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# A Comparative Study of the All-State and Evaluative Choral Festivals in Arkansas, 1968-69

James O. Foxx  
*Ouachita Baptist University*

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A COMPARATIVE STUDY OF THE ALL-STATE AND EVALUATIVE  
CHORAL FESTIVALS IN ARKANSAS, 1968-69

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A Thesis

Presented to the  
School of Graduate Studies  
Ouachita Baptist University

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In Partial Fulfillment  
of the Requirements of the Degree  
Master of Arts in Music

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A COMPARATIVE STUDY OF THE ALL-STATE AND EVALUATIVE  
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The author wishes to express his appreciation to those who helped to make this paper possible. Grateful acknowledgment is made to my committee, Mr. David Scott, Chairman; Mr. Charles Wesley; and Dr. Dewey E. Chapel, for valuable constructive criticisms. Special thanks also to Mrs. Juanita Barnett, librarian, and Mrs. Claude Superlin, the periodical librarian, at Riley Library for extra assistance in securing copies of unpublished researched materials.

The author is mindful of the many students and directors who took valuable time to complete the questionnaires and answer other questions. Special thanks to Mr. Robert Scott Fuller, President and All-State Chairman of Arkansas Choral Directors Association, and Mr. William L. McGaha, Evaluative Festival Chairman, for their extra help with this study.

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## ACKNOWLEDGMENTS

CHAPTER The author wishes to express his appreciation to those who helped to make this paper possible. Grateful acknowledgment is made to my committee, Mr. David Scott, Chairman; Mr. Charles Wesley; and Dr. Dewey E. Chapel, for valuable constructive criticisms. Special thanks also to Mrs. Juanita Barnett, librarian, and Mrs. Claude Sumerlin, the periodical librarian, at Riley Library for extra assistance in securing copies of unpublished researched materials.

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Sincere and grateful appreciation is expressed to my wife, Mrs. Julia Foxx, for hours of typing, correcting, encouraging and supporting to the end of this study. We express regrets to our children, Elizabeth and Deborah, for the imposition on their time consumed by this project.

James O. Foxx

## TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITION OF TERMS USED . . . . .	1
The Problem . . . . .	1
Statement of the Problem . . . . .	1
Background of the Study . . . . .	1
Importance of the Study . . . . .	4
Definition of Terms . . . . .	6
All-State Festival . . . . .	6
Evaluative Festival . . . . .	7
<u>Constitution</u> . . . . .	7
<u>Manual</u> . . . . .	7
Delimitation of the Study . . . . .	8
Sources and Treatment of Data . . . . .	8
Organization of the Study . . . . .	9
II. PROCEDURES OF ALL-STATE AND EVALUATIVE FESTIVALS . . . . .	10
The All-State Festival . . . . .	11
All-Region Tryouts . . . . .	12
State-Level All-State Tryouts . . . . .	14
The All-State Event . . . . .	18
The Evaluative Festival . . . . .	19
Region Evaluative Festivals . . . . .	19
Classification and Rules . . . . .	19
Evaluative Festival Event . . . . .	20
Comparisons . . . . .	25
III. GOALS OF ALL-STATE AND EVALUATIVE FESTIVALS . . . . .	27
All-State Festival . . . . .	29
All-State Student Questionnaire . . . . .	29
Directors' Questionnaire . . . . .	34
Evaluative Festival . . . . .	35
Evaluative Festival Student Questionnaire . . . . .	35
Directors' Questionnaire . . . . .	38

CHAPTER

PAGE

IV. REACTIONS TO ADJUDICATION . . . . . 42

    Opinions of All-State Students . . . . . 44

        Northeast Region . . . . . 46

        Northwest Region . . . . . 46

        Central Region . . . . . 47

        Southeast Region . . . . . 48

        Southwest Region , . . . . 48

    Opinions of Evaluative Festival Students . . , 48

    Opinions of Directors on the Region  
    Evaluative Festivals . . . . . 51

    Opinions of Directors on the State  
    Evaluative Festival . . . . . 53

V. ORGANIZATIONAL MATTERS . . . . . 55

    All-State Choir . . . . . 56

        Opinions of Students on the Region  
        and State Tryouts . . . . . 56

        Opinions of Directors on the Region Tryouts . 57

        Opinions of Directors on the State Tryouts . 58

        Opinions of Directors on the All-State  
        Event . . . . . 59

    Evaluative Festival . . . . . 61

        Opinions of Students on the Region Level . . 61

        Opinions of Students on the State Level . . 62

        Opinions of Directors on the Region Level . . 63

        Opinions of Directors on the State Level . . 65

IV. CONSIDERATIONS OF TIME AND MONEY . . . . . 67

    Considerations of Time . . . . . 68

        Preparation Time for All-State Festivals . . 68

        Preparation Time for Evaluative Festivals . . 70

    Considerations of Money . . . . . 72

        Money Spent by Students . . . . . 72

        Evaluation of Money Spent , . . . . 74

VII. VALUES DERIVED FROM ARKANSAS CHORAL FESTIVALS . 77

    Values Derived by Students . . . . . 79

        The All-State Event . . . . . 79

        The Evaluative Festival . . . . . 81

        Comparisons . . . . . 83

CHAPTER	PAGE
Values to Directors . . . . .	85
Student Reactions of Value to Directors . . . . .	86
Directors' Opinions of the Value to	
Directors . . . . .	87
Comparisons . . . . .	88
Value to Non-Participants . . . . .	90
Directors' Opinions of Values to	
Non-Participants . . . . .	92
Directors' Opinions of Reactions of	
Non-Participants . . . . .	93
VIII. SUMMARY AND CONCLUSIONS . . . . .	95
Summary . . . . .	95
The All-State Festival . . . . .	95
Region Level All-State Auditions . . . . .	95
State Level All-State Festival Auditions . . . . .	97
The All-State Event . . . . .	97
Goals and Values of All-State Choir . . . . .	98
The Evaluative Festival . . . . .	99
Region Level Evaluative Festival	
Procedures . . . . .	99
State Level Evaluative Festival	
Procedures . . . . .	100
The State Level Evaluative Festival	
Event . . . . .	100
Goals and Values of Evaluative Festivals . . . . .	101
Comparison of Values . . . . .	102
Conclusions . . . . .	102
BIBLIOGRAPHY . . . . .	112
APPENDICES . . . . .	117
A. Committee Appointed to Draft <u>Constitution</u> . . . . .	118
B. <u>Manual</u> --All-State Festivals . . . . .	120
C. <u>Manual</u> --Evaluative Festivals . . . . .	126
D. Audition Form Used at All-State Tryouts . . . . .	134
E. Program of All-State Festival . . . . .	136
F. Program of State Evaluative Festival . . . . .	138
G. All-Region Chairman Questionnaire . . . . .	140
H. All-State Student Questionnaire . . . . .	143
I. Evaluative Festival Student Questionnaire . . . . .	147
J. Letters to Directors . . . . .	151
K. Directors' Questionnaire . . . . .	154

## LIST OF TABLES

TABLE	PAGE
I. Breakdown of All-State and Clinic Choir Personnel, February 22, 1969 . . . . .	17
II. Evaluative Festival Daily Performance Record, April 10-11, 1969 . . . . .	23
III. Breakdown of Ratings Given at State Evaluative Festival, April 10-11, 1969 . . . . .	24
IV. Grade Levels Represented by Students at 1969 All-State Tryouts . . . . .	30
V. Experience Represented by Students at All-State Tryouts . . . . .	31
VI. All-State Student Opinions of What Should Be Main Goals of All-State Event . . . . .	33
VII. Opinions of Students at Evaluative Festival Concerning Suggested Main Goals of Evaluative Festivals . . . . .	37
VIII. Reactions of All-State Students to Fairness of District Tryouts . . . . .	44
IX. Reactions of All-State Students to Most Talented Students Being Chosen at District Tryouts . . . . .	45
X. Reactions of Evaluative Festival Students to District Festival Adjudication . . . . .	50
XI. Reactions of Evaluative Festival Students to Organization of Region Festivals . . . . .	62
XII. Time Spent by Students Preparing for Region and All-State Auditions . . . . .	69
XIII. Opinions Expressed by All-State Students Concerning Greatest Value of All-State . . . . .	80
XIV. Opinions Expressed by Students at Evaluative Festival Concerning Greatest Personal Value of the Evaluative Festivals . . . . .	82



## CHAPTER I

### THE PROBLEM AND DEFINITION OF TERMS USED

#### Statement of the Problem.

The basic question of this study was: What are the comparative values of the All-State and Evaluative Choral Festivals in Arkansas? Subordinate questions studied were: (1) What are the procedures of the events with reference to the Manual? (2) What are the goals of these two events? Are they being met? (3) Should either event be eliminated? (4) What are the reactions of the participants to the organization and adjudication of these events? (5) Is there justification for the amount of time and money spent on the achievement of the goals? (6) What recommendations can be suggested for the improvement of these events?

#### Background of the Study.

There is considerable discussion among educators as to the place of contests and music festivals in the educational system of America. Many books have been written about these events, and periodical articles dealing with the subject are legion. Unpublished master's theses and doctoral dissertations have been written dealing with every aspect of music competitions. (The author has examined twelve of these research works written since 1940. Many

others were discovered, but are not available for study.) The pros and cons of these events have been examined by publishers, editors, teachers, principals, administrators, and even students.

Maurice S. Ritchey in an unpublished master's thesis completed in 1954 entitled "A Survey and Evaluation of the Music Competition-Festival" states:

Educators need data pertinent to the type of music conference currently held today, the effects of competition upon individual students, and a basis of determining values to be derived from music meets. This information is needed in order that educators may intelligently make recommendations regarding the organization and the policies of music conferences.<sup>1</sup>

It was with this thought in mind that the author undertook this study of Arkansas choral music festivals.

Contests and competitions have long been associated with music, going back to the Olympic meets held by the early Greeks. Centuries later (twelfth century) the Minnesingers and Troubadours in Europe held their festivals of song. Two of Richard Wagner's music-dramas, Tannhauser and Die Meistersinger, tell of these contests. As early as 1655 the Welsh started competitions they called "Eisterddfod," a sort of combination music contest and festival.

American school music contests are based largely on

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<sup>1</sup>Maurice S. Ritchey, "A Survey and Evaluation of the Music Competition-Festival" (unpublished master's thesis, University of Idaho, Moscow, 1954), p. 5.

the English systems. The earliest one of these annual festivals, which continues to this day, is the Three Choirs Festival, established in 1724 and combining singers from Gloucester, Worcester, and Hereford in England.<sup>2</sup> Lowell Mason and George James Webb held the first and most significant music convention in the Boston Academy of Music in 1838. It was a singing school (using elementary students for demonstration) for teachers of music. Later the convention was enlarged to three or four days with "exhibitions" at the end.<sup>3</sup>

The music "Convention" period lasted from 1840 to 1875. The music "Contest" period began after the Civil War. The system of ranking groups with one winner, one second-place, one third-place, etc., was in operation in several sections of the United States before 1924. The process of change from this system to the competition-festival (most common today) varied in different areas of the country. However, the report of the Oregon area is possibly the most clearly and precisely documented report of the history of

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<sup>2</sup>Marian Cotton and Adelaide Bradburn, Music Throughout the World (revised edition; Evanston, Illinois: Summy-Birchard Company, 1960), p. 232.

<sup>3</sup>Virginia Carter Lowe, "The Educational Value of the Choral Festival Program on the Secondary Level" (unpublished master's thesis, Dequesne University, Pittsburg, 1956), p. 3.

any state as a result of an unpublished master's thesis by Howard F. Miller, "The History and Present Trends of Inter-School Music Competition in High Schools of Oregon," 1953.<sup>4</sup> The report outlines the phenomenal growth of the contest movement, the eventual change to festival, and the elimination of the music contest with the advent of the Oregon School Activities Association.

The present rating system (where each choir can be rated from I-Superior, to V-Below Average) was developed by Frank A. Beach of Kansas. The following philosophy emerged as a national slogan from this plan: "Not to win a prize or defeat an opponent, but to pace each other on the road to excellence."<sup>5</sup>

Another feature of this plan is that the adjudicators can give each group criticism which increases the value of the event by pointing out weaknesses and areas where improvement should be made.

#### Importance of the Study.

Some educators feel that too much emphasis is put

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<sup>4</sup>Howard F. Miller, "The History and Present Trends of Inter-School Music Competition in High Schools of Oregon" (unpublished master's thesis, University of Oregon, Eugene, 1953).

<sup>5</sup>Frank A. Beach, "Report of the Standing Committee on Contests," Music Supervisor's National Conference Yearbook, 1928, p. 270.

upon the contest element and not enough on the growth that can be gained from the comments of the adjudicators. The problem increased rapidly to the point that in 1943 James Mursell said:

There is no more contentious subject in music education than that constituted by contests and festivals, and few about which people's minds are more set in advance. The contest idea is very much in keeping with other American mores, and there is no doubt that its application has been an important factor in the promotion of music in the schools. But there is also no doubt that unwise administration has reduced, and perhaps killed, many of its possible values.<sup>6</sup>

It was not within the scope of this paper to discuss the merits and faults of the contest system at length, but it can be seen that without careful planning and organization the contest program could be detrimental. This study examined the organization and procedures of the contest events of Arkansas to decide to what extent they were and are meeting the goals and values prescribed by the Arkansas Choral Directors Association.

In the summer of 1966 Mrs. Mary Frances Thompson, then President of Arkansas Music Educators Association, authorized the composition of a document to bring Arkansas Choral Directors into a unified and legally organized association. In November, 1966, the appointed committee<sup>7</sup> pre-

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<sup>6</sup>James L. Mursell, Music in American Schools (New York: Silver Burdett, 1943), p. 304.

sented the new Constitution, By-Laws and Manual for the Development and Operation of Choral Activities in Arkansas to the choral directors of Arkansas who voted "to accept what the committee has drawn up, Constitution and Bylaws [sic] and let the Board of Directors put it into effect."<sup>8</sup>

Two years have passed since the adoption of the Constitution and Manual governing the All-State and Evaluative Festivals. During the 1968-69 school term the author felt a need for a study of the festivals and the possible effects the Manual has over the contest system as run by the Arkansas Choral Directors Association.

#### Definition of Terms.

All-State Festival. The All-State Festival is a choral music festival that is signified by the presence of a recognized authority who has the responsibility of conducting a clinic. This clinic consists of instructing and rehearsing a selected group of choir members. The All-State Festival is further designated as referring to the annual event of the Arkansas Choral Directors Association as governed by the Constitution, By-Laws and Manual for the Development and Operation of Choral Activities in Arkansas.<sup>9</sup>

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<sup>7</sup>See Appendix A, p. 118.

<sup>8</sup>Minutes of annual meeting of Arkansas Choral Directors Association, November 3, 1966.

Evaluative Festival. The title Evaluative Festival refers to those events in which a choral group is judged by one or more adjudicators. The purpose of this judging is to assign a rating and give constructive criticism. It is further designated as that event which is described and governed by pages 10-17 of the Constitution, By-Laws and Manual for the Development and Operation of Choral Activities in Arkansas.<sup>10</sup>

Constitution. During the course of this study the Constitution refers only to the first nine pages of the Constitution, By-Laws and Manual for the Development and Operation of Choral Activities in Arkansas. It refers only to the section actually designated Constitution and By-Laws, as distinguished from the Manual.

Manual. The term Manual refers to those portions of the Constitution, By-Laws and Manual for the Development and Operation of Choral Activities in Arkansas of the Arkansas Choral Directors Association which is concerned with the operation of the All-State and Evaluative Festivals (pages 20-21 and 10-17 respectively) and attached to this thesis as Appendices B, pages 120-125, and C, pages 126-135.

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<sup>9</sup>See Appendix B, pp. 120-125.

<sup>10</sup>See Appendix C, pp. 126-135.

### Delimitation of the Study.

The study was concerned with the comparative values of the All-State and Evaluative Choral Festivals in Arkansas. It looked at the goals of each event, both ideal and realized, and at the reactions and recommendations of those contacted either directly or indirectly. The study was not concerned with contests or festivals in states other than Arkansas. The author made use of questionnaires, personal interviews, books, periodicals, and researched materials.

### Sources and Treatment of Data.

Four questionnaires were prepared. The first was given to students participating in the state level auditions of the All-State event. The second was given at random to students at the Arkansas High School Evaluative Choral Festival. The third questionnaire was mailed to Arkansas high school choral directors. The fourth was sent to Region Choir Chairmen in each of the five regions of the state. These questionnaires and additional personal interviews were used to evaluate the goals, organization, reactions to adjudication, time and money, and finally the values of each festival event. Additional information was selected from unpublished master's theses, doctoral dissertations, books, and periodicals.



Organization of the Study.

Chapter I includes the statement of the problem, the background of the study, the importance of the study, the definition of terms used, the delimitation of the study, and the sources and treatment of data. Chapter II is a discussion of the procedures of the All-State and Evaluative Festivals. Chapter III discusses the goals of the events as indicated by students and directors. Chapter IV examines the reactions of a sampling of students and directors to the adjudication of each event. Chapter V consists of reactions to organizational matters. Chapter VI deals with time and money involved with the events. Chapter VII determines and compares the values of the All-State and Evaluative Festivals. Chapter VIII contains the summary and conclusions.

in the art of organization as applied to a vocal music situation.

2. To encourage the highest standards possible in choral performance.

3. Through clinic situations to provide the choral director and student observations of technical proficiencies at a high level.

4. To evaluate the best that is taught in a school system in comparison with the best taught in other schools.

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<sup>1</sup>Organization, By-Laws and Manual for the Development and Operation of Choral Activities in Arkansas (Arkansas Choral Directors Association, 1966), p. 3.

## CHAPTER II

### PROCEDURES OF ALL-STATE AND EVALUATIVE FESTIVALS

The Arkansas Choral Directors Association is an organization composed of persons

. . . actively engaged in vocal music education and in the directing or supervising of choral music in Arkansas and who desire to partake of and enhance the purposes of this Association. . . .<sup>1</sup>

Some of the purposes stated in the Constitution of this Association are:

1. To provide through worthwhile musical experiences, the development of mental disciplines, character and citizenship.
2. To foster and promote choral singing and to provide artistic and spiritual experiences for the participants.
3. To foster and promote the finest types of choral music in order to make these experiences possible.
4. To foster and promote new and superior techniques in the art of organization as applied to a vocal music situation.  
.....
6. To encourage the highest standards possible in choral performance.  
.....
8. Through clinic situations to provide the choral director and student observations of technical proficiencies at a high level.
9. To evaluate the best that is taught in a school system in comparison with the best taught in other schools.

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<sup>1</sup>Constitution, By-Laws and Manual for the Development and Operation of Choral Activities in Arkansas (Arkansas Choral Directors Association, 1966), p. 3.

