were 124 ensemble concerts for fourth, fifth, and sixth grades sponsored by the symphony with financial assistance from PTA groups, individual schools, the MPTF, and private contributions. One ensemble group consisted of a string quartet plus flute and oboe; the

other was a woodwind quintet. Each school paid \$25 per performance, about one-half the actual cost.

#### *Salt Lake City*

Twenty-four full-orchestra concerts for junior and senior high students were sponsored by the orchestra and financed by individual schools, PTA's, ticket sales, and the Symphony Society. The back-to-back concerts were free in some schools; 25 to 75 cents in others.

Over 100 ensemble concerts by a string quartet, a woodwind quintet, a brass ensemble, a percussion ensemble, an opera group, and a woodwind jazz group were sponsored by Young Audiences. Concerts were financed by school activity funds, PTA's, personal contributions, a local industry, and the MPTF.

#### *San Francisco*

Ten chamber orchestra concerts were given in elementary, junior, and senior high schools. Sponsored by the San Francisco Unified School District, the concerts were financed by an \$8,000 grant from the board of education, including some funds from ESEA title I. Performed in culturally handicapped areas, the programs were planned to give students listening experience through emphasis on rhythm, melodic concepts, musical form, harmonic development, and orchestral color. Some students played with the orchestra and appeared as soloists.

Eleven youth symphony concerts were presented in outlying areas. Sponsored by the San Francisco Symphony Association and financed by ticket sales and symphony funds, the concerts were generally given in high school or college auditoriums. Average admission: \$1.

There were 566 ensemble performances in 35 Bay area communities sponsored by Young Audiences of San Francisco. Financial assistance was received from some schools, the MPTF, individual members, plus community and parent groups. Musicians, drawn mainly from the San Francisco and Oakland orchestras performed in string, wind, and percussion ensembles. In addition, a piano trio, an opera ensemble, and a baroque instrument group were available. Concerts were given for the fourth, fifth, and sixth grades.

#### *Sarasota*

With free out-of-school concerts, a youth orchestra, an instrumental scholarship program, and access to a statewide TV music series, Sarasota's report did not show in-school performances. However, student ensembles, started as a summer project under ESEA title III funds and coordinated by the conductor of the Florida West Coast Symphony Orchestra, met once each week after school, under the direction of the Sarasota instrumental staff. The conductor himself goes to schools with his violin and oboe to help with student preparation.







### *Seattle*

Twelve full-orchestra concerts in junior and senior high schools were sponsored by the Seattle Symphony through its sustaining fund, the Seattle school system live performance fund, and ESEA title III funds.

There were 29 orchestra concerts in King County schools sponsored by the Seattle Symphony and financed by the MPTF, grants from the King County Commissioners and a railroad company, and the Seattle Symphony sustaining fund.

String quartet concerts were given in 54 elementary schools for fifth and sixth graders. Costs totaled approximately \$5,500 and were assumed jointly by the Seattle school system live performance fund and the MPTF.

Two projects supported by ESEA title III grants were shared by Seattle and area schools: the Puget Sound Performing Arts Project, and the statewide tour of the Seattle Symphony. In-school programs included opera performances, symphony concerts, 20 performances of *A Song for Johnny Appleseed* for children in grades two through five, ensemble programs by string, woodwind, brass, and percussion groups, and chamber orchestra concerts. Extensive preconcert and postconcert activities were included.

### *Spokane*

The chamber orchestra, consisting of 24 members of the Spokane Symphony, participated

in Seattle's ESEA title III project, "Enrichment, Through Music."

Under this grant and in cooperation with the Seattle Symphony, the Spokane Chamber Orchestra played 12 concerts for young people in rural communities in the northeastern section of the State. Two of the concerts were performed for junior high school students in Spokane.

Orchestra concerts, performed in high schools and financed by funds from ESEA title I and the MPTF, were given for 2 years beginning in 1964 but were not played in 1966-67.

### *Winston-Salem*

Eleven little symphony concerts were given in elementary schools under the joint sponsorship of the Winston-Salem Symphony Association and the school system.

The concerts were administered by the Winston-Salem Arts Council and financed by ESEA title I funds. Presented in school auditoriums on Friday evenings, the concerts were open to anyone wishing to attend but were directed primarily to children and adults living in deprived neighborhoods. Attendance was disappointing.

A double quartet of strings, presented 44 concerts for children in grades 4, 5, and 6. Performed in school auditoriums, the programs were planned by the conductor of the Winston-Salem Symphony who also discussed the instruments and the music, and demonstrated various styles.

# XI-Recap



# tulation nd Coda



While variations in youth concert operation are inevitable and desirable, certain practices emerge as fundamental in reaching the main objective theme—giving more young people more opportunities to hear and appreciate live performances of youth concerts. In brief, schools are encouraged to—

Establish a close working relationship between the orchestra management and the school system's director of music education.

Identify specific goals and a timetable for meeting them.

Plan fiscal arrangements with both orchestras and schools, independently and jointly analyzing actual past expenditures and projecting future cost estimates.