All-Bo 10. To provide opportunities to develop and to demonstrate before the public, knowledge skills, and emotional expressions taught through a particular activity.

region . . . . .

five 13. To create state-wide good-will, good fellowship and fraternal spirit.<sup>2</sup>

three The membership of Arkansas Choral Directors Association has chosen to use two large festival-type programs to aid it in achieving these purposes. Since this thesis is primarily concerned with these two events, their procedures will be discussed.

I. THE ALL-STATE FESTIVAL

The All-State Festival is usually held in connection with the All-State events of the Arkansas School Band and Orchestra Association. For several years this event has been held in Robinson Auditorium in Little Rock, Arkansas, in the latter part of February. In 1969, in an effort to find a more suitable place and to save time and money, it was decided to move the event to Barton Coliseum in Little Rock, in order to set up all performing groups at one time.

Prior to the actual All-State event, each of the five regions which have been set up by the Arkansas Choral Directors Association holds its own separate region tryout. These tryouts are regulated by the Manual.<sup>3</sup>

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<sup>2</sup>Ibid.

<sup>3</sup>Appendix B, pp. 120-125.

### All-Region Tryouts.

To determine the effectiveness of the regulation of region tryouts, a questionnaire was mailed to each of the five region chairmen. Of the five questionnaires sent out, three were returned, from the Southwest, Southeast, and Northwest Regions.

The Manual states:

Upon arrival, each student will be assigned a number and throughout the auditions will be referred to according to his number.<sup>4</sup>

In response to a question concerning the procedure for registration, the region chairmen said that students signed up by voice parts, were given numbers, and were called by number to the quartet tryouts. It can be assumed that this part of the tryout was conducted according to the Manual in these three regions.

The Manual continues by instructing that each student will be tried out as follows:

2. He will immediately proceed to a voice jury that will determine voice classification and vocal technique as follows:
  - a. A simple folksong such as "Drink to Me only With Thine Eyes" will be sung unaccompanied to determine conception of a phrase. The key should be suitable for the voice classification.
  - b. The singing of scales and arpeggios (major and minor). This should reveal tonal accuracy and vocal flexibility.
3. Students receiving 9 points are eligible for quartet competition.....

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<sup>4</sup>Manual, p. 18 (Appendix B, p. 121.).

4. Students will be called for auditions in quartets.<sup>5</sup>

One region chairman indicated, "Students were tried out individually." No quartet auditions were done in this region. Another region gave no individual tryout, but went immediately into "quartet tryouts only, as at State tryouts." The third chairman also indicated no individual tryouts before the quartet auditions. The auditions are not conducted exactly as prescribed by the Manual in these three regions.

In response to the question of selection of region audition winners, one chairman indicated, "The two judges conferred and gave me the list of those they felt eligible to represent [the] district at [the] All-State level." Another chairman said, "Students were placed in numerically rated order by the three judges." (There were three judges in each of three rooms.) He continued, "The directors met and after a lengthy [sic] discussion decided to accept all 107 students as members of All-Region Chorus." The third chairman said, "Two judges were assigned to each part. They compared notes and chose the students they felt were best."

The Manual contains a copy of a vocal audition form, but none of the three regions indicated using it. The Man-

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<sup>5</sup>Ibid. (Appendix B, p. 122.).

ual reads, "Students having two highest scores will be selected for the All-Region Choir."<sup>6</sup> It is obvious that this method is not being used in every instance.

Each region chairman was responsible for forwarding to the State All-State Chairman the names and schools of the persons declared eligible to advance to the state-level tryouts. The total number of students who tried out at the region level is not known because of a lack of response by two region chairmen. In the three regions that responded, a total of 252 students tried out.

#### State-Level All-State Tryouts.

The state-level tryouts were held in the Fine Arts Building at Hendrix College in Conway, Arkansas, Friday and Saturday, January 10 and 11, 1969. Two hundred fifty-two (252) students from the five regions came to audition for the All-State Choir. Of these students, one hundred (100) were chosen to be in the All-State Choir, and eighty-seven (87) were placed in the Second or Clinic Choir. It is noteworthy that of the more than two hundred high school choirs in the State of Arkansas, only thirty-six (36) sent students to the state tryouts, and only thirty-two (32) had students selected.

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<sup>6</sup>Ibid., p. 20 (Appendix B, p. 122.).

The Manual gives the All-State Audition Procedure as follows:

- J. All-State Audition Procedure:
1. The initial audition will determine the membership of the All-State Choir event.
  2. The second audition will be conducted at the All-State event to determine the individual student's assignment into the Performing Choir or Clinic Choir.
- K. Procedure for the initial auditions: See F-1, F-4, F-5 and G on pages 18 and 20.
- L. Procedure at the second audition:
1. Upon arrival, students will be assigned a number . . . . They will then report to the Grand Rehearsal where they will remain until called on by number to audition in quartets. . . .
    - a. From the audition the students will be put into one of three classifications: A-B-C.
    - b. Students receiving a top score of A are ready for the Performing Choir.
    - c. Students receiving a score of B must return to the Grand Rehearsal and be auditioned later for possible admittance into the Performing Choir.
    - d. Students receiving a score of C will be assigned to the Clinic Choir.<sup>7</sup>

The author served as one of the eight judges of the All-State Choir tryouts and observed the following procedures:

As students arrived at the Fine Arts Building, they registered and were given a number which was used throughout the auditions. Prior to the auditions of the first quartet, the panel of judges and the All-State Chairman met to decide what portions of the required music were to be used for the

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<sup>7</sup>Ibid., pp. 20-21. (Appendix B, p. 125.).

tryouts. As each group was called together to begin its rehearsal, it was told what sections of the required music would be used.

As members of each group (one first soprano, one second soprano, one alto, one tenor, one first bass, and one second bass) entered the room with the judges, they were lined up in order. One of the judges told them which selection they would sing first and what parts of that piece. The pitches were given, and the director indicated the tempo they would use, and started them. The auditions were done a cappella for the most part, with two judges listening to each voice part and rating them with the audition form provided by the All-State Chairman.<sup>8</sup>

After the tryouts were completed, the two judges' scores for each student were averaged and placed in numerical order from highest to lowest on a chalkboard. The All-State Chairman and judges decided how many of each part would be selected. The selection is shown in Table I. Following the selection of students for each choir, an official list was mailed to each director whose school was represented.

The tryouts were not conducted according to the plan prescribed in the Manual. Two auditions are prescribed, the

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<sup>8</sup>Appendix D, p. 135.



first to "determine the membership of the All-State Choir event," and the second to "determine the individual student's assignment into the Performing Choir or Clinic Choir."<sup>3</sup> There was only one tryout at the state level. It

TABLE I

BREAKDOWN OF ALL-STATE AND CLINIC CHOIR PERSONNEL  
FEBRUARY 22, 1969

VOICE	TOTAL	ALL-STATE	CLINIC	REMAINING
I SOPRANOS	43	15	12	16
II SOPRANOS	29	18	6	5
I & II ALTOS	59	18	24	17
I & II TENORS	51	23	20	8
I BASSES	33	14	8	11
II BASSES	37	12	17	8
<b>TOTALS</b>	<b>252</b>	<b>100</b>	<b>87</b>	<b>65</b>

day afternoons, and the first rehearsal of both groups later that evening. The choirs also rehearsed several hours on Friday. They practiced in Barton Coliseum Saturday morning. The concert was held at 8:00 P.M. Saturday, February 22, 1969. The All-State Clinic Choir opens the program and

first to "determine the membership of the All-State Choir event," and the second to "determine the individual student's assignment into the Performing Choir or Clinic Choir."<sup>9</sup> There was only one tryout at the state level. It determined not only which students would be in the event, but also in which choir they would be placed.

### The All-State Event.

The 1969 All-State Choir Festival was held in Little Rock, Arkansas, on Thursday evening, Friday, and Saturday, February 20, 21, and 22. The Clinic Choir was directed by Richard Brothers, Professor of Voice and Choral Music at the University of Arkansas. This choir rehearsed in the Auditorium of the University Medical Center. The All-State Choir was conducted by Gene Kenny, Director of Choral Activities at Texas Technological University. This choir practiced in the lobby of the Student Union at the University Medical Center.

599) All students registered in the Student Union Thursday afternoon, and the first rehearsal of both groups began that evening. The choirs also rehearsed several hours on Friday. They practiced in Barton Coliseum Saturday morning.

The concert was held at 5:00 P.M. Saturday, February 22, 1969. The All-State Clinic Choir opened the program and

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<sup>9</sup>See page 15 of this thesis for audition procedures.

was followed by the All-State Orchestra and the All-State Second Band. The All-State Choir sang next, and the All-State First Band concluded the concert.<sup>10</sup>

## II. THE EVALUATIVE FESTIVAL

### Region Evaluative Festivals.

The Region Festivals are usually held in March as prerequisites for the State Festival, which is held in April. It is not within the scope of this paper to cover each of the region festivals in detail except to point out that the Manual states:

Only choirs, ensembles, and solos that have received Division I ratings at the Region Festival will be eligible for participation in the State Festival. A group or solo receiving a Division II rating may enter the State event on recommendation of the adjudicators.<sup>11</sup>

### Classification and Rules.

High Schools of the state are divided into divisions by enrollment of the top three grades: AA (600-Up), A (400-599), B (200-399), C (199-Under), D (New Organizations), and E (Junior High or Lower). Those schools in each classification may enter groups and small ensembles. Thus far the state event has not included the solo event.

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<sup>10</sup>Program attached as Appendix E, p. 137.

<sup>11</sup>Manual, p. 12 (Appendix C, p.128.).

Ensembles are designated as: Boys Trio (TTB or TBB), Boys Quartet (TTBB), Girls Trio (SSA or SAA), Girls Quartet (SSAA), Mixed Quartet (SATB), or Madrigals ("A Madrigal group shall consist of a maximum of 16 and a minimum of 5 students.")<sup>12</sup> Large groups include Girls Chorus, Boys Chorus, and Mixed Chorus.

Each large group was required to sing a program of three songs as outlined by the Manual:

1. At least one number on proper grade level from prescribed lists.
2. One number from any grade level of the prescribed lists.
3. Third number may be of the director's own choice.
4. At least one of the three numbers must be sung A Cappella.<sup>13</sup>

In addition, the Manual lists several other instructions and rules for guiding the selection and running of the festival.

#### Evaluative Festival Event.

The State Evaluative Festival was held Thursday and Friday, April 10-11, 1969, in Hot Springs, Arkansas, at the new Convention Center, the Arkansas Power and Light Building, and the Arkansas Bank and Trust Building.<sup>14</sup>

Most choirs arrived at the Festival on buses, which

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<sup>12</sup>Ibid., p. 15 (Appendix C, p. 130.).

<sup>13</sup>Ibid., p. 16 (Appendix C, p. 131.).

<sup>14</sup>Program attached as Appendix F, p. 139.

were met by a group of "pages" who were assigned to the school for the duration of its stay at the Convention Center. It was their job to show the director where his group was seated in the auditorium area and to get his groups to the proper warm up room and performance area at the right time.

The director reported immediately to the registration desk, where he presented copies of his music, properly marked for the judges, and completed the paying of fees and checking on his group's schedules.

Approximately thirty minutes before the scheduled time of a group's performance, it met outside the auditorium to line up and get robes and other apparel of dress in order. Fifteen minutes before performance, the students were ushered into a warm-up room where they prepared for the performance.

At the designated time, the group was led into the performing area, where the judges were seated. There was usually an audience present. No restrictions were made regarding this practice, except that no audience could be present at the sight reading event. The group and their director were introduced by a student Master of Ceremonies. When the adjudicators were ready, they indicated to the director to begin. There was no prescribed order in which the songs were to be presented. After each number the

director waited for the judges to indicate they were ready for him to continue. At the end of the two (for small ensembles) or three (for larger organizations) numbers, the director sent his group from the performance area, and another organization was sent in. If the performers were going to participate in the sight reading competition, they were taken immediately to that area.

DAY About twenty minutes after the final group from any school had performed, the director could pick up his music and adjudication forms at the registration desk. Ratings were not posted, and it was up to each individual director to distribute his ratings as he saw fit.

Table II presents the number of schools and groups which performed each day. Table III contains the breakdown of all ratings given at the State Evaluative Festival.

FRIDAY At the end of the judging day (around four o'clock), the directors and adjudicators met informally to discuss the events of the day. At this time a director could ask an adjudicator about his ratings or comments. Also during this conference, the panel of judges from each performance area (three each in the two areas in the auditorium and one in the bank) selected two of the best groups they had evaluated that day to be presented in the honor concert that evening at eight o'clock.

In addition to the honor groups, one of the All-

TABLE II  
EVALUATIVE FESTIVAL DAILY PERFORMANCE RECORD  
APRIL 10-11, 1969

DAY	TYPES OF GROUPS PERFORMING	NUMBER OF SCHOOLS REPRESENTED	NUMBER OF EVENTS PERFORMED
THURSDAY	LARGE CHOIRS	14	18
	SMALL CHOIRS	18	18
	ENSEMBLES	12	18
	TOTALS	44	54
FRIDAY	LARGE CHOIRS	19	26
	SMALL CHOIRS	19	26
	ENSEMBLES	17	26
	TOTALS	55	78

Region Choirs was featured in concert. In 1969 it was the Northwest Region Choir under the direction of Walter Nichols, Director of Rural Music at Johnson State College.

TABLE III

BREAKDOWN OF RATINGS GIVEN AT STATE EVALUATIVE FESTIVAL, APRIL 10-11, 1969

GROUPS	FIRST DIVISION	SECOND DIVISION	BELOW SECOND DIVISION
<b>B AND C SCHOOLS</b>			
CHOIRS	9	14	13
ENSEMBLES	8	5	5
<u>TOTALS</u>	<u>17</u>	<u>19</u>	<u>18</u>
<b>A AND AA SCHOOLS</b>			
CHOIRS	22	23	7
ENSEMBLES	11	9	6
<u>TOTALS</u>	<u>33</u>	<u>32</u>	<u>13</u>

number of students in region and state festival could run as high as 10,000.

These numbers indicate the tremendous interest given by the music directors and their students to these events. This is one of the reasons the author felt these events



Region Choirs was featured in concert. In 1969 it was the Northwest Region Choir under the direction of Walter Michels, Director of Choral Music at Arkansas Polytechnic College.

### III. COMPARISONS

The All-State and Evaluative Festivals are the major events sponsored by the Arkansas Choral Directors each year.

The total number of students who auditioned for the All-Region Choirs is not known. It is possible, however, to estimate by the responses made by the directors, the region chairmen, and the All-State Festival Chairman that the number of students who participated in the region All-State auditions was more than 500. Responses also indicate that even more students may have started working on audition music but did not participate in the region auditions.

The total number of students who registered for the State Evaluative Festival was 4,056, as indicated by the Festival Chairman. Since only sixty-two (53.9 per cent) of the 115 schools registered with the Arkansas Choral Directors Association participated at the state level, the total number of students in region and state festival could run as high as 10,000.

These numbers indicate the tremendous interest given by the music directors and their students to these events. This is one of the reasons the author felt these events

should be researched and evaluated, just as they evaluate those over whom they exert their influence.

#### GOALS OF ALL-STATE AND EVALUATIVE CONTESTS

A contest is a very complex thing of such magnitude that it cannot be taken lightly. It is so great that its influence is felt the year around and no music department is ever out of its shadow. This will be found true whether the music department is or is not taking part in the contests. There is little doubt that this influence will be denied by any music educator. However, there is one thing that stands dominant. It poses itself as a question that must be answered before any discussion will be of worth, regardless of from which area or from whose point of view discussion arises, and that is, "Does the contest movement result in a positive influence?" Stated in another manner, "Are contests beneficial to music, musicians, and music departments?"

The preceding quotation of Rodney Polson sums up the great influence that competition in music has over the program of music in Arkansas. Many educators are torn between the good and bad features of these events. They think of the time, energy, and effort spent every year engaging in festivals, and begin to question the ultimate educational values.

Many will agree with this statement by William D. Revelli:

That there is much to be learned and gained from par-

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<sup>1</sup> Rodney Polson, "Who Said Contests Were Not Important?" School Musician, XXVII (September, 1955), 30.

## CHAPTER III

### GOALS OF ALL-STATE AND EVALUATIVE FESTIVALS

A contest is a very complex thing of such magnitude that it cannot be taken lightly. It is so great that its influence is felt the year around and no music department is ever out of its shadow. This will be found true whether the music department is or is not taking part in the contests. There is little doubt that this influence will be denied by any music educator. However, there is one thing that stands dominant. It poses itself as a question that must be answered before any discussion will be of worth, regardless of from which area or from whose point of view discussion arises, and that is, "Does the contest movement result in a positive influence?" Stated in another manner, "Are contests beneficial to music, musicians, and music departments?"<sup>1</sup>

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That there is much to be learned and gained from par-

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<sup>1</sup>Rodney Polson, "Who Said Contests Were Not Important?" School Musician, XXVII (September, 1955), 30.

ticipation in honest, clean competition cannot be denied. Character building, respect, and appreciation for the achievement of others; values and lessons from criticism, favorable or otherwise; the ability to take defeat gracefully and victory modestly; the ever-present problem of "getting along with your fellow man"; ethics, fair-play, opportunity for evaluating one's associates. These plus many other values difficult to define are the advantages to be gained from such participation.<sup>2</sup>

Later Revelli claims: "I'm for Contests and Here's Why!" In this article he says in part:

Unfortunately like all intangibles, facts are difficult to prove and unanimous agreement quite impossible. Yet these very discussions, controversies and arguments have played a vital part in the contest movement for they have served as sparks which kept the light of progress burning and have contributed much to the constant growth and quality of our present-day school [music] program.<sup>3</sup>

So the merits and demerits of contests in music are discussed, with both sides presenting theories and suggestions, but few workable plans. The previous chapter of this thesis pointed out the large number of students involved with this festival program of Arkansas. It seems appropriate to point out that:

For many students the activities of elective choral and instrumental groups are the most challenging and satisfying experiences in their school lives--experiences which later carry over directly and indirectly into adult living.<sup>4</sup>

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<sup>2</sup>William D. Revelli, "Competition-Festivals," Etude, LXV (March, 1947), 138.

<sup>3</sup>William D. Revelli, "I'm For Contests and Here's Why!" Etude, LXXIII (December, 1955), 19.

Since music educators have such influence over the students of Arkansas, the events they sponsor should be well organized in purpose and aim. It is the writer's intention in this chapter to discover what goals are presently considered the prime concern of the All-State and Evaluative Festivals. Another point of concern to be resolved is what the students and directors feel should be the main goals.

### I. ALL-STATE FESTIVAL

#### All-State Student Questionnaire.

To get the opinions of the students who participated in the All-State Choir and Evaluative Festival this year, two questionnaires were prepared and presented to them for their consideration. The first was given to those 252 students who tried out at the state level for the All-State Choir. As the various groups left the tryout room, they were asked to pick up a questionnaire, fill it out, and place the completed form in a box at the registration desk.

Since the tryouts were lengthy and the questionnaire was given out under abnormally controlled situations, the responses were exceptionally high. Of the 252 students who tried out, 196 (or 77.8 per cent), filled out the question-

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<sup>4</sup>"Music Teaching in the Secondary Schools," Music Educators Journal, XLI (November-December, 1954), 38.

naire. Every high school grade was represented. Table IV contains the numbers and percentage of students in each grade.

TABLE IV  
GRADE LEVELS REPRESENTED BY STUDENTS  
AT 1969 ALL-STATE TRYOUTS

GRADE IN SCHOOL	NUMBER OF STUDENTS	PERCENTAGE OF TOTAL
12	88	44.9
11	71	36.2
10	29	14.8
9	4	2.0
NO ANSWER	4	2.0

The figures show that a progressively larger number of students were selected from each high school level. Since the All-State event is primarily based on individual skill, it appears that the students chosen at the region level reflect this growth as they remain in school each year.

An effort was made to determine just how much experience the individual contestants in this event had. To do this the following questions were asked:

Number of years in an elementary or junior high choir? Years in high school choir? Years in a selected ensemble (madrigals, singers, etc.)? Years you have sung in Church Choirs? Years you have taken private lessons?

The results of these questions are reported in Table V.

TABLE V  
EXPERIENCE REPRESENTED BY STUDENTS  
AT ALL-STATE TRYOUTS

EXPERIENCE	NONE	ONE YEAR	TWO YEARS	THREE OR MORE YEARS
ELEMENTARY-JR HI MUSIC	38	16	45	97
HIGH SCHOOL CHOIR	2	53	62	78
ENSEMBLE	48	59	52	46
CHURCH CHOIR	36	14	20	126
PRIVATE LESSONS	139	29	14	14
<b>TOTALS</b>	<b>263</b>	<b>171</b>	<b>193</b>	<b>361</b>

The students were also asked to indicate the number of years they had tried out for All-Region Choir, the number of years they were selected to that choir, and the number of years they had been selected to the All-State Choir.

One hundred eighty-six (186) students had tried out for their district choir a total of 287 times, and 182 had made the district choir 252 times. Sixty of these students

indicated they had been in All-State Choir, with four having been selected twice. Approximately one-third of the students who tried out for the district choir were selected to the All-State Choir.

Eighty-two, or 42 per cent, of the students had done extra vocal work in the form of solos, school musicals, and other outside activities.

The students were asked to list what they thought should be three main goals of the All-State Choir. The most frequently mentioned responses are presented in Table VI.

The students were then asked if they felt the goals of the All-State event as they had just listed them were being met. They were asked to explain why or why not. The responses to this question were: Yes, 104 (53.0 per cent); No, 14 (7.5 per cent). Twenty (10.2 per cent) did not know, and twelve (6.1 per cent) felt they were partly being met. Forty-six (23.4 per cent) made no response.

Following are some comments made with the positive responses: "It is a great honor to be in the All-State Choir." "My first time, I've learned a lot, and met different students." "Competition is stimulating." "It makes us work harder and learn to appreciate finer types of music." "Depends on individual desire to work."

Some of the reasons given for the goals' not being met included: "Haven't heard a perfect one yet." "Don't



TABLE VI

ALL-STATE STUDENT OPINIONS OF WHAT  
SHOULD BE MAIN GOALS OF  
ALL-STATE EVENT

SUGGESTED GOALS	NUMBER OF TIMES INDICATED
OPPORTUNITY TO LEARN ADVANCED MUSIC	56
TO PRODUCE BEST HIGH SCHOOL CHOIR	45
HONOR INDIVIDUAL STUDENTS	39
IMPROVE INDIVIDUAL SKILLS	38
GAIN EXPERIENCE AND CONFIDENCE	36
INDIVIDUAL LEARNING	32
SINGING UNDER A GREAT DIRECTOR	26
SOCIAL DEVELOPMENT	24
BETTER OVER-ALL MUSICIANSHIP	23
PRESENT ADVANCED MUSIC TO THE PUBLIC	19
COMPETITION	18
RAISE ARKANSAS CULTURAL STANDARDS	10
BRING RECOGNITION TO ARKANSAS	9

get best voices, so they don't sound the best." "Some who didn't make it have damaged prides." "It's not publicized enough." "Some of the kids just come for the trip."

It is hoped that the ideas expressed in this section will demonstrate what F. W. Savage has said:

When the major purposes of the competition-festival are once definitely stated, a great many of the suggestions and criticisms frequently advanced become highly irrelevant.<sup>5</sup>

### Directors' Questionnaire.

To get the opinions of the choral directors of Arkansas regarding the goals of the All-State event, a questionnaire was prepared and mailed to the 115 directors registered with the Arkansas Choral Directors Association. This questionnaire was mailed to the directors immediately after the Evaluative Festival in April and covers both festivals.

Of the 115 questionnaires mailed, forty (34.7 per cent) were returned. Of these, thirty-one (77.5 per cent), of ~~forty~~ returned (26.9 per cent of the total mailed) were usable.

The directors were asked to give what they thought was the main goal of the All-State Choir program in Arkansas. Of the total number of usable questionnaires nine indicated

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<sup>5</sup>F. W. Savage, "Evaluation of Music Contest-Festivals," School Musician, XXIII (February, 1952), 187.

they thought the main goal was the raising of standards of music, by perfecting better and more difficult music. Six directors said they thought the main goal was to provide an opportunity for advanced students to participate in a clinic and performance situation with an outstanding director. Three directors ranged in ideas from "Improve musically the better students," to "Impress each other," and "To have one so we can say we do." Thirteen (41.9 per cent) did not answer.

When asked if they felt the present goal was being met, thirteen (41.9 per cent) said "Yes," four (12.9 per cent) said "Partly," two (6.3 per cent) said "No," and sixteen (51.6 per cent) did not reply.

The directors' comments included the following: "The best students are usually chosen." "Music is the best." "Guest directors are of the highest quality." "Not enough encouragement is given in some schools." "Not enough people hear the concerts, bigger audiences are needed . . . ."

## II. EVALUATIVE FESTIVAL

### Evaluative Festival Student Questionnaire.

To gain an awareness of what students considered to be the goals of the State Evaluative Festival, a questionnaire was prepared and given at random to students participating in that event. Approximately 200 questionnaires were

given out during the two day event. The forms were given out at various times of the day in order to reach as many different groups as possible.

Eighty-four usable responses were returned, giving an approximate 43 per cent return. The results show that the responses came from all five regions: Northeast, twenty-six (36.9 per cent); Northwest, ten (11.9 per cent); Central, thirty (35.9 per cent); Southeast, sixteen (19.0 per cent); and Southwest, twelve (14.2 per cent).

An attempt was made to discover how many of the students had previously answered the questionnaire given to the All-State students to see how much duplication of feeling would be evident in the responses. Eighteen (21.4 per cent) had tried out for All-State Choir. It is not known how many of this eighteen returned usable All-State questionnaires.

The students were asked to suggest what they felt was presently the main goal of the rated (evaluative) festivals. They were asked to list only one goal. Table VII contains the major suggestions.

The students were asked if they felt the main goal they had suggested was being met. Sixty-four (76.1 per cent) felt that it was. Six of the respondents (7.1 per cent) said "No," and fourteen (16.6 per cent) gave no answer.

Some affirmative comments were: "The best choirs get

the highest ratings." "The kids had worked hard." "Rating sheets tell you what you need to work on." "The judges were fair." "Many choirs made better ratings than last year."

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TABLE VII

OPINIONS OF STUDENTS AT EVALUATIVE FESTIVAL  
CONCERNING SUGGESTED MAIN GOALS  
OF EVALUATIVE FESTIVALS

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SUGGESTED GOAL	NUMBER OF TIMES INDICATED
MEASURING AND COMPARING MUSICAL QUALITIES AND RECOGNIZING THE SUPERIOR CHORAL GROUPS	27
BETTERING ARKANSAS CHORAL MUSIC	19
LEARNING WHAT MISTAKES YOU HAVE MADE	11
STIMULATION OF INTEREST (MOTIVATION)	7

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The students who thought the main goals were not being met gave the following reasons: "Seems unfair to get a low mark after working so hard." "Kids are not interested in singing." "Judge in the middle just shook his head." "Some [choirs and students] don't try to improve." "Judges not fair to some groups." "Only three numbers [were] prepared."

The author asked the students, "What do you think SHOULD BE the main goal?" Eleven responses (13.0 per cent) were that it should be the same. Many responses were sim-

ilar to those given before, but by different students. One which was different was: "To be able to sing a number perfect, [sic]." This response was given in various wordings five times. Two students thought, "No rating should be given," while three listed "experience in competition" as a possible goal.

Asked if they thought the goal they suggested was or was not being met, forty-five (53.5 per cent) thought it was; fifteen (17.8 per cent) thought it was not; and twenty-three (27.3 per cent) declined to answer.

The students were asked, "How important do you think the goals and values of the rated festivals are? Why?" Their responses point up their maturity and their own concern with the choral events. Forty-three (51.2 per cent) thought they were very important, three (3.6 per cent) thought they were fairly important, and thirty-six (42.9 per cent) did not reply.

Some of the comments about this question were: "A goal helps you do your best." "[The ratings were] accurate and helpful." "[They] made [us] work harder." "Comments are valuable." "It teaches." "Gives pride." "Compares styles and quality of choirs." "It seems to mean a lot to you."

#### Directors' Questionnaire.

The Arkansas choral directors were asked their opin-

ions of the goals of the Evaluative Festival, and they responded as follows: Of the thirty-one usable returns, eight directors (25.8 per cent) thought the greatest overall goal presently was "a place for better choirs to be heard and evaluated." The next seven (22.5 per cent) directors thought the goal was "To set a state-wide standard for choral music." The next six responses (19.3 per cent) had a similar idea when they said the goal was "To develop better music through constructive criticism." Other answers included: "To provide wider musical experiences for choirs." "Getting a good rating. . . ." "The trip."

Asked if they thought the goal was being met, thirteen (41.9 per cent) said yes "Wholly", while nine (29.0 per cent) though it was only in part. One director said "No." Eight (25.8 per cent) gave no answer.

Asked for some of the reasons why they felt the goal was being met, the directors said: "Only terrible choirs receive III [third division rating] or below." "We all seem to be after the rating." "We have had some extremely well qualified judges."

Those directors who did not think the goal was being met gave the following as reasons: "Too many schools can't participate." "Too many groups for judges to do adequate job of adjudication, and give methods of improving." "It is the director who is actually being evaluated." "Some

regions allow too many inferior choirs to get to the state level."

Some of the goals listed by the directors who felt they should be changed were: "To provide inspiration, to perform and enjoy good choral music in more relaxed atmosphere." "Teaching students to sing more musically." "To judge constructively." A comment by one director was, "When we did away with the massed chorus, we did away with the main goal, I think."

Asked if the festival should be eliminated, the directors responded: "I'm for forging ahead, hoping for a more stable program." "Any festival is better than no festival. If any changes are made, it should be altered, not eliminated." "They serve the purpose of at least making an effort."

Some comments by directors who felt there needed to be some eliminations were: "Much too large and expensive for worth of students." "[I have my] doubts about state level of the All-State, but the kids enjoy the trip for the sake of the trip."

One director had the following suggestion:

Rather than eliminated, perhaps replaced by a clinic where any students who wished could participate, pre-learn selected music and for one day (or more) work with an outstanding director and present an evening concert.

The writer believes that several students and directors gave much thought to these questions. Some suggestions



which were made would be worthy of research in another paper.

#### REACTIONS TO INDUSTRY

The problems, advantages, disadvantages, criticisms, values, goals, and numerous other aspects of the contests and festivals in music are treated in various ways. Many articles and books have been written about them. Comments from a few of these publications are of value to this thesis.

In the article, "Choral Contests: Are They Worth It?" Jack Boyd makes a humorous introduction to the ratings obtained from contests:

For the civilians in our readership, a Contest is that day in the school year when a director takes his organization(s) to a specified city and exhibits three well-prepared scores for the acid-indigestion frown of three judges. These judges in turn rapidly jot down proverbs and maxims that are pertinent to the improvement of the individual choir or band. This counsel according to "So and So" is then directed to the students, sometimes the principal, and occasionally to a parent.

Although the point may be subtle, the writer of the article is making: "Really, what is the point of a judging contest?" This searching question is asked by other authors as well. In "A Letter from Jim, Subject: What Can We Do

## CHAPTER IV

### REACTIONS TO ADJUDICATION

The problems, advantages, disadvantages, criticisms, values, goals, and numerous other aspects of the contests and festivals in music are treated in various ways. Many articles and books have been written about them. Comments from a few of these publications are of value to this thesis.

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<sup>1</sup>Jack Boyd, "Choral Contests: Are They Worth It?" Music Journal, XXIII (March, 1965), 65.

Opinions of All-State Students.

IX. Students at the All-State Tryouts were asked if their region tryouts were fair. They were to circle one of the following responses: always, usually, sometimes, seldom, never. The responses to this question are tabulated in Table VIII.

TABLE VIII  
REACTIONS OF ALL-STATE STUDENTS TO  
FAIRNESS OF DISTRICT TRYOUTS

DISTRICT	ALWAYS FAIR		USUALLY FAIR		SOMETIMES FAIR		SELDOM FAIR		NO ANSWER	
	#	%	#	%	#	%	#	%	#	%
N.E.	51	8 (15.6)	38	(74.5)	3	( 5.9)	1	(2.0)	1	(2.0)
N.W.	31	5 (16.1)	18	(58.0)	5	(16.1)	1	(3.2)	2	(6.5)
C.	56	26 (46.4)	27	(48.2)	1	( 1.8)	1	(1.8)	1	(1.8)
S.E.	43	10 (23.2)	31	(72.0)	1	( 2.4)	-	-	1	(2.4)
S.W.	15	7 (46.6)	4	(26.7)	4	(26.7)	-	-	-	-
TOTAL	196	56 (28.6)	118	(60.2)	14	( 7.2)	3	(1.5)	5	(2.5)

The next question asked the students if they felt their Region All-State Tryouts chose the most talented students. Again they were asked to circle one of the following responses: always, usually, sometimes, seldom,

Opinions of All-State Students.

IX. Students at the All-State Tryouts were asked if their region tryouts were fair. They were to circle one of the following responses: always, usually, sometimes, seldom, never. The responses to this question are tabulated in Table VIII.

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	#	%	#	%	#	%	#	%	#	%
N.E.	51	8 (15.6)	38	(74.5)	3	( 5.9)	1	(2.0)	1	(2.0)
N.W.	31	5 (16.1)	18	(58.0)	5	(16.1)	1	(3.2)	2	(6.5)
C.	56	26 (46.4)	27	(48.2)	1	( 1.8)	1	(1.8)	1	(1.8)
S.E.	43	10 (23.2)	31	(72.0)	1	( 2.4)	-	-	1	(2.4)
S.W.	15	7 (46.6)	4	(26.7)	4	(26.7)	-	-	-	-
TOTAL	196	56 (28.6)	118	(60.2)	14	( 7.2)	3	(1.5)	5	(2.5)

The next question asked the students if they felt their Region All-State Tryouts chose the most talented students. Again they were asked to circle one of the following responses: always, usually, sometimes, seldom,

never. The responses to this question are given in Table IX.

TABLE IX

REACTIONS OF ALL-STATE STUDENTS TO  
MOST TALENTED STUDENTS BEING  
CHOSEN AT DISTRICT TRYOUTS

DISTRICT	ALWAYS CHOSEN		USUALLY CHOSEN		SOMETIMES CHOSEN		SELDOM CHOSEN		NO ANSWER	
	#	%	#	%	#	%	#	%	#	%
N.E.	51	6 (11.8)	40	(78.4)	5	( 9.8)	-	-	-	-
N.W.	31	-	24	(77.4)	4	(12.9)	1	(3.2)	2	(6.5)
C.	56	18 (32.1)	32	(57.1)	4	( 7.1)	1	(1.8)	1	(1.8)
S.E.	43	4 ( 9.3)	29	(67.4)	10	(23.3)	-	-	-	-
S.W.	15	3 (20.0)	5	(33.3)	6	(40.0)	1	(6.7)	-	-
TOTAL	196	31 (15.8)	130	(66.8)	29	(14.8)	3	(1.5)	3	(1.5)

The responses to these two questions are similar. The greatest total number of students felt that the judging in their regions was usually fair and picked the most talented students.

In an attempt to allow students to express their reactions to the judging process at the region level, they were asked what suggestions they might offer for improve-

ments in the region tryouts. Students of each region had some differences of opinion as to what the major problems were. For this reason the author has summarized the responses under general items for each region. The comments are listed in order of the greatest number of times indicated.

Northeast Region. Responses were received from thirty-four of the fifty-one questionnaires from this region (66.6 per cent). Comments included:

1. Organization problems were indicated.

"Registration needs to be improved." "Make registration more organized." "Registration was a mess this year."

"Organize selection of quartets better." "Some groups picked their own quartets." "Suggest . . . more groups trying out at the same time to go faster." "Move the tryouts a little faster."

"Let's sing the whole selection." "Start at a better place in the music." "Use the piano on the accompanied songs."

2. Comments about the adjudication were received.

"The judges need to be friendlier." "Make the judges smile to relieve nerves." "Think the judges should come from outside the district." "We need the same number of judges on each part."

Northwest Region. Responses were received from twenty (64.5 per cent) of the thirty-one students from this region who completed the questionnaire.

1. The most frequent complaint was about the pianist.

"Tryouts would be better with a good pianist."  
"We had a sorry pianist." "Get a better pianist."

2. Organizational problems were indicated.

"More time is needed for tryouts." "Give us more than one trial; sometimes I get very nervous." "Let us tryout individually." "Encourage more students to tryout." "Get the students better prepared." "Surely need more pre-planning and organization." "The directors of the region need to be better informed." "I suggest the different tempos be marked before tryouts begin, like when the music is selected."

3. Comments about the adjudication were received.

"Get better judges." "Get fairer judges."  
"Need a smaller tryout room." "Nerves--no help for that."

4. A comment about choir personnel was given.

"Let's have more girl tenors!"

Central Region. Responses were received from nineteen (33.9 per cent) of the students from this region who returned their questionnaire.

1. Organizational problems were indicated.

"More organization is needed." "Organization was generally OK [sic]." "There should be more warm-ups." "Speed up the tryouts by having more sections try out at one time." "Please let's sing more of the music." "Get us closer to everyone." "Need more time before tryout date." "Get more boys interested. . . ."