Solicit financial support from various possible sources: business firms, local and national foundations, school boards, voluntary organizations (PTA's, Junior Leagues, and others), arts councils, the Musicians Performance Trust Fund, interested private donors, city, county, and State governments, and Federal agencies. Solicitations may be made by the orchestra, the schools, or sponsoring groups as appropriate.

Provide students with sequential listening experiences—several

concerts a year over the years. Orchestra concerts should be part of an overall undertaking, encompassing ensemble programs and demonstrations, choral concerts, performances of opera and ballet, and performances by school musicians.

Schedule as many of the programs as possible during school hours and in school buildings.

Provide all students with the opportunity to attend, no child being deprived because of personal financial limitations.

Offer programs of artistic excellence that are appropriate for the age level and cultural background of the audience.

Present concerts in a hall with good acoustics and good viewing conditions.

Integrate concert preparation with the general school music curriculum. Under the supervision of the music education director, study guides should be produced and distributed to teachers and students well in advance of the concert date. Teachers involved in preparatory work should be thoroughly familiar with the technique for using the various study materials. Recordings, tapes, and visual aids should be provided and educational radio and TV utilized.

Establish devices for evaluating the effectiveness of youth concert activities.

### **Further Development of Youth Concerts**

In the course of the study, conversations relating to youth concerts frequently served as springboards for broader-based discussions concerning young people and cultural activities in today's world. Some ideas emerged which the authors of the study put in the form of questions:

Why not a national task force to approach the problem of upgrading the music heard on radio and television, juke boxes, and popular records?

Why not find out what might be done to facilitate wider use of educational radio and television, taping, and recording, in order to expand the opportunities for students to hear youth concerts? Exploration should be conducted at the national level by educators, orchestras, opera companies, and the professional unions and guilds having jurisdiction over instrumental and vocal musicians.

Why not a coordinated 2- to 3-year project in which outstanding leadership from symphony orchestras and schools could experiment with and test various approaches and materials designed to bring young people closer to fine music, with the ultimate purpose of making these techniques and materials readily available to all schools and orchestras wishing to use them?

Why not joint exploration by educators and artists concerning the place accorded the arts in teacher training, with special reference to the training of elementary and secondary teachers?

Why not develop a broad-based study and action that would be dictated solely by (1) the needs of students, and (2) the requirements for excellence in the arts?

If education of youth and excellence in the arts are as vital to the future of our society as their spokesmen claim, then why not place them at the focal point with the avowed intention of finding ways—through research, study, and subsequent action—to break through the myriad of practical and financial barriers impeding progress in these areas?

# Appendix

**Appendix.—Selected Data of Concert Operations  
a Per Service**

City	Symphony founding date	First youth concert date	Metro- politan popula- tion (1960 census)
<b>Group I.—Musicians engaged on full-</b>			
Baltimore, Md.	1916	1924	1,727,023
Cincinnati, Ohio	1895	1919-20	1,268,479
Cleveland, Ohio	1918	1920	1,971,000
Detroit, Mich.	1914-15	1914-15	3,762,360
Hartford, Conn.	(1934) 1938-39	1958-59	549,249
New Orleans, La.	1935-36	1935-36	907,123
Pittsburgh, Pa.	1926	1945	2,405,435
Salt Lake City, Utah	1940	1947	447,795
San Francisco, Calif.	1911	1911	2,648,762
Seattle, Wash.	1903	1912	1,107,213
<b>Group II.—Musicians</b>			
Chattanooga, Tenn.	1932	1948-49	283,169
Columbus, Ohio	1950-51	1950-51	828,000
Evansville, Ind.	1934	1954	222,890
New Haven, Conn.	1895	1933	303,400
Pasadena, Calif.	1928	1934	6,918,300
Providence, R.I.	1945	1948	735,000
Sacramento, Calif.	1948-49	1960-61	742,000
Sarasota, Fla.	1948	1950	76,895
Spokane, Wash.	1945-46	1962-63	278,333
Winston-Salem, N.C.	1948	1954	189,428

**in 20 Cities Engaging Musicians on a Full-Time or Basis, 1966-67**

City public school enrollment	Annual per pupil school expenditure	Length of concert season (weeks)	Number of musicians in orchestra	Concerts played		Youth concert attendance (estimated)
				Total	Youth	
<b>time basis for all or part of the year</b>						
195,843	\$532	34	88	209	95	150,000
88,391	482	46	95	194	114	155,140
155,026	482	48	107	180	57	98,800
300,000	---	47	102	173	72	100,000
26,016	660	30	75-85	51	28	30,000
105,716	350	32	80	130	56	81,000
78,000	---	40	95	234	50	118,000
37,319	462	28	85	91	29	67,400
106,191	604	30	100	112	17	40,200
95,417	621	29	83	180	96	145,000
<b>engaged on per service basis</b>						
27,163	373	---	65	19	11	32,000
105,417	411	---	80	33	10	20,000
33,139	522	---	80	12	4	21,500
---	---	---	80	34	26	29,500
44,330	694	---	82	10	2	6,000
26,680	567	---	75	45	27	41,000
57,875	649	---	81	34	10	18,000
18,429	539	---	85	13	6	10,500
34,000	---	---	75	18	5	3,500
47,922	409	---	70	13	2	15,000

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