2. Comments about the adjudication were received.

"Should be more judges for each voice part."  
"Have friendlier judges." "Be more relaxed in atmosphere."

Southeast Region. Responses were received from thirteen (30.2 per cent) of the forty-three students returning questionnaires from this region.

1. Comments about the adjudication were received.

"Judges need to be other than our own directors." "Have judges from outside the district." "Wish my director wasn't one of the judges."

2. Organizational problems were indicated.

"Get more students from more schools." "Get more interest from other schools." "Set tempos from the time music is sent." "Don't take so long." "Get more pop music."

Southwest Region. Responses were received from six (40.0 per cent) of this region who answered the questionnaire.

1. Comments about choir personnel were made.

"Don't require balanced groups." "Too many boys got picked who didn't deserve it."

2. Comments about adjudication were indicated.

"Make the judges not look like lemons." "Give informal judging." "Have the piano played when not a cappella."

3. Organizational problems were indicated.

"More practice time for quartets." "Let us sing longer." "Organize the tempos."

The author believes that although some of the problems of the region tryouts are different, many are the same.

Opinions of Evaluative Festival Students.

The students completing the questionnaire at the



Evaluative Festival were polled on the business of adjudication. Concerning the region festivals, the students were asked:

Do you think your choir's rating was fair? Do you think the judges' comments were accurate? Do you feel the judges' comments were fair? Do you think the comments will help your choir?

The responses of these students are contained in Table X.

In each of the regions the majority of students felt the ratings were fair, the judges' comments were accurate and fair, and that these comments would be helpful to their choirs. Only a few students felt the ratings were not fair or helpful.

The students were asked to explain how they felt the adjudicators' comments would help their choirs. Some of the responses are as follows: "They emphasized our bad points so we could improve." "We now know the mistakes to correct." "They will help us sing better." "Showed us our mistakes so we could correct them for State." "The judges are experts." "It will help our director most." "They [the adjudicators] repeated what our director had said." "It's good to have a different person's opinion sometimes."

These same students were asked to evaluate the State Evaluative Festival rating program. They were asked if they felt the ratings were fair and if the adjudicators' comments were accurate, fair, and helpful. Thirty-eight (45.2 per cent) thought their ratings were fair; forty-eight (57.1

TABLE X

REACTIONS OF EVALUATIVE FESTIVAL STUDENTS  
TO DISTRICT FESTIVAL ADJUDICATION

DISTRICT	TOTAL	RESPONSE	RATING FAIR	COMMENTS ACCURATE	COMMENTS FAIR	COMMENTS HELPFUL
N.E.	22	YES	19	17	18	18
		NO	1	1	--	1
N.W.	7	YES	5	5	5	5
		NO	--	--	--	--
C.	12	YES	9	9	8	10
		NO	2	2	1	--
S.E.	37	YES	33	32	34	33
		NO	2	2	1	1
S.W.	6	YES	5	5	5	5
		NO	--	--	--	--
TOTALS	84	YES	71	68	70	71
		NO	5	5	2	2

per cent) thought the adjudicators' comments were accurate; forty (47.6 per cent) thought the comments were fair; and fifty-four (64.3 per cent) thought the comments were helpful. Twenty-seven (44.0 per cent) did not think the ratings were fair; nineteen (22.6 per cent) did not think the comments were accurate; twelve (14.3 per cent) did not think the comments were fair; and two (2.4 per cent) did not think the comments were helpful. The vast majority felt their ratings were fair and that the adjudicators' comments were fair, accurate, and helpful.

The students were asked how they felt the adjudication would help their choir. The majority (twenty-eight, or 52.8 per cent) of the students responding indicated it helped to improve weak areas. Comments included the following: "We will try harder." "This helps set goals for next year." "~~We will~~ try to keep our good rating." "It will make us a better choir." "Our choir will pay attention more." "It will give the director something to work on."

#### Opinions of Directors on the Region Evaluative Festivals.

The directors were asked if they were satisfied with their ratings at their Region Evaluative Festival and if they believed the adjudicators' comments were accurate, fair, and helpful. Twenty-four (77.4 per cent) were satisfied with their ratings; twenty-six (83.5 per cent) felt the judges' comments were accurate; twenty-four (77.4 per cent) felt the

comments were fair; and twenty-seven (87.1 per cent) felt the comments were helpful. Five (16.1 per cent) were not satisfied with their ratings; one (3.2 per cent) did not think the judges' comments were accurate; and another one did not think the comments were helpful. These responses indicate that the vast majority of directors were satisfied with their ratings at the region tryouts and thought the judges' comments were accurate, fair, and helpful.

The directors were asked to give their opinions of the adjudication of their region tryouts. Some positive comments were as follows: "The comments always help me become a better director." "There were some contradictions among the judges, but generally [their comments] were sound." "My choir received far better and more constructive criticisms at region from my colleagues than at state." "I enjoyed the different comments; judges don't always agree."

Some more negative comments were: "The comments were too brief--I can hear mistakes in my group, would like suggestions how to improve or correct." "Might be better if there were a more uniform opinion among judges at district and state." "Some adjudicators gave no comments at all." "Somewhat contradictory: #1 for interpretation, #3 for singing too slowly and loudly." "We made [one] II and two III's which suprised me." "I already knew points they pointed out."

Opinions of Directors on the State Evaluative Festival.

The directors were asked if they were satisfied with their ratings at the State Evaluative Festival and if they felt the judges' comments were accurate, fair, and helpful. Nineteen (61.2 per cent) were satisfied with their ratings; twenty-three (74.2 per cent) thought the comments were accurate; twenty (64.3 per cent) thought the comments were fair; and twenty thought the comments were helpful.

Six of the directors (19.2 per cent) were not satisfied with their ratings; seven (22.4 per cent) did not think the comments were accurate; nine (28.7 per cent) did not think the comments were fair; and eight (25.5 per cent) did not think the comments were helpful. Again the majority of directors were satisfied with their ratings and thought the judges' comments were accurate, fair, and helpful.

Given an opportunity to discuss their opinions, some directors in the majority affirmative opinion gave the following reasons for their views: "[Adjudication is] better than at the district; however choirs [coming] before and after [each performing choir] affect [the] ratings." "Even college directors [who served as judges] were cognizant of high school level sound." "Consensus seemed to be that [the adjudicators] were tough but consistent, which is usually a satisfactory arrangement."

Some directors expressing dissatisfaction gave the

following responses: "[The ensemble judge] needed some other judge with him." "The convention center was a poor place to sing." "Judges need more time to help us solve our problems they pointed out." "Still wish I could be told how to correct the problem, rather than always just telling what is wrong." "I think some [consideration] should be made for 2nd and 3rd groups from a school, [for] it is hard to judge [the] top group against the lower ones." "Some comments were a little unclear." "By the end of the day they [the judges] were exhausted and so were we. The [rating] sheets reflect both our sentiments."

The students and directors seemed to have insight into the good and bad points of festival adjudication. It is interesting to note that their responses were generally correlated.

John Whaley has added a humorous note to the problem of adjudication. In an article entitled "Is Your Chorus Ready for the Contest?", he writes:

"Don't shoot the next adjudicator you see!

Who knows? It might be 'Me!'"<sup>4</sup>

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<sup>4</sup>John C. Whaley, "Is Your Chorus Ready for the Contest?" Music Educators Journal, XXXVIII (February, 1952), 28.

## CHAPTER V

### ORGANIZATIONAL MATTERS

One of the most commonly noted responses by both directors and students was the need for better organization. In his unpublished master's thesis, "Organization and Administration of a School Music Competition Festival," John Carlyon states:

Many of the arguments against the competition-festival, or for that matter, all types of festivals, really have their roots in an evil which is inherent wherever large masses of people, separated into many units, have to be handled quickly and efficiently. That evil is nothing more or less than inadequate planning on the part of the committees in charge.<sup>1</sup>

Other authors have also examined this problem, and one reminds us that there will always be an unfavorable influence in the contest. That influence is people. The human element will always raise the possibility of error. He further points out that "we cannot make contests perfect but the good that comes from them so far outweighs the bad that we cannot discard them."<sup>2</sup>

Contest days may cause a director and his students

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<sup>1</sup>John Carlyon, "Organization and Administration of a School Music Competition Festival" (unpublished master's thesis, The University of Idaho, Moscow, 1940), p. 1.

<sup>2</sup>Rodney Polson, "Who Said Contests Were Not Important?" School Musician, XXVII (September, 1955), 30.

untold worry or great happiness. Edwin Jones points out that this happiness must be earned.<sup>3</sup> This can be done in part by careful pre-planning.

Gilbert Arthur Stephenson, in the doctoral dissertation, "Handbook on the Planning and Operation of High School Music Festivals," points out that

If there is to be real lasting musical and educational growth and development the festivals will need to be planned so as to promote long range activities that will constantly raise musical and educational standards in the area served. . . .

Music festivals can be, and often are, organized so that tremendous values in human relations and educational processes will be derived.<sup>4</sup>

The students and directors were requested to give their opinions of the organization of the All-State and Evaluative Festivals of Arkansas.

## I. ALL-STATE CHOIR

### Opinions of Students on the Region and State Tryouts.

Students indicated that organization of the region and state levels of the All-State Festival needed to be improved as reported in the preceding chapter. Their main

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<sup>3</sup>Edwin W. Jones, "Awaken! Analyze!! Adjust!!!" Educational Music Magazine, XXXIV (January, 1955), 29.

<sup>4</sup>Gilbert Arthur Stephenson, "Handbook on the Planning and Operation of High School Music Festivals" (doctoral dissertation, Teachers College, Columbia University, New York, 1955), pp. 1-3.



concern centered around the registration procedures, selection of quartets, amount of time involved, setting of tempo markings, reactions of the adjudicators, and reactions to the adjudicators.

#### Opinions of Directors on the Region Tryouts.

The directors were asked to give their comments about the region level All-State tryouts. They were asked if they were satisfied with the way their region tryouts were organized and if they thought the tryouts were done in accordance with the Manual.

Sixteen (51.6 per cent) were satisfied with the organization, but four (12.9 per cent) were not. Eighteen (58.1 per cent) thought the tryouts were run according to the Manual. One (3.2 per cent) did not think they were. Their responses indicated that most directors were satisfied with the organization and that tryouts were done according to the Manual.

Some of the directors who were not satisfied gave the following reasons: "Poor accompanist, tryouts unorganized." "Only three weeks notice of anything . . . given in our district." "The judges should be told ahead of time what voices they are going to judge." "We need more efficient methods." "Held too soon after notification was sent."

Opinions of Directors on the State Tryouts.

The directors were asked to consider the state level tryouts and to give their opinions of the way they were organized.

Some of their positive comments were: "Very well organized and run." "Seemed well organized except I had to call to find out time and place." "Each year seems better organized and more efficient." "I think it is fair; several directors judge one student, results are compiled." "I feel the chairman has always gone to great lengths to make sure they are as fair as possible."

Some of the negative comments were: "The ones in charge had their choirs ready; the rest of us were left without a chance." "The chairman should be available to all, instead of sitting on the jury or running the tryouts." "Suggest the tempo markings be indicated so everyone . . . practices the same." "Very poor organization of registration at state level." "Too many poorly prepared students reached the All-State auditions." "I do not like Arkansas choral directors acting as judges; it is hard to be impartial when you know the students." "I think the last people to try out are often lower scored because of [the] fatigue of [the] judges."

The directors were asked to list their opinions of the strongest points of the state level tryouts. Some

responses were: "The number of judges used." "Putting better students into competition which is keen." "The fair sampling of music literature taken from the auditions." "Trying out in quartets."

Asked what they felt were the weakest points, the directors responded: "Individual directors should not be allowed to judge their own students." "The long wait, both judges and students are tired after seven hours." "The lack of organization within the districts, with some schools sending more students to region tryouts than was legal." "The location of the tryouts; why not rotate to different schools so we are not always farthest away?" "Is it inevitable that weak students and strong students will have to be together in quartets?" "No written judges' comments to indicate why a student has been rated a certain way."

#### Opinions of Directors on the All-State Event.

The directors were asked, "What is your honest evaluation of the actual All-State Choir event held this year in Little Rock?" The comments were divided into five areas, with an additional section for suggestions. They were: Organization at Rehearsals, Communications, Hired Directors, Facilities, Concert Arrangements, and Suggestions for Improvement.

The first area to be evaluated was Organization at Rehearsals. The responses included: five (16.1 per cent),

"very good," and eleven (35.4 per cent), "good."

The second area was Communications. There appeared to be some disgruntled directors, for the responses ranged from six (19.3 per cent), "bad," and three (9.6 per cent), "poor," to one (3.0 per cent), "fairly adequate," one, "very good," and two (6.4 per cent), "OK." Comments received on this part of the question included: "Some slips occurred sometimes." "Better last year." "Needs revamping." "Choral people left out a lot." (This statement is in reference to over-all All-State event.)

The directors were then asked their opinions of the next area, Hired Directors. They responded as follows: five (16.1 per cent), "excellent," and eight (25.6 per cent), "very good."

Concerning the Facilities, the directors responded: one (3.0 per cent), "excellent," four (12.9 per cent), "very good," four, "good," two (6.4 per cent), "adequate," and one (3.0 per cent), "could be better." Some comments were: "Poor rehearsal situation at Med Center." "Dreadful!" Two directors felt it would be "better back downtown." (This refers to Robinson Auditorium.)

The area of Concert Arrangements received a lot of criticism. Some directors said: "Unfortunate." "Too long." "Bad acoustics." "Like horrid." "Poor--poor--poor." Five (16.1 per cent) said "OK," and four (12.9 per cent), "fair."

When asked for their suggestions for improvements, the directors discussed several aspects of the program. Many comments were related to the lengthy program. Three directors suggested better "pre-planning, organization, communication." One commented that the choral directors needed to have better financial backing. Another felt that the "Clinic Choir should be familiar with the music before coming to the event." One director felt things went

reasonably well, except for two things: (1) I know of an excellent 1968 All-Stater who was eliminated in 1969 because she sang in a weak group and held herself back, thus eliminating herself. (2) I would have made the first choir the smaller one. Approximately eighty students can perform as well, if not better than 120. The other voices could have strengthened the musically and numerically weaker second choir.

## II. EVALUATIVE FESTIVAL

### Opinions of Students on the Region Level.

The students attending the State Evaluative Festival were asked how well they felt their region festival was organized. They were asked to circle one of the following responses: very well, fairly well, poorly. The responses to this question are tabulated in Table XI.

The students were asked to make suggestions for improvements. Some of their suggestions according to region are: NORTHEAST: "There is too much walking to do." "Judges [should] get back on time." NORTHWEST: "More centrally located." "Be on schedule." CENTRAL: "The judges

need to stick to their decisions." SOUTHEAST: "Needed better warm up conditions, piano tuned, and air conditioning." "Let us have ensembles directed." "Have less noise and confusion in performance area." SOUTHWEST: "Choirs were very far behind schedule." "Need better facilities."

TABLE XI

REACTIONS OF EVALUATIVE FESTIVAL STUDENTS  
TO ORGANIZATION OF REGION FESTIVALS

RESPONSE	N.E.	N.W.	C.	S.E.	S.W.	TOTALS
VERY WELL	3	3	3	15	--	24 (32.5%)
FAIRLY WELL	17	3	3	18	6	47 (65.3%)
POORLY	--	--	--	1	--	1 ( 1.4%)
TOTALS	20	6	6	34	6	72

Opinions of Students on the State Level.

The students were asked to evaluate how well the state festival was organized. The majority of students, forty-four (52.4 per cent), felt the festival was very well organized. Twenty-seven (32.3 per cent) felt it was fairly well organized, and one (1.2 per cent) felt it was poorly organized. (33.2 per cent) of the directors answered in the

Asked to give suggestions for improvement, some stu-

dents gave the following comments: "Convention center is too noisy." "Judges shouldn't frown at us." "Let the ensembles be directed." "More signs giving directions." "Get kids interested in what they are doing." "Less free time."

Asked to give their biggest "gripe" about the festival, they said: "The attitude of the judges is poor." "The warm-up rooms were 'too warm'." "It costs too much money." "We spent too much time at the Festival." "Not long enough at the festival." "Too much wasted time here." "There is not enough interest in the performing groups."

The question, "What do you like best about the festival?", brought these responses: "Listening to the singing." "Being with the crowd is great." "The trip is the best." "Getting to spend a day or two in Hot Springs is the best part." "The best thing is comparing our choir with so many others." "I like the free time." "The way this festival is organized is the best thing."

#### Opinions of Directors on the Region Level.

The Arkansas choral directors were asked to give their feelings concerning the organization of the Evaluative Festivals. They were asked if they were satisfied with the way their Region Evaluative Festival was organized and run. Twenty-six (83.9 per cent) of the directors answered in the affirmative. Only five (12.9 per cent) answered that they

were not satisfied.

Some of the directors' positive comments were: "We managed to stay on schedule." "Our chairman could not have been more professional and fair." "Everything was fine except for some scheduling delays." "I was chairman, so I made sure there were no loopholes according to the Constitution Manual."

Some negative comments were: "We had to go on Friday, and it is difficult on a weekend. We also had no efficient pages." "Things were too haphazard, with no piano in the warm-up room." "I didn't receive enough information soon enough." "The grading was too loose in our area." "We got way off schedule because rooms were not marked, and things were unorganized." "I think that next year we will have to divide the Junior and Senior Highs because the judges were too hard for Junior High."

The directors were asked if their Region Festival was run according to the Manual. Of the twenty-nine directors answering the question, twenty-seven said "Yes." Only two said "No."

Some comments were: "Only two pieces were required, with no sightreading required." "Except one AAA school sang AA music in NIMAC." "Except for the adherence to the . . . rule that pieces must be listed in either the NIMAC or Texas music lists."



### Opinions of Directors on the State Level.

The directors were asked to evaluate the State Evaluative Festival. They were asked to give their opinions in these areas: Organization, Communication, Adjudicators, Facilities, and Suggestions for Improvements.

All twenty-five directors who responded to the area of Organization gave positive comments. Twenty-two directors gave positive responses to the area of Communication. Three directors felt the communications "could be better."

The directors made the following responses to the area of Adjudicators: four, "excellent;" one, "very well chosen;" fourteen, "good;" and two, "not sure."

Responses to Facilities were: five, "excellent;" nine, "good;" three, "poor;" and two, "very poor."

The directors were asked to make suggestions for improvement and some of these suggestions follow: "Bring in professional talent for the evening concert instead of an All-District Choir." "Perhaps provide a place for the kids to go for recreation when they are through performing." "It looks like we need another performance area, or need to add another day to the contest." "How about setting up two sets of risers in the auditorium and alternating judges to give more time for comments?" "Personally feel that we need more time to communicate with the judges." "Suggest we let the judges reach an agreement among themselves before giving

comments and ratings." "The convention center is a poor place for festivals because of the noise."

A fitting conclusion for this chapter is supplied by Rodney Polson, who implies that if the participants are well prepared and the event is administered by competent people, the results will inevitably be positive.<sup>5</sup>

in the summary of an unpublished master's thesis, "A Survey of the Opinions of Administrators and Music Teachers in Regard to Large Group Music Competitions," reports that

Both administrators and teachers generally seem to agree that in most cases too much time is spent in preparation for contests. Another point of almost general agreement is that travel distance being what it is, contests are too costly (especially state contests.)<sup>1</sup>

Wendhuscher recommends "that the time consumed in preparing for contest be limited."<sup>2</sup> He further recommends "that a system of classification be derived which allows for inequality of rehearsal time . . ."<sup>3</sup>

Heatrice S. Whitney in another unpublished master's thesis, "A Survey and Evaluation of the Music Competition-Festival," points out that is sometimes a touchy subject.

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<sup>1</sup>James Richard Wendhuscher, "A Survey of the Opinions of Administrators and Music Teachers in Regard to Large Group Music Competitions" (unpublished master's thesis, Ohio State University, Columbus, Ohio, 1956), p. 43.

<sup>5</sup>Rodney Polson, "Who Said Contests Were Not Important?" School Musician, XXVII (September, 1955), 30.

## CHAPTER VI

### CONSIDERATIONS OF TIME AND MONEY

Several persons have done research on the amount of time and money expended by directors and students in preparation for music competitions. James Richard Hanshumaker in the summary of an unpublished master's thesis, "A Survey of the Opinions of Administrators and Music Teachers in Regard to Large Group Music Competitions," reports that

Both administrators and teachers generally seem to agree that in most cases too much time is spent in preparation for contests. Another point of almost general agreement is that travel distance being what it is, contests are too costly (especially state contests.)"<sup>1</sup>

Hanshumaker recommends "that the time consumed in preparing for contest be limited."<sup>2</sup> He further recommends "that a system of classification be derived which allows for inequality of rehearsal time . . . ."<sup>3</sup>

Maurice S. Ritchey in another unpublished master's thesis, "A Survey and Evaluation of the Music Competition-Festival," points out what is sometimes a touchy subject.

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<sup>1</sup>James Richard Hanshumaker, "A Survey of the Opinions of Administrators and Music Teachers in Regard to Large Group Music Competitions" (unpublished master's thesis, Ohio State University, Columbus, Ohio, 1956), p. 43.

<sup>2</sup>Ibid., p. 45.

<sup>3</sup>Ibid., p. 47.

Administrators are of the opinion that no excessive amount of school time is lost due to attendance at music meets. This is substantiated by seventy-five per cent of the sentiments expressed. Missing school in order to attend music conferences amounted to an average of one or two days in 1952.<sup>4</sup>

Ritchey also attacks another problem sometimes faced by the music director:

Athletic contests occasionally cause students to miss school. Basketball tournaments are known to prevent youngsters from attending school for a period of ten to fifteen days. Other athletic competition is less likely to affect the student's attendance in class except in those cases where students are allowed to miss two or three periods of class in order to eat early on days when games are to be played. In addition, in order to travel to a distant locality, extra school time is sometimes necessary. Therefore, music activities of an average school compare very favorably in most instances, to sports functions.<sup>5</sup>

## I. CONSIDERATIONS OF TIME

### Preparation Time for All-State Festivals.

The students who tried out for the All-State Choir were asked to estimate the amount of time they spent preparing for the region and state tryouts. They were asked to estimate the time spent privately, with the director individually, and in groups. The responses to these questions

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<sup>4</sup>Maurice S. Ritchey, "A Survey and Evaluation of the Music Competition-Festival" (unpublished master's thesis, The University of Idaho, Moscow, 1954), p. 39.

<sup>5</sup>Ibid., pp. 39-40.

appear in Table XII.

TABLE XII  
TIME SPENT BY STUDENTS PREPARING FOR  
REGION AND ALL-STATE AUDITIONS

TYPE OF PRACTICE	NUMBER OF RESPONSES		TOTAL HOURS PRACTICED		AVERAGE HOURS PRACTICED	
	REGION	STATE	REGION	STATE	REGION	STATE
PRIVATE	117	128	776	790	6.63	6.17
INDIVIDUALLY WITH DIRECTOR	60	68	279	267	4.65	3.92
IN GROUPS WITH DIRECTOR	132	139	1944	1616	14.72	11.64
TOTAL OF ALL PRACTICE	134	144	2999	2675	22.38	18.57

Responses indicated that the students did more practice for both events in groups with the director than either on their own, or with the director alone. It also appears that about the same amount of time was spent preparing for each event, with only a little more spent in preparation for the region tryouts.

The directors were asked to indicate how much time they spent preparing the students for the All-State tryouts, including the region tryouts. Eighteen directors indicated they practiced with their students 728 (or an average of

40.4) hours. The directors were asked to comment on whether they felt the amount of time they spent working with these students was justified for the results achieved. Some of the comments follow: "Yes, the results show the truth." "Superior students get a chance my choir doesn't have for good music and advanced students to sing it." "My students made tremendous growth." "Those who failed are determined to make it next year." "There is a great deal of satisfaction to be gained from knowing our music department has students good enough to sing with the best students in the state." "Yes, for at least one tried." "The difficult music made my students and I use techniques we otherwise would not have used." "The inspiration value is justified."

Some of the directors did not feel their time was justified and said: "No, thirteen out of 300 students is a waste of time." "After all the work, illness caused cancellation." "No, this is too much interruption in my going program." "Too much time for too few." "Too much before and after school time." "Not unless students do it on their own."

#### Preparation Time for Evaluative Festivals.

To evaluate the amount of time spent in preparing for the Evaluative Festivals, the students were asked to indicate the time in hours. Sixteen students spent from one to ten hours in preparation. Ten spent eleven through twenty hours;

nineteen spent twenty-one through thirty hours; five spent thirty-one through forty hours; and thirteen spent forty-one hours or more in preparation for the Evaluative Festivals.

The Evaluative Festival students were also asked how many rehearsals were held by their choir in preparation for the events that they might call "extra" rehearsals. Nineteen students responded that their choir practiced between one and five extra rehearsals. Thirty-three had between six and ten, and eight students indicated their choir had more than eleven extra rehearsals.

The Arkansas choral directors were asked to estimate the amount of time spent preparing for the region and state festivals. Twenty-five directors indicated they spent a total of 1068 (or an average of 42.72) hours preparing for the region festivals. Twenty-one of these directors said they spent 601 (28.61 average) hours preparing for the state festival. These hours, if applied to one a day for twenty-day school month, indicate a little more than two months was used preparing for the region festivals, and a little more than one month for the state festival. These figures are similar to the results received by Paul M. Tillman in his thesis, "The Contributions of the Music Competition-Festival to the Music Education Program in Missouri." His figures show that of the schools which answered his questionnaire:

Two months was the most frequent length of time reported for rehearsals in preparation for participation in the competition-festivals. Fifty-four per cent of the schools reported consuming this amount of time. In thirty per cent of the schools music directors reported using three months to prepare numbers for the festivals. In fifteen per cent of the schools one month was the length of time allotted for rehearsals. Only one per cent stated that they conducted rehearsals over a period of time in excess of three months. In practically all cases in which the latter length of time was consumed, directors emphasized that not all the rehearsal time was devoted to festival numbers alone.<sup>6</sup>

## II. CONSIDERATIONS OF MONEY

### Money Spent by Students.

The All-State students were asked how much money they had spent for region and state tryouts in 1969 on: Music, Fees, Food and Lodging, Transportation, and Other (specify). Only forty-three (25.45 per cent) of the 169 students responding to this question paid anything for music. They spent an average of three dollars. Some students indicated the school purchased music for them.

A much greater number (145 or 85.79 per cent) of the 169 students paid their own fees, which averaged \$3.17. One hundred thirty-two (78.1 per cent) students paid some food and lodging expenses. The average amount they paid was

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<sup>6</sup>Paul M. Tillman, "The Contributions of the Music Competition-Festival to the Music Education Program in Missouri" (unpublished master's thesis, The University of Southern California, Los Angeles, 1952), p. 19.



\$4.13. Thirty-four (20.1 per cent) indicated paying transportation fees. That average was six dollars.

The Evaluative Festival students were asked the same questions. They returned seventy-one usable answers. The average spent by these students in fees was \$1.70; for transportation, \$1.66; for lodging, \$5.50; for food, \$4.42. Thirty-two students indicated purchasing other items, such as souvenirs, clothes, renting boats, and other such items for an average of \$4.94.

The directors were also requested to supply information concerning money spent by the students. The returns were unusable for the Evaluative Festival, but for the All-State sufficient information was received to make the following statements: The students, according to the directors, spent an average of \$1.91 for fees; \$3.87 for transportation; \$9.66 cents for lodging; and \$6.62 for meals at the All-State Event.

It would appear that the average student, in the course of the two All-State auditions and All-State event, spent approximately three dollars for music, \$5.08 for fees, \$20.05 for food and lodging, and \$9.87 for transportation. The grand total average was thirty-nine dollars.

The estimated total average amount of money spent by students at the Evaluative Festival was \$17.22.

### Evaluation of Money Spent.

The Evaluative Festival students were asked if they felt the money they spent was worth what they got from the festivals, and they replied in the affirmative sixty-three times. Only four students said, "No." Some positive comments were: "We learned a lot." "It was fun." "It was a great experience." "The competition was good for us." "It was an opportunity to meet people." "The chance to hear other choirs free was terrific." Some negative comments were: "The show was lousy." "I need the money worse for other things." "I could get the same thing at home."

The directors were asked to give their opinions of the justification of the money spent for the All-State Festival. Twelve directors felt the money was justified, while six did not. Some positive comments were: "Students are learning to expect to pay a reasonable price for what is important." "Only those students participated who wanted to and were willing." "Our school paid part of the fees and all the transportation expenses." "You don't get anything for nothing."

Some negative responses were: "We paid \$60.00 for music which we will probably never use again for it is too advanced for our choir." "Necessary yes, but a problem for some students." "Too much money for the honor they receive." "The honor is partly diminished for the student having to

pay so much."

Asked for suggestions on how to eliminate these expenses, the directors replied: "This is a local matter for each school to work out." "Each school district should pay a part of the expenses." "How about using college campuses during their spring break, letting different colleges host the choir each year so all areas would be closer once in a while." "The All-State activities are expensive but should be paid by the participants." "Pro-rate the mileage, that is, a certain amount from each student for travel expenses; then give each one an amount so that all would spend the same." "Substitute larger works until final event." "Do away with registration fees, or cut in half."

The directors were asked to give their opinions of the justification of the money spent for the Evaluative Festival. Twenty-five said the money is justified; only one did not feel the money was justified.

Some positive comments were: "Evaluation in music is as important as sports, agri competition, etc." "No expenses were out of line, and were compensated for by the benefits of the festival." "The students became musically aware, and the trip created enthusiasm and motivation." "The money is needed to insure a successful festival." "Nothing is worthwhile that doesn't cost something anymore." "This is something we saved, planned and worked for, our

## CHAPTER VII

### VALUES DERIVED FROM ARKANSAS CHORAL FESTIVALS

The values of a festival and contest program in the public schools have been debated for many years. Administrators, teachers, students, judges, and even parents have written articles listing the good and bad features of music in competition. Robert W. Milton, writing in the Music Educators Journal insists:

Some kind of festival is needed: (1) as a goal to motivate learning for the pupil and to enable him to experience the joy of performance; (2) as an incentive to the teacher to maintain a high standard of teaching and performance; (3) as a means to realization of the desire of the administrator that music education may benefit the whole school and the community; and (4) as an opportunity for the community to build better school-community relationships and greater civic pride.<sup>1</sup>

In this article the author has pointed out that everyone benefits from the music competition: students, teachers, administrators, and the community.

Virginia Lowe in an unpublished master's thesis, "The Educational Value of the Choral Festival Program on the Secondary Level," points out that:

The primary concern is with the musical growth of the student, and the by-products of social awareness and cooperativeness will be realized in proportion to the

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<sup>1</sup>Robert W. Milton, "On School Music Contests and Festivals," Music Educators Journal, XXXII (November, 1945), 67ff.

goal."

Some negative comments were: "The fees are fair, but the [school] district should bear the travel expense."

"Everything is fine at the District, but the State seems a bit much."

Some suggestions for reducing or eliminating the expenses were: "Let each school system pay transportation."

"Eliminate the choirs from the state, bringing only ensembles." "Make it not so far away so we don't have to spend

the night." "Eliminate the state festival." "Let the directors of the state fill out criticism sheets on each

choir; this would eliminate expense of judges and assure that directors stayed to hear what others were doing."

"Have the students raise their own money through various activities."

The problems of time and money concerning region and state choral activities will undoubtedly always be with us, but it is sometimes valuable to search for ways to improve or alter our systems of doing things. When requested, students and directors can and often do show their concern and willingness to make suggestions concerning these problems.

Pittsburg, Pennsylvania, 1962.

1961, p. 37.

Richard C. White, "The State Choral Festival Program of the Pennsylvania School Activities, XXIV (November, 1962), p. 37.

worth of the musical project itself.<sup>2</sup>

She adds the following thought:

Whether or not our program in music education needs the festival depends on how we use it to enrich the musical attainment of the people involved.<sup>3</sup>

Leonard C. White, who was Superintendent of Schools of Blackwell, Oklahoma, in 1962, continues this line of thinking:

We feel that contests and festivals play a vital role in this educational process when properly used as a tool and not as an end. We do not fire our coaches for having a losing season, nor do we consider getting a Division I rating the ultimate purpose in entering a contest or a festival.<sup>4</sup>

Mr. White adds another series of thoughts worth our consideration:

Larger festivals . . . present additional opportunities for the alert students and directors. Here they can see and hear the finest high school instrumental and vocal groups, ensembles and soloists . . . Outstanding national conductors, performers and music educators are available as clinicians and adjudicators . . . The association with great musicians such as these can not help but inspire young people to a more lasting appreciation of the aesthetic values in life.<sup>5</sup>

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<sup>2</sup>Virginia Carter Lowe, "The Educational Value of the Choral Festival Program on the Secondary Level" (unpublished master's thesis, Dequesne University, School of Music, Pittsburg, Pennsylvania, 1956), p. 38.

<sup>3</sup>Ibid., p. 39.

<sup>4</sup>Leonard C. White, "Why I Have Music in My Schools," School Musician, XXXIV (November, 1962), 50-51.

These writers have pointed out opinions expressed by many other authors. The points for and against the festivals are introduced, discussed, debated, and over-emphasized very often, and yet

Even though there are those who object to the competitive elements in music meets, the present competitive festival continues to grow. Music meets are not unpopular. There is a steady, wholesome growth in the competitive festival now in use. This shows that on the part of the students, parents, and the school administrators, the growth in attendance must reveal that musical participation of this type is a worthwhile activity."<sup>6</sup>

The primary question of this thesis is the question of the value derived from participation in the All-State and Evaluative Festivals in Arkansas. To get the opinions of the people involved in these events, certain questions were put in each of the questionnaires of the students and directors.

#### I. VALUES DERIVED BY STUDENTS

##### The All-State Event.

Students attending the All-State tryouts were asked to express what they thought was presently the greatest value of the All-State Event. Their opinions and the frequency with

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<sup>5</sup>Ibid., p. 51.

<sup>6</sup>Dale C. Harris, "In Defense of Contests," The Instrumentalist, V (October, 1950), 11.

which they were mentioned are listed in Table XIII.

TABLE XIII

OPINIONS EXPRESSED BY ALL-STATE STUDENTS  
CONCERNING GREATEST VALUE OF ALL-STATE

SUGGESTED VALUES	NUMBER OF TIMES INDICATED
SINGING WITH GREATEST CHOIR IN THE STATE	34
GAINING MUSICAL KNOWLEDGE AND MUSICIANSHIP	30
RECOGNITION AND HONOR TO PARTICIPANTS	28
THE VARIOUS EXPERIENCES OF ALL-STATE	25
OPPORTUNITY TO LEARN MORE ADVANCED MUSIC	21
PROVIDES A GOAL OF STATE-WIDE COMPETITION	19
WORKING UNDER AN OUTSTANDING DIRECTOR	13
THE VARIOUS SOCIAL ASPECTS	12
STRENGTHENING ARKANSAS CHORAL PROGRAM	10

Other opinions expressed less than ten times included:

"The enjoyment of the trip and three days in Little Rock."

"The serious work." "Wholesome atmosphere." "Learning the music." "Better chance for a scholarship."

It can be noted that several of the suggestions given by the writers of the articles used as the introduction to this chapter have been given as values by these students.



The Arkansas choral directors were asked to give what they felt were the greatest over-all values of the All-State Choral Program to the students of the state. Some of their replies follow: "It is an individual challenge to the top students." "The improvement of musical standards for those involved is great." "The students getting an opportunity to work under outstanding guest conductors." "Working with bigger and better choirs." "The challenge to work on good literature."

By contrast the directors were asked what drawbacks they saw with this event. Some comments were: "Too much time is required to prepare for it." "Too much expense for the honor students receive." "The short time these outstanding students get to work together." "Too little exchange of ideas among students about music they like, the directing techniques . . . ." "The very small percentage of students who participate."

### The Evaluative Festival.

The students participating in the State Evaluative Festival were asked to suggest what they felt was the greatest value of the festival to them personally. Their responses were paraphrased and appear in Table XIV.

Other answers mentioned fewer than five times, but of value to them, were: "It's fun." "We work hard." "It makes the director proud." "We represented our school well."

"It shows your mistakes."

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TABLE XIV

OPINIONS EXPRESSED BY STUDENTS AT EVALUATIVE  
FESTIVAL CONCERNING GREATEST PERSONAL  
VALUE OF THE EVALUATIVE FESTIVALS

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SUGGESTED VALUES	NUMBER OF TIMES INDICATED
LEARN BY HEARING OTHER CHOIRS	13
SINGING IN COMPETITION	9
LEARNING TO BE A BETTER CHOIR	9
SEE WHERE YOUR CHOIR RANKS IN THE STATE	8
FINDING OUT YOU ARE PART OF A GOOD CHOIR	7
DOING YOUR BEST FOR YOUR CHOIR	6
GETTING TO MEET OTHER STUDENTS IN CHOIR	5
GETTING A GOOD RATING	5
THE EXPERIENCE	5

---

The students were asked, "Is the rated festival important to you? Why?" Some of the responses were: "It tells how good my group is." "I'm part of the choir; I want it to be good." "It helps you compare yourself with others." "To show any mistakes we have so we can correct them." "It's a good competitive experience." "It gives us a goal to work for." "It gives us a chance to see how much our choir has

progressed over the year."

The directors were asked to give opinions of what they thought were the greatest values of the Evaluative Festivals to the students. Some of their comments were: "It provides incentive for students to do good work, and to learn better literature in order to prepare for the festival." "It encourages the students to do their best." "Gives students the opportunity to hear other choirs and find their weak points." "The incentive--something by which to set standards--opportunity to hear an objective view of your choir." "To let each choir realize the work being done by other schools in relation to their own work." "Students have a tangible evaluation of their performance and definite suggestions for improving their sound."

Asked to comment about the greatest drawbacks of the Evaluative Festival for students, some of the directors replied: "Sometimes undue pressure is placed on students, too much emphasis on festival." "The students do not always do their best." "Too much emphasis is put on ratings." "Inevitable competitive spirit among 'traditional rivals'."

#### Comparisons.

The students who tried out at the state level for the All-State Choir were asked to compare the values of the All-State and Evaluative Festivals. This group was asked this question because it was assumed the majority would be

attending the Evaluative Festival later in the year. The students were asked to circle the name of the event they considered to be the more personally valuable. One hundred fifty-five students felt that the All-State Event had more value than the Evaluative Festival. Sixteen selected the Evaluative Festival over the All-State Event. The students were asked to explain their choice, and they replied:

"Individual students work more." "This event rated my personal ability." "The quality of the music is more educational." "No one knows anyone else's rating, so you can keep friends easier." "It gives you the opportunity to work under a different director." "Only those who are really interested are willing to work hard enough to make it." "You have to learn to carry your own part and stand on your own feet."

These same students were asked which of the two events they felt was more valuable to their choir. One hundred forty-four chose the Evaluative Festival, and sixteen chose the All-State Event. Ten students felt they were of equal value. Comments concerning this question were: "The Evaluative Festival makes the choir strive for greater heights." "Many more persons are involved." "Everyone in the group is as good as the best." "It takes a group effort." "The honor is for the whole choir, not just individuals."

## II. VALUES TO DIRECTORS

It is difficult to say for whom the festivals and music events of the Arkansas Choral Directors Association have more value. The students are the primary concern of the teacher, but the teacher also needs to be inspired and refreshed occasionally. The value of the festivals to the director and to his students is reflected in great measure by what is felt by the director.

Another thought is that expressed by Thomas A. Regelski in a section of "Contest Symposium," in the September, 1966, issue of Music Educators Journal:

Ultimately, all considerations of the competition-festival must go back to the philosophy of the teacher toward musical performance. If excellence of performance, with little regard as to other necessary learnings, is the sole objective of the teacher, then the competition-festival may have a practical place. If, however, the development of intelligent and sensitive performance and consumers of music is sought, the competition-festival is viewed as a hindrance. This is so because the competition-festival fails to take into consideration such factors as knowledge of forms, and understanding of styles, or an appreciation of various idioms.<sup>7</sup>

So the question of value is raised again. Charles Hoffer makes this point:

A teacher evaluates his work, even if only for his own development as a teacher, so the most valid and useful way for him to do this must be found.<sup>8</sup>

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<sup>7</sup>Thomas A. Regelski, "Contest Symposium," Music Educators Journal, LIII (September, 1966), 62.

Student Reactions of Value to Directors.

To discover what students felt was the value of the All-State and Evaluative Festivals to their choral directors, one question was asked on each of the student questionnaires. The All-State students were asked: "Which is of more value to your choir director? (circle) All-State Choir. Rated Festival. Why?" Twenty-six (13.2 per cent) responded by circling "All-State Choir," and 114 (58.1 per cent) circled "Rated Festivals." Fourteen students (7.1 per cent) felt both were of equal value.

Some of the comments given as to why the majority of students felt the Evaluative Festival was of more value to the directors were: "Because he should be interested in the group as a whole." "There are more students involved." "Because he gets to direct the music and learn it better." "He gets helpful suggestions from the judges." "It gives him the reputation of having a good choir." "The director gets to hear other choirs and compare them to his." "A high rating at a festival is a sign of a good director."

Comments by students who felt the All-State Choir was of more value to the directors included: "Because she told me so." "She wants us to have experience in all areas of music." "He has to work harder."

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<sup>8</sup>Charles Hoffer, Teaching Music in the Secondary Schools (Belmont, California: Wadsworth, 1964), p. 98.

The students in the Evaluative Festival were asked, "What do you think is the Evaluative Festival's greatest value to your director?" Some comments of these students follow, in the order of their most frequent listing: "The interest of the students for the event." "Getting a I rating." "To show our best efforts." "The musical criticisms from the judges." "The experience he gets." "The chance to compare his choir to others." "To make other people aware of our choir." "To see other ways of interpreting and directing."

Finally, the author takes the advice of one All-State student who said, "Check with my director."

#### Directors' Opinions of the Value to Directors.

The directors were asked what they felt was the greatest value of the All-State Event to them personally. Of the eighteen directors who responded to this question, some of the more frequently given answers were: "The chance to watch experienced directors." "Pride that my students (some anyway) make it." "The motivation it creates with my advanced students." "The exposure of stimulating music." "It makes me work harder."

Asked what they felt the greatest value was to their choir, the directors commented: "The competition for the advanced students." "Very little value, as I see it." "It improves recruitment for my choir." "The chance to exposure

to music otherwise unavailable to them." "The exposure of even a few of my students to bigger and better choirs and directors helps my whole choir." "The ideas the All-Staters bring back spreads through the choirs." "The individual learning and honor."

The directors were asked to give comments regarding the value of the Evaluative Festivals to them personally. Some of these comments were: "It is good to have contact with other directors and their work." "The receiving of constructive criticisms is very helpful." "Hearing other groups' interpretation of music my choir and I have done." "Motivation." "Hearing new music which I might be able to use." "It helps to keep standards in mind which I use in my daily rehearsals."

Some comments given by directors as to the greatest value of these choral events to their choirs were: "Hearing other groups sing." "Motivation." "Competition." "The adjudication criticisms." "The feeling of accomplishment." "It helps to set worthwhile goals." "Participation in a musical event with so many other students." "They profit from the hard work [of] getting ready."

#### Comparisons.

The directors were asked to consider whether Arkansas choral music was deriving more value from the All-State Event or the Evaluative Festivals. They were asked to



circle one of the following: All-State, Evaluative Festival, Both, Neither, No Opinion. One director said he felt the greatest value came from the All-State Event. Fifteen (48.3 per cent) said it came from the Evaluative Festivals. Eight directors (25.8 per cent) said, "Both," and three (9.6 per cent) said, "Neither."

Some comments were: "The Evaluative Festival makes my group work hard to do their best." "I am able to get more concepts of good choral music over while preparing for these festivals." "Both are good, but given a choice, I'd let All-State go because it [affects] fewer students." "All-State is excellent for good students. Festivals [are] for showing off [the school's] talent." "I feel the greatest value is derived from well-organized, proficiently planned and well-executed [programs] in individual schools." "I would rather see a learning situation such as a clinic." "Believe my groups and I have derived a great deal of good from all ACDA events."

To conclude this section of this chapter, the author is drawn to two statements regarding the value of these music events. The first is from an unpublished master's thesis by Virginia Lowe and reads:

But more than any one of the values presented is one that takes precedence over all others: the atmosphere created is of such immeasurable value that a lasting impression is cast upon all who participate.<sup>9</sup>

The second statement is akin to the preceding one and

was given by a choral director in response to the question of greatest value. This director wrote:

All students can participate in these events; my father still talks about and remembers the festivals he attended in Tennessee 35 years ago.

### III. VALUE TO NON-PARTICIPANTS

Whenever a school organization as large as a choir is taken from the school for a day, or the directors' classes are shuffled into already over-crowded study halls, or teachers have to make arrangements for students who are gone, or parents see another expenditure for a trip coming, or administrators see requisitions for buses or funds connected with these events, several people react. The reactions of these persons will in large part be determined by the groundwork or pre-planning of the director of the choir.

The responses of these persons will also be determined by the attitude of the people of the community.

Rafferty and Weigand express this thought in their book, The Function of Music in the Secondary School Curriculum:

Although there is no way to prove the statement, it seems likely that the extraordinary development of school music contests in a comparatively short period of time was largely attributable to the keen interest and support of parents and the general public. With all credit to the high degree of leadership and initiative on the part of the school music teachers themselves, it

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<sup>9</sup>Lowe, op. cit., p. 31.

seems improbable that such extra-curricular activities as music contests, festivals, meets, and tournaments could have been developed on such a large scale without hearty approval and, indeed, active participation and financial support on the part of the school patrons.<sup>10</sup>

Barbara Respass gives these thoughts of parents:

We try to consider ourselves the unsung heroes who listen, applaud, and insist on daily practicing; but--. At the Festival we shed our martyr complex and deep inside we nearly explode with pride and wonder. Yes, it's well worth the effort. . . . For our family it has been one of the most valuable experiences we have shared--team effort and cooperation. To us music has been one of our greatest sources of real satisfaction.<sup>11</sup>

Parents are directly (or indirectly through the polls) in charge of the school systems through the boards of education they elect. The policies of that system are dictated by that board. Before music can have a place of real service to the school and community, this board must react in a favorable way to the values given by the music staff. A man who has for many years been an administrator, a school board member, and a festival chairman of one of the largest music festivals held in the United States each year at Enid, Oklahoma, has made the following pertinent statements:

Why do I believe music education should be all-inclusive and strong in our public schools? I have had many

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<sup>10</sup>Sadie M. Rafferty and J. J. Weigand, The Function of Music in the Secondary School Curriculum (Chicago: Music Educators National Conference, 1952), p. 35.

<sup>11</sup>Barbara C. Respass, "Festival," School Musician, XXXVIII (March, 1967), 74.

opportunities to observe the great value of music in the schools in hundreds of locations throughout our country . . . . It provides a timid child with a genuine opportunity to grasp something tangible and to express himself in a meaningful way. It spurs the aggressive child with an opportunity to develop proficiency and technical ability that may continue into maturity, aiding him in a way not yet provided by any other medium of expression. . . . I believe that if we as school board members would insist that our schools include a thorough and adequate music education program for each level, everyone would enjoy life more fully now and in the future.<sup>12</sup>

### Directors' Opinions of Values to Non-Participants.

Arkansas choral directors were asked to consider what value is derived by non-participants (such as students, teachers, administrators) from these events. Some of their comments were: "My administrators do not seem very concerned as long as I make everybody happy as far as our grades are concerned." "It focuses attention of students, teachers and administrators on achievements of choir, and encourages support of the choral program." "The public is not interested in the achievements of any school group except athletics." "They seem to be developing some degree of pride in the fact that we are representing their school well." "The administration doesn't listen, so learns nothing." "Prestige to [the] school is about all." "Some degree of honor and the knowledge of how our students compare to others around the

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<sup>12</sup>Milburn Carey, "Public School Music (Music Education) from the Board of Education Member's Viewpoint," School Musician, XXXIX (March, 1968), 65.

state." "The administration supports our program very well. The student body as a whole seems to enjoy the choral performances we give." "The administrators receive some public relations benefit."

Directors' Opinions of Reactions of Non-Participants.

The directors were also asked what reactions were given by the non-participants to their participation in these events. Some of their comments were: "It generates interest, support, pride, and respect for our efforts." "They generally base the extent of my effort on the rating my choir gets, regardless of any problems which might have made them lower than usual." "They love it." "Some teachers resent having the students miss a day." "Lots of interest shown by all." "One year the journalism class dedicated an entire issue of the school paper to the music department." "They feel that the honor it brings is well worth the effort, and the participation makes for a better quality program which gives the community pride." "They are proud of us and always wish us well." "Feelings seem to be positive toward the Evaluative Festival." "Apathy." "Everyone seems interested and good will comes from other departments." "Our superintendent would like to limit to alternate years at State Festival due to expenses." "Pleased and highly complimentary." "Fine, if we win."

Some of these comments bring to mind this thought by

Chenoweth:

There has been great pressure from many communities and administrators alike for "results" in the form of "showpiece" organizations which will bring publicity and prestige to their schools, their communities and (nom de nom!) their places of business. If there is one gospel that we must preach it should be that of minimizing the pressure for "results." Our results should be measured in terms of better integrated personalities and in terms of what the child's musical experiences "mean" to him.<sup>13</sup>

In conclusion it should be remembered that

Each teacher must weigh the values and weaknesses of the contest in terms of his own school and community and decide whether participation in competition festivals is worthwhile.<sup>14</sup>

## I. SUMMARY

The following is a summary of the opinions of 100 students at the All-State auditions, sixty-four students at the Evaluative Festival, three region chairmen, and thirty-

<sup>13</sup>Gene Chenoweth, "What Shall We Do About Competition?" Music Educators Journal, XXXIII (January, 1947), 21.

<sup>14</sup>Joseph A. Leeder and William S. Haynie, Music Education in the High School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958), p. 203.

## CHAPTER VIII

### SUMMARY AND CONCLUSIONS

The purpose of this study was to determine what were considered by Arkansas choral students and directors the comparative values of the All-State and Evaluative Festivals. Secondary questions studied were: (1) the procedures of the events with reference to the Manual, (2) the goals of these two events and whether they were being met, (3) whether either event should be eliminated, (4) the reactions of participants to organization and adjudication, (5) considerations of time and money, and (6) recommendations suggested for improvement of the All-State and Evaluative Festivals. With the results obtained from four questionnaires presented in Chapters II through VII, it is possible to summarize the data collected and to draw conclusions from it.

#### I. SUMMARY

The following is a summary of the opinions of 196 students at the All-State auditions, eighty-four students at the Evaluative Festival, three region chairmen, and thirty-one Arkansas choral directors.

#### The All-State Festival.

##### Region Level All-State Auditions.

1. Region level All-State Choir auditions are varied and are not conducted in accordance with the Manual in every respect in the three regions responding to the questionnaire. Areas of difference included number and selection of judges, procedures of assigning students audition numbers, use of individual tryouts preceding quartet singing, the use of quartet singing, and selection of students for the state level auditions.
2. An estimated 500 students participated in the region level All-State Choir auditions.
3. The greatest number of students at the All-State audition felt that the judging in their regions was usually fair and picked the most talented students.
4. The All-State audition students suggested the greatest needs of improvement in region level tryouts were in the areas of organization and adjudication.
5. Most of the directors responding to the questionnaire were satisfied with the organization of the region level All-State tryouts, and thought they were run according to the Manual.



State Level All-State Festival Auditions.

6. The state level All-State audition was not conducted according to the Manual in every respect. There was only one audition at the state level instead of the prescribed two. This tryout determined not only which students would be in the event, but also in which choir they would be placed.
7. The main organizational concern of the All-State audition students centered around the registration procedures, selection of quartets, amount of time involved, setting of tempos, and reactions of and to adjudicators.
8. The directors were approximately evenly divided in their comments concerning the organization of state level All-State auditions.

The All-State Event.

9. All responding directors were pleased with the organization at rehearsals of the All-State Event. However, most directors were not pleased with communications at the event. All of the directors rated the clinicians very good and

excellent. Most of the directors were satisfied with the facilities at Barton Coliseum for the All-State Event, but most of them also agreed that the concert arrangements were either unsatisfactory or barely adequate.

10. Responses indicated that in preparation for the All-State auditions, the students practiced more for both region and state tryouts in groups with the director than either on their own or with the director individually. About the same amount of time was spent preparing for each event, with only a little more time spent preparing for the region auditions.
11. The estimated average amount of money spent by students in connection with the two All-State Choir auditions and the All-State Event was \$39.00. Two-thirds of the directors felt the money spent by students was justified.

#### Goals and Values of All-State Choir.

12. Students at the All-State audition expressed opinions of what they thought should be the main goal of the All-State Choir. Goals most often listed were: "Opportunity to learn advanced

music," "To produce the best high school choir," and "To honor individual students." The majority of the students felt the goals they had suggested were being met.

13. The largest percentage of the choral directors indicated they thought the main goal of the All-State Choir was the raising of standards of music by perfecting better and more difficult music. The majority of the directors felt the present goals were being met.
14. Students at the All-State audition felt the greatest values of the All-State Choir included the following three most commonly listed values: "Singing with the greatest choir in the State," "Gaining musical knowledge and musicianship," and "Recognition and honor to the participants."

#### The Evaluative Festival.

##### Region Level Evaluative Festival Procedures.

15. The majority of students at the Evaluative Festival felt their Region Festivals were fairly well organized and that the State Festival was very well organized.

16. The majority of directors felt the Region Festivals were satisfactorily organized and were run according to the Manual.

State Level Evaluative Festival Procedures.

17. The majority of students and directors felt the Evaluative Festival region and state ratings were fair, the judges' comments were accurate and fair, and that these comments would be helpful to their choirs.

The State Level Evaluative Festival Event.

18. One hundred per cent of the directors who responded to the question of organization of the State Evaluative Festival gave positive comments. The majority of them were pleased with the state adjudicators. Most of the directors were satisfied with the facilities in Hot Springs for the Evaluative Festival Event.
19. The estimated total average amount of money spent by students at the Evaluative Festival was \$17.22. The majority of students and most of the directors agreed that the amount of money spent by students was justified.

Goals and Values of Evaluative Festivals.

20. The majority of students at the Evaluative Festival thought the main goal of the event was measuring and comparing musical qualities and recognizing superior choral groups. Most of the students responding felt the main goal they had suggested was being met, and the vast majority felt the goals and values of the Evaluative Festivals were very important.
21. The three main goals of the Evaluative Festival suggested by the directors were: "To provide a place for better choirs to be heard and evaluated," "To set a state-wide standard for choral music," and "To develop better music through constructive criticism." Most of the directors felt these goals were being met, and the greatest number of them felt the Evaluative Festival should not be eliminated.
22. The three most frequently mentioned values of the Evaluative Festivals to the students personally were: "Learn by hearing other choirs," "Getting to sing in competition," and "Learning to be a better choir." Directors have expressed

### Comparison of Values.

23. The vast majority of All-State Choir students felt the All-State Event was of more personal value to them than the Evaluative Festivals, that the Evaluative Festivals were of more value to their choirs, and that the Evaluative Festival was of more value to their director than the All-State Event.
24. Most of the directors felt the Evaluative Festivals were more valuable to the Arkansas choral music program than the All-State Event.

## II. CONCLUSIONS

It is now possible to make the following conclusions regarding the All-State and Evaluative Choral Festivals.

1. The Manual is not being effectively used and observed in the region or state level All-State auditions. The Arkansas Choral Directors Association should decide whether to follow the rules they have adopted, or change the rules. There can be no value in a Manual if everyone who is supposed to be governed by it is not equally controlled by it. Several directors have expressed confusion over the difference between, and the

use of, the Constitution and Manual as it is now set up. The writer believes the Association would be well served if a separate Manual for Operation of Choral Festivals was produced.

2. Many students and some directors noted that the tempo and other interpretation markings of the All-State music was sometimes different and therefore difficult to coordinate with other schools and students. It is suggested that these important markings be indicated by the All-State Chairman at the time the required music is announced to assure uniformity of practice.
3. Several directors voiced opposition to the required music lists for Evaluative Festivals. There appeared to be some confusion as to which of the lists were usable, which had gone out of date, and which of the lists were for each classification. The Festival Chairman also indicated some directors did not give proper information regarding which list was used and he and his staff had great difficulty checking the validity of some music chosen by the directors. It would seem that one list would be of more value than four or five. Perhaps the Association could

produce a list of its own, even combining the lists they have chosen if they wish, but making only one list for the directors to use. Other directors expressed the feeling that the lists were too limiting. This question might be worthy of further study by a committee of the Association.

4. Most students and directors were satisfied with their ratings and the comments of the adjudicators. However, the author feels that seventy per cent of the schools receiving first and second division ratings is rather high. It there are in fact that number of choirs doing excellent and superior work, so much the better, but the question arises as to whether there are that many superior choirs in the state. Donald Ivey expresses this thought as follows:

A festival rating to be effective, must mean the same thing to the judge who gives it, to the student who receives it, and to the teachers and other interested parties who learn about it. One of the primary difficulties at present . . . is that the average reaction is something like the following: I--Wonderful job, glowing success. II--Not so hot; maybe a mistake to try. III--Ugh! Total failure; give up. IV--Suicide! V--Never heard of it.<sup>1</sup>

This might be a point where education of the public and the participants should be undertaken



as to the meaning and significance of ratings.

5. Most students and directors who participated in or prepared for the All-State Choir and who responded to the questionnaires felt the goals of this event were being met. Very few negative comments were received. However, some of these persons felt that so much time and money was spent by the students being selected that the honor was diminished. The major expenses seemed to be in the areas of lodging and fees. The writer feels a study should be made to see how these expenses could be eliminated or at least reduced.
  
6. Some students felt that no rating should be given at the Evaluative Festival. Others like the idea of ratings. The directors also had reservations regarding the use of ratings. Most of them agreed that the competition was a strong stimulation to the choral program back home. One suggestion to alleviate these questions is expressed by Charles Peters:

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<sup>1</sup>Donald Ivey, "Can We Afford to Deceive Ourselves?" Music Educators Journal, LI (September, 1964), 44.

First I suggest that there be three divisions of the contest. (a) A division for a real contest where the choirs are rated 1st place--2nd place, etc., with only one choir for each place setting. (b) A division for a festival-contest, where the choirs are rated 1st Division--2nd Division or 3rd Division, similar to our present contest. (c) A division for festival singing where the choirs are NOT rated, but only receive comments and suggestions from the judges.<sup>2</sup>

The writer of this article points out that each year the director would decide in which division he wanted to participate. Under this plan all groups could participate in at least one of the areas if it so desired. It is suggested that this or some similar plan could be incorporated into the Arkansas Choral Festivals.

7. Several directors expressed the desire to see constructive changes made in the present Evaluative Festival Program of Arkansas. The major complaint seems to stem from the lack of time for proper adjudication by the judges. Several suggestions included giving the judges time to confer with each other before writing up criticisms, allowing time for discussion with the choir and director by the judges, and having the judges

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<sup>2</sup>Charles S. Peters, "It's Time for a Change," School Musician, XXXIX (October, 1967), 63.

give suggestions for improvement rather than just pointing out mistakes. Some plan needs to be devised to allow greater contact between judges and directors during the adjudication process. One suggestion might be to have each judge tape record comments during each performance. The development of the cassette tape player might prove to be a solution to this problem. Each director could supply three tapes upon which the judges would record their comments. Perhaps this or a similar plan could be studied and some form of more adequate adjudication communication could result.

8. Every region All-State tryout received its share of comments concerning the need for better organization from both students and directors. There was also the same concern for the state level auditions. Part of the complaints centered around registration procedures. This problem must be met by the committee in charge. Another great complaint concerned lack of communications. Communications are a very important part of the organization of any event or Association, especially when as many people are involved as in these two events. It would be well for the plan-

ning committee to consider these areas and plan ahead to be considerate of those who will be the participants, but who may not be members of the planning committee. Much dissatisfaction could be eliminated if everyone was kept informed of places, requirements, times, costs, and other such information, and this well in advance of each event.

9. It is evident that most students and directors believe the values of the All-State Choir center around the individual growth and honor of the students who participate. Most of these persons believe the values are important, and have a great influence on Arkansas choral music. Many more persons receive value from the Evaluative Festivals because more students and schools participate. Students feel it is important to have their program evaluated once in a while. Several expressed the idea that they like to belong to a good choir and that it is important to know that it is a good choir. The preceding comment by students is similar to the following quotation by Don Joseph:

Nothing strengthens one's own program more than to hear an inferior group and know why

they are inferior. Your students are maturing when they can spot immaturity.<sup>3</sup>

Perhaps this expression and that of these students show the real value of the choral festival--maturity of judgment and increasing knowledge.

10. The values derived from the choral festivals in Arkansas by teachers and others are varied. It would be well, however, to remember that the festivals and competitions are only one phase of the total music education program, as expressed by superintendents and music educators. James Kennedy states: "They should be a by-product of a well-rounded curriculum."<sup>4</sup> Many directors realize that the contest system is not perfect, but also that it provides excellent experiences and powerful incentive. They recognize that the judges' comments give an excellent opportunity to evaluate their teaching and for them to grow professionally. The preceding would lead to the

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<sup>3</sup>Don Verne Joseph, "Contest-Festival Check List," School Musician, XXXIX (April, 1968), 34.

<sup>4</sup>James Paul Kennedy, "Are Students Musically Brain-Washed by Contests?" School Activities, XXXIV (September, 1962), 4.

conclusion that the

path of wisdom would seem to be to work for the reform of the contest system rather than its abandonment.<sup>5</sup>

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AND  
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<sup>5</sup>James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), p. 307.

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A N D  
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A P P E N D I C E S

COMMITTEE REPORTS TO THE BOARD OF DIRECTORS

APPENDIX 1

COMMITTEE APPOINTED TO DRAFT CONSTITUTION

This work was authorized for completion by the president of the Arkansas Music Educators Association, Mrs. Mary Frances Thompson, during the summer of 1966 by the following appointed committee:

Alfred Shook, Chairman, Director of Choral Activities,  
Arkansas State College [sic]

Marvel Williams, State Vocal President, Choral Director,  
McClintock High School, Pabelvale, Ark.,

Ernest Buford, State Festival Chairman, Choral Director,  
Wynne High School, Wynne, Ark.,

Jack Ballard, All-State Chairman, Choral Director,  
Fremont High School, Texarkana, Ark.,

A P P E N D I X -- A

Robert Fuller, Northwest Region Chairman, Choral Director,  
Jonesboro High School, Jonesboro, Ark.,

COMMITTEE APPOINTED TO DRAFT CONSTITUTION

Don Wright, Northwest Region Chairman, Choral and Band  
Director, Fayetteville High School, Fayetteville, Ark.,

Annette Reeves, Central Region Chairman, Choral Director,  
Lakeside High School, Hot Springs, Ark.,

Pat Lawrence, Southeast Region Chairman, Choral Director,  
Crossett High School, Crossett, Ark.,

Richard D. Keyton, Southwest Region Chairman, Choral  
Director, Hope High School, Hope, Ark.

From the Foreword, Organization, Training, and Manual  
for the Development and Operation of Choral Activities in  
Arkansas, Arkansas Choral Directors Association, 1966.

APPENDIX A

COMMITTEE APPOINTED TO DRAFT CONSTITUTION

This work was authorized for composition by the president of the Arkansas Music Educators Association, Mrs. Mary Frances Thompson, during the summer of 1966 by the following appointed committee:

Alfred Skoog, Chairman, Director of Choral Activities,  
Arkansas State College [sic]

Marvel Williams, State Vocal President, Choral Director,  
McClellan High School, Mabelvale, Ark.,

Emmett Buford, State Festival Chairman, Choral Director,  
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Jack Ballard, All-State Chairman, Choral Director,  
Trumann High School, Trumann, Ark.,

Robert Fuller, Northeast Region Chairman, Choral Director,  
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Don Wright, Northwest Region Chairman, Choral and Band  
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Annette Reeves, Central Region Chairman, Choral Director,  
Lakeside High School, Hot Springs, Ark.,

Pat Lowrance, Southeast Region Chairman, Choral Director,  
Crossett High School, Crossett, Ark.,

Richard D. Keyton, Southwest Region Chairman, Choral  
Director, Hope High School, Hope, Ark.

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From the Foreword, Constitution, By-Laws, and Manual  
for the Development and Operation of Choral Activities in  
Arkansas, Arkansas Choral Directors Association, 1966.

APPENDIX

MANUAL--ALL-STATE FESTIVALS

The following is the section of the manual which governs the All-County Choir and All-State Choir. It includes pages 18-21 of that document as follows:

ALL-COUNTY CHOIR

I. Procedure of Organization

- A. The choir should consist of approximately 50 voices, the actual size being determined by the chairman and directors according to choral participation within the district.

A P P E N D I X -- B

- B. A list of the songs and their authors, prepared by the MANUAL--ALL-STATE FESTIVALS committee, shall be furnished to the chairman and directors.

C. Fees:

- D. A school desiring to participate in this event must be a member of the Arkansas Choral Directors Association.

- E. Schools eligible for participation may prepare a maximum of 2nd, 3rd and 4th grade choirs. Participating schools must prepare a previously selected group for audition with the following provisions: (1) Any school may exceed the maximum in boys. (2) Any school may exceed the maximum in female voices by no more than 1 soprano and 1 alto.

- F. Students will be auditioned by the following procedure:

1. Each voice classification will be assigned a series of numbers (Ex. Sop. 1-30; Alto 1-30; Tenor 1-30; and Bass 1-30). Upon arrival, each student will be assigned a number and distributed the auditions will be referred to according to his number (his name or school will not be mentioned at any time).



## APPENDIX B

### MANUAL--ALL-STATE FESTIVALS

The following is the section of the Manual which governs the All-Region Choir and All-State Choir. It includes pages 18-21 of that document as follows:

#### ALL-REGION CHOIR

##### I. Procedure of Organization

- A. The choir should consist of approximately 80 voices, the actual size being determined by the chairman and directors according to choral participation within the Region.
- B. A time and place for the All-Region Choir auditions, rehearsals and performance will be determined by the Region Chairman and directors.
- C. Fees:
- D. A school wishing to participate in this event must be a member of the Arkansas Choral Directors Association.
- E. Schools eligible for participation may prepare a maximum of 20% boys and 10% girls for audition. Participating schools must prepare numerically balanced groups for audition with the following provisions:  
(1) Any school may exceed the balance in boys. (2) any school may exceed the balance in female voices by no more than 1 soprano and 1 alto.
- F. Students will be auditioned by the following procedure:
  1. Each voice classification will be assigned a series of numbers (Ex. Sop. 1-50; Alto 1-50; Ten. 1-50; and Bass 1-50). Upon arrival, each student will be assigned a number and throughout the auditions will be referred to according to his number (his name or school will not be mentioned at any time).

2. He will immediately proceed to a voice jury that will determine voice classification and vocal technique as follows:
  - a. A simple folksong such as "Drink to Me only With Thine Eyes" will be sung unaccompanied to determine conception of a phrase. The key should be suitable for the voice classification.
  - b. The singing of scales and arpeggios (major and minor). This should reveal tonal accuracy and vocal flexibility.
3. Students receiving 9 points are eligible for quartet competition (See Audition form on page [123] [sic]). This score will not be used in final quartet score.
4. Students will be called for audition in quartets.
  - a. In order to have balanced random quartets, jury chairman will call for numbers to make up quartets (See F-1, [preceding] page).
5. Juries:
  - a. Will consist of not less than one member (choral director) to a voice part.
  - b. At this stage there should be only one jury.
  - c. The jury will be assigned by the Region Chairman. It is encouraged that the jury be chosen from another Region. This can be accomplished by working out a reciprocal agreement between Regional Chairmen. Necessary expenses can be determined by agreement between chairmen and can be taken from Regional funds. If judges must come from the home region there must be at least 3 judges to a voice part. It is obvious that some voices will have to be called back for double duty.
  - d. It is necessary for the jury to have a chairman with assigned responsibility to deliver final decisions.
  - e. Students will audition on All-State music which will be sung A Cappella.
- G. Students having two highest scores will be selected for the All-Region Choir. Alternates will be determined by the next highest scores in the voice classification. See Audition form on page [123].
- H. Procurement of guest clinician will be determined by Region Chairman and directors.
- I. It is suggested that during the first two or three



years of the All-Region Choir, that the final day of rehearsals and concert be preceded with 2 rehearsal days approximately 2 weeks apart. Region Chairmen will determine the operation of the preceding rehearsals.

### ALL-STATE CHOIR

- I. Procedure of organization: The pre-immanent [sic] concern is to select the finest possible vocal musicians from the eligible secondary schools in Arkansas.
  - A. The clinician and size of the All-State Choir will be determined by the Board of Directors and All-State Choir Chairman.
  - B. In addition to the All-State Choir Chairman and clinician, the event will require an assistant to the All-State Choir Chairman, personnel to make up juries, four section leaders, two directors for the Grand Rehearsal and a clinician for the Clinic Choir. These persons shall be appointed by the Board of Directors and the All-State Choir Chairman.
  - C. A time and place for the All-State Choir auditions, rehearsals and performance will be determined by the Board of Directors and All-State Choir Chairman.
  - D. The All-State Choir Chairman and clinician will select the music to be sung by the All-State Choir.
  - E. Fees:
  - F. Only students who have been accepted at the Region Choir auditions are eligible for All-State Choir auditions.
  - G. The number of students from each Region to audition for the All-State Choir shall be determined by the Board of Directors and All-State Choir Chairman. If a Region is unable to fill its allotment in the prescribed manner, the All-State Choir Chairman will be notified by a set deadline. All-State Chairman and Region Chairmen will determine alternates.
  - H. Schools which participate in the All-State Choir are not eligible for participation in the Massed Chorus

event during the State Festival.

- I. The All-State Choir event will be divided into two areas: The All-State Choir and the Clinic Choir.
- J. All-State Audition Procedure:
  1. The initial audition will determine the membership of the All-State Choir event.
  2. The second audition will be conducted at the All-State event to determine the individual student's assignment into the Performing Choir or Clinic Choir.
- K. Procedure for the initial auditions: See F-1, F-4, F-5 and G on pages [121-122].
- L. Procedure at the second audition:
  1. Upon arrival, students will be assigned a number (See F-1, p. [121]). They will then report to the Grand Rehearsal where they will remain until called on by number to audition in quartets (See F-4 and F-5 on page [122]).
    - a. From the audition the students will be put into one of three classifications: A-B-C.
    - b. Students receiving a top score of A are ready for the Performing Choir.
    - c. Students receiving a score of B must return to the Grand Rehearsal and be auditioned later for possible admittance into the Performing Choir.
    - d. Students receiving a score of C will be assigned to the Clinic Choir.
    - e. Students participating in each choir will be awarded patches (an item that can be sewed on a jacket or sweater).
  2. Each student will be designated a chair according to section in his assigned choir. An absence will disqualify a student from further participation unless he is excused by the All-State Chairman. The Association shall assume the responsibility of the delinquent student which shall result in sending the student home by bus. A letter in duplicate shall be sent by the All-State Choir Chairman to the school principal and director. Any such action will be preceded by notification of parents and/or school authorities in the home town.

## APPENDIX C

### MANUAL--EVALUATIVE FESTIVALS

The following is the section of the Manual which governs the Region and State Evaluative Festivals. It includes pages 12-17 of that document. Only those pages (12-16) of the Manual which apply to the actual organization and governing rules are reproduced here.

### DEFINITION

- A. Region evaluative Festivals shall be organized, operated and governed by the Official Board of Directors of the Arkansas Choral Association. Only members of this Association shall be eligible to enter events.

## A P P E N D I X -- C

### MANUAL--EVALUATIVE FESTIVALS

1. The state is divided into five regions:
  - A. Region I - Northwest
  - B. Region II - Northeast
  - C. Region III - Central
  - D. Region IV - Southwest
  - E. Region V - Southeast
2. Participating schools may enter only the Region Festival to which they are assigned. . . .
3. A School may enter Large Groups, Ensembles and Solos. An individual student may not participate in more than four events from his school:
  - A. Solo
  - B. Ensemble
  - C. Mixed Chorus
  - D. Male or Female Chorus
4. All entries must be certified by the principal or superintendent of the school they represent. Entries submitted by individual or private teachers will not be accepted.
5. Entries and Entry Fees will be sent to the Festival Chairman according to deadline dates.

## APPENDIX C

### MANUAL--EVALUATIVE FESTIVALS

The following is the section of the Manual which governs the Region and State Evaluative Festivals. It includes pages 10-17 of that document. Only those pages (12-16) of the Manual which apply to the actual organization and governing rules are reproduced here.

#### ORGANIZATION

- A. Region evaluative festivals shall be organized, operated and governed by the Official Board of Directors of the Arkansas Choral Directors Association. Only members of this Association can participate in these events.
  1. The state is divided into five Regions:
    - A. Region I - Northwest
    - B. Region II - Northeast
    - C. Region III - Central
    - D. Region IV - Southwest
    - E. Region V - Southeast
  2. Participating schools may enter only the Region Festival to which they are assigned. . . .
  3. A School may enter Large Groups, Ensembles and Solos. An individual student may not participate in more than four events from his school:
    - A. Solo
    - B. Ensemble
    - C. Mixed Chorus
    - D. Male or Female Chorus
  4. All entries must be certified by the principal or superintendent of the school they represent. Entries submitted by individual or private teachers will not be accepted.
  5. Entries and Entry Fees will be sent to the Festival Chairman according to deadline dates.

6. Festival Chairman will be notified in advance if an entrant will be unable to perform.

#### B. STATE EVALUATIVE FESTIVAL

1. Only choirs, ensembles, and solos that have received Division I ratings at the Region Festival will be eligible for participation in the State Festival. A group or solo receiving a Division II rating may enter the State event on recommendation of the adjudicators.
2. No school may compete in more than one Region Festival to qualify for the State event.
3. All entries must be certified by the principal or superintendent of the school they represent. These entries must have been certified by the Region Chairman as having met the rating requirement for eligibility at the Region Festival. Entries submitted by individual or private teachers will not be accepted.
4. No school receiving a Division I rating in a Region Festival shall be compelled to enter the State event, and there shall be no substitutions of another school if the first school decided not to enter the State Festival.
5. A special concert will be performed each evening at the festival. The program will be planned by the Festival Chairman and committee. . . .

Sections on Entry Fees, Festival Centers, Chairman, and Dates are omitted.

#### GRADE LEVELS FOR SELECTING MUSIC FROM PRESCRIBED LISTS

<u>CLASSIFICATION</u>	<u>TEXAS LIST</u>	<u>NIMAC LIST</u>
1. AA (600-Up)	III, IV	Difficult
2. A (400-599)	III, IV	Medium
3. B (200-399)	III, IV	Medium
4. C (199-Under)	I, II	Easy
5. D (New Organizations)	I, II	Easy
6. E (Jr. High or Lower)	I, II	Easy



QUALIFICATION, SELECTION, AND INSTRUCTIONS  
TO ADJUDICATORS

A. Selection of Adjudicators

Adjudicators shall be selected from a list approved by the officers and membership of ACDA. The list shall be made up of adjudicators whose names have been submitted by the Festival Chairman and any member of ACDA, and the list will be made available to all Festival Chairmen. The Festival Chairman shall arrange for the services of the adjudicator and notify him of the time, place and date of the Festival. When using a panel of three adjudicators, it should include two judges who work at the age level they are adjudicating.

B. Qualifications of Adjudicators

1. He should reside outside the geographical region in which he is judging.
2. He may not judge in any Region more than two years in succession.
3. He must be impartial, moderate, dignified, reserved, constructive, courteous, and concerned.
4. He should have been successful in competition in the field in which he is judging.

C. Instructions to Adjudicators

1. It is recommended that the judge use comments and words as well as letters or numbers in the marginal squares. If judges use A, B, and C or I, II, and III to judge characteristics of the performing group or individual, those numbers should correspond to the final rating given. For example, if a judge gives A on each characteristic such as tone, etc. then he should not give the event a lower than I rating. However, if all characteristics of the performance are considered excellent except one, which is a serious weakness, the judge shall not be bound to an average of the marginal marks. There shall be no plus or minus given on the final ratings.
2. Judges should not interfere with, nor assume the duties of, the room chairman or timekeeper.
3. Judges must not stop a contestant for any reason during a performance.
4. When less than [sic] I ratings are given, the judge must explain on the comment sheet what the student or groups need to do to improve their performance.

5. Each judge selected shall be sent copies of these instructions and no judge shall be bound by any further instructions which contradict these regulations. Any violations of the regulations contained in this manual shall be reported to the Festival Chairman.
6. An adjudicator shall not attempt to recruit high school music students participating in Region or State Music Festivals in which he is acting as adjudicator (A rating list will be made available after the Festival is completed. Institutions interested in obtaining a copy of this list may do so by sending a self-addressed, stamped envelope to the Festival Chairman). [sic]
7. Each adjudicator shall arrive at least one-half hour before the first event for a pre-festival instructional meeting with the Festival Chairman.
8. The attention of the adjudicators is called to the penalties mentioned on page 10.
9. In the large group performances in which three judges are used, the judges shall not confer in reaching a decision.
10. Adjudicators shall not criticize students for choice of uniform or dress.
11. Adjudicators shall report any act of discourtesy by a participant or music director to the Festival Chairman.

[The section on solos is omitted.]

## ENSEMBLES

- A. A school may enter only the ensemble events as listed below:
  1. Boys Trio (TTB or TBB)
  2. Boys Quartet (TTBB)
  3. Girls Trio (SSA or SAA)
  4. Girls Quartet (SSAA)
  5. Mixed Quartet (SATB)
  6. Madrigal - A madrigal group shall consist of a maximum of 16 and a minimum of 5 students.
- B. A student will not be entered in more than one ensemble.
- C. Ensembles will perform two selections (Contrasting in styles) which will be chosen from the prescribed lists\* according to classification.\*\*
- D. The maximum performance time is 5 minutes per selection.

- E. Ensembles will provide the judge with one score of each selection with the measures numbered.
- F. Ensembles will perform music by memory and without direction.
- G. An ensemble will not repeat a selection that it has used at any evaluative festival within a three year period. A selection may be used in both Region and State Festivals in the same year.
- H. A school will not perform music for ensembles which is also used by a large group from the same school the same year.

## LARGE GROUPS

- A. Approved organizations for participation
  - 1. Girls Chorus
  - 2. Boys Chorus
  - C. Mixed Chorus
- B. Program--Each chorus in any class shall sing three numbers:
  - 1. At least one number on proper grade level from prescribed lists.
  - 2. One number from any grade level of the prescribed lists.
  - 3. Third number may be of the director's own choice.
  - 4. At least one of the three numbers must be sung "A Cappella."
- C. Additional information pertaining to Festival performance:
  - 1. Directors are recommended to select contrasting numbers to show the versatility of the organization.
  - 2. It is recommended that repeats be omitted unless their omission affects the musical form. Judges

---

\*Prescribed music lists may be order [sic] from . . . :  
 Bureau of Public School Service; Box 8028, University Station; Austin, Texas, 75712. Natl. Interscholastic Mus. Act. Commission; 1201 Sixteenth St., N.W.; Washington, 6, D.C.

\*\*See page [128] concerning classification.

will be informed about these omissions.

3. No organization shall repeat a number used in any festival as follows:
  - a. For high school groups, three festivals must intervene before a number may be used again. For example a number used in 1967 may not be used again until 1971; however a selection may be used in both the Region and the State Festival within the same year. This rule does not pertain to class "D" organizations.
  - b. . . .
  - c. The Festival Secretary shall keep a complete and accurate list of the numbers performed by each group and shall make the list available to directors who wish to check on numbers performed in the past.
  - d. No high school choir shall perform an All-State or All-Region Choir number until three years after its use.
4. Performing time for organizations:
  - a. Vocal groups shall be allowed twenty minutes, including entering the stage, singing the program, and leaving the stage.
  - b. Equal time shall be allowed in the warm-up room as given for performance.
  - c. Any director has the right to insist on his full allotted time in the warm-up room, regardless of the general movement of the schedule.
  - d. Under no circumstances shall any group use the concert performance hall for extensive warm-up or rehearsal. The Festival Chairman is held responsible for seeing that this rule is applied.
  - e. For Festival Chairmen: Acoustical properties of the warm-up room should not adversely affect the major performance. The acoustical properties should be less alive in the warm-up room as compared to the performance area.
5. Scores:
  - a. Each director will furnish each adjudicator one conductor's score of each number to be performed.
  - b. It is required that the measures be numbered on each score in order that the judge can make comments about certain measures.
6. Numbers listed on Festival Entry Sheets may not be changed after deadline dates without approval of the event chairman.
7. The dates established by the officers shall be considered positive deadline dates; entries mailed after the established dates will be returned to the principal of the school.

8. Directors should notify the Festival Chairman of any unusual situation that might delay the entry.
- D. Failure of any large group to fulfill all the requirements listed heretofore will cause the Festival Chairman to instruct the adjudicators to lower the final rating one division; and to write a letter signed by the Association officers, to the director concerned explaining which requirement or requirements were not met, and to file a copy of this letter with the Secretary in the permanent records of the Association.



APPENDIX D

AUDITION FORM USED AT ALL-STATE TRYOUTS

Student's Identification Number \_\_\_\_\_

The judges should be careful to avoid too many ties. Students will be assigned membership in the choir by a ranking of the scores.

Category for judging	Score	Comments
Knowledge of required music	Up to 50% _____%	
Tone: A. Intonation B. Quality C. Balance D. Blend	Up to 10% _____% _____% _____% _____%	
Technique: A. Accuracy of Pitch B. Accuracy of Rhythm C. Attacks & Releases D. Sensitivity of Phrasing	Up to 10% _____% _____% _____% _____%	
Diction and Enunciation	Up to 10% _____%	
General Effect	Up to 20% _____%	
TOTAL	_____%	

Arkansas High School

# Choral Festival

Arkansas High School  
201 North Main Street  
Fayetteville, Arkansas 72701

Arkansas High School

Arkansas High School

## A P P E N D I X -- E

### ALL-STATE CHOIR PROGRAM

Arkansas High School

Arkansas High School

Arkansas High School

Arkansas High School

Arkansas High School

Arkansas High School

Arkansas High School



**Arkansas High School**  
**Choral Festival**

**April 10-11, 1969**  
**Hot Springs, Arkansas**

Convention Auditorium  
Arkansas Power and Light Company  
Arkansas Trust Bank

Sponsored by the  
ARKANSAS CHORAL DIRECTORS ASSOCIATION  
The Vocal Music Section of the  
ARKANSAS MUSIC EDUCATORS ASSOCIATION

**Festival Chairman**  
William L. McGaha  
Joe T. Robinson High School  
Little Rock, Arkansas

**Festival Co-ordinator**  
Mrs. Dora Jane Ellis  
Hot Springs High School, Hot Springs, Arkansas

Music Educator's Association  
School Band and Orchestra  
Association

Choral Directors Association

ARKANSAS ALL-STATE

BANDS

CHOIRS

ORCHESTRA

**A P P E N D I X -- F**  
**EVALUATIVE FESTIVAL PROGRAM**

*In Concert*

BARTON COLISEUM

Monday, February 27, 1967

1:00 P. M.

*Arkansas Music Educator's Association*

*Arkansas School Band and Orchestra  
Association*

*Arkansas Choral Director's Association*

Presents

**ARKANSAS ALL-STATE  
BANDS  
CHOIRS  
ORCHESTRA**

*In Concert*

**BARTON COLISEUM**

**Saturday, February 22, 1969**

**5:00 P. M.**





9. Date tryouts held \_\_\_\_\_
10. Place tryouts were held \_\_\_\_\_
11. Tryout procedures: Total number of judges \_\_\_\_\_

Judge's name	From where
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Procedure for registration:

Selection of order for tryouts:

Outline typical tryout group:

How were winners chosen?:

APPENDIX H

ALL-STATE STUDENT QUESTIONNAIRE

Note: All answers are confidential. Please read each question carefully and answer as honestly and completely as possible. Thank you.

Your All-State Tryout Number \_\_\_\_\_ Your grade in school \_\_\_\_\_

District from which you entered this event (circle):

Northeast Northwest Central Southeast Southwest

Total number of students in your school \_\_\_\_\_ Total number

in your school choir \_\_\_\_\_

APPENDIX -- H

ALL-STATE STUDENT QUESTIONNAIRE

Number of students in your school who were selected for All-District Choir \_\_\_\_\_

Number of students in your school who were selected to your All-District Choir \_\_\_\_\_ Part you

sing in your school choir (Sopr., Alt. Sopr., etc.) \_\_\_\_\_

The part you sing in your All-District Choir (see above) \_\_\_\_\_

Your experience: Number of years in an elementary or junior

high choir \_\_\_\_\_ Years in high school choir \_\_\_\_\_ Years in

All-District Choir \_\_\_\_\_ Years in high school choir \_\_\_\_\_ Years in

All-District Choir \_\_\_\_\_ Years in high school choir \_\_\_\_\_ Years in

All-District Choir \_\_\_\_\_ Years in high school choir \_\_\_\_\_ Years in

All-District Choir \_\_\_\_\_ Years in high school choir \_\_\_\_\_ Years in

All-District Choir \_\_\_\_\_ Years in high school choir \_\_\_\_\_ Years in

APPENDIX H

ALL-STATE STUDENT QUESTIONNAIRE

Note: All answers are confidential. Please read each question carefully and answer as honestly and completely as possible. Thank you.

Your All-State Tryout Number \_\_\_\_ Your grade in school \_\_\_\_

District from which you entered this event (circle):

Northeast Northwest Central Southeast Southwest

Total number of students in your school \_\_\_\_ Total number in your school choir \_\_\_\_ Number from your school who tried out for All-District Choir \_\_\_\_ Number from your school who were selected to your All-District Choir \_\_\_\_ Part you sing in your school choir (I Sop., II Sop., etc.) \_\_\_\_ The part you sing in your All-District Choir (as above) \_\_\_\_

Your experience: Number of years in an elementary or junior high choir \_\_\_\_ Years in high school choir \_\_\_\_, years in a selected ensemble (madrigals, singers, etc.) \_\_\_\_, years you have sung in Church choirs \_\_\_\_, years you have taken private lessons \_\_\_\_ Number of years you have tried out for All-District choir \_\_\_\_, years you were selected to All-District \_\_\_\_, years selected to All-State choir \_\_\_\_



Please list any other vocal experience you have had \_\_\_\_\_

\_\_\_\_\_.

Do you think your district choir tryouts are fair? (Circle appropriate [sic] answer below):

always usually sometimes seldom never

Do you feel the district tryouts pick the most talent [sic] students?

always usually sometimes seldom never

What suggestions might you offer for improvements in the tryouts of your district: \_\_\_\_\_

What do you think should be three goals of All-State choir?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Do you think these goals are presently being met? \_\_\_\_\_. Why or why not? \_\_\_\_\_

What do you think is presently the greatest value of All-State? \_\_\_\_\_

Comparison: Please compare All-State with the rated festivals held each year in March and April:

Which is of more value to you personally? (circle)

All-State Choir

Rated Festivals

Why? \_\_\_\_\_.

Which is of more value to your school choir? (circle)

All-State Choir          Rated Festivals

Why? \_\_\_\_\_.

Which is of more value to your choir director? (circle)

All-State Choir          Rated Festivals

Why \_\_\_\_\_.

How much time did you spend preparing for your district choir tryouts, in hours? Privately \_\_\_\_\_. With Director individually \_\_\_\_\_, with groups \_\_\_\_\_.

How much time did you spend preparing for All-State tryouts, in hours? Privately \_\_\_\_\_. With Director individually \_\_\_\_\_ with groups \_\_\_\_\_.

How much money have you spent for All-District and All-State tryouts this year (estimate where not sure) on: Music \_\_\_\_\_, Fees \_\_\_\_\_, Food and Lodging \_\_\_\_\_, Transportation \_\_\_\_\_, other (specify) \_\_\_\_\_.

What is your honest general opinion of the All-State event?

\_\_\_\_\_  
\_\_\_\_\_

Thank you for your assistance with this study.

APPENDIX I

EVALUATIVE FESTIVAL STUDENT QUESTIONNAIRE

Please note: Your assistance is requested in completing this questionnaire. The material will be used in a master's thesis, and has been approved by the President of the Arkansas Choral Directors Association. You are not under any obligation to fill out this form if you wish not to. The questionnaire will, however, be confidential and will in no way affect your rating at this festival. It is my hope that this study will provide avenues of improvement for our Arkansas choral music. If you want to help, please fill out the questionnaire as completely and honestly as possible. Please do not sign it. I will appreciate your help. Thank you -- James L. Fox, Choral Director, Stuttgart

1. Please circle the district from which you entered this festival:

A P P E N D I X -- I

Northeast    North    Northwest    Southeast

EVALUATIVE FESTIVAL STUDENT QUESTIONNAIRE

2. Enrollment:
  - (a) Total enrollment of your high school \_\_\_\_\_
  - (b) Number of students in the choir in which you sing \_\_\_\_\_
  - (c) Number of choirs in your school \_\_\_\_\_
  - (d) Number of selected ensembles \_\_\_\_\_
  - (e) Total choir students in choral music at your school \_\_\_\_\_
  
3. All-State:
  - (a) Did you represent your All-District Choir this year? \_\_\_\_\_
  - (b) Did you try out for All-State Choir this year? \_\_\_\_\_
  - (c) Did you make All-State Choir this year? \_\_\_\_\_
  
4. Goals of State Festivals:
  - (a) What do you think is presently the main goal of the rated festivals? \_\_\_\_\_
  - (b) Is that goal in your opinion being met? \_\_\_\_\_  
Why? \_\_\_\_\_
  - (c) What do you think SHOULD be the main goal? \_\_\_\_\_
  
5. Values of State Festivals:
  - (a) What do you think is generally the greatest value of the rated festival IN YOUR DISTRICT \_\_\_\_\_

APPENDIX I

EVALUATIVE FESTIVAL STUDENT QUESTIONNAIRE

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1. Please circle the district from which you entered this festival:

Northwest    Northeast    Central    Southwest    Southeast

2. Enrollments:

- (a) Total enrollment of your high school \_\_\_\_\_
- (b) Number of students in the choir in which you sing \_\_\_\_\_
- (c) Number of choirs in your school \_\_\_\_\_
- (d) Number of selected ensembles \_\_\_\_\_
- (e) Total number students in choral music at your school \_\_\_\_\_

3. All-State:

- (a) Did you tryout for your All-District Choir this year? \_\_\_\_\_
- (b) Did you tryout for All-State Choir this year? \_\_\_\_\_
- (c) Did you make All-State Choir this year? \_\_\_\_\_

4. Goals of Rated Festivals:

- (a) What do you think is presently the main goal of the rated festivals? \_\_\_\_\_
- (b) Is that goal in your opinion being met? \_\_\_\_\_  
Why? \_\_\_\_\_
- (c) What do you think SHOULD BE the main goal? \_\_\_\_\_

5. Values of Rated Festivals:

- (a) What do you think is presently the greatest value of the rated festival TO YOU PERSONALLY? \_\_\_\_\_

- (b) What is the greatest value to your choir? \_\_\_\_\_
- (c) What do you think is its greatest value to your director? \_\_\_\_\_
6. Importance:
- (a) How important do you think the goals and values of the rated festivals are? \_\_\_\_\_  
Why? \_\_\_\_\_
- (b) Is the rated festival important to you? \_\_\_\_\_  
Why? \_\_\_\_\_
7. Time and Money:
- (a) How much time would you estimate your choir spent getting ready for the festivals? (in days) \_\_\_\_\_
- (b) How many extra rehearsals did your choir have? \_\_\_\_\_
- (c) How much money have you spent to attend the festivals? In fees \_\_\_\_\_, in travel expense \_\_\_\_\_, in lodging \_\_\_\_\_, in food \_\_\_\_\_, other \_\_\_\_\_
8. District Festivals:
- (a) When was your district festival held? (date) \_\_\_\_\_
- (b) Where \_\_\_\_\_
- (c) How do you feel it was organized? (circle)  
very well    pretty well    fairly well    poorly
- (d) Suggestions for improvement: \_\_\_\_\_
- (e) Do you think your choirs' rating was fair? \_\_\_\_\_
- (f) Do you think the judges' comments were accurate? \_\_\_\_\_
- (g) Do you feel the judges' comments were fair? \_\_\_\_\_
- (h) Do you think the comments will help your choir? \_\_\_\_\_
- (i) How? \_\_\_\_\_
9. State Festival:
- (a) How well do you feel this festival is organized? (circle)  
very well    pretty well    fairly well    poorly
- (b) Suggestions for improvements: \_\_\_\_\_
- (c) If you have received your ratings at this time, do you feel it is a fair assessment of your choir? \_\_\_\_\_
- (d) Do you think the rating is fair? \_\_\_\_\_
- (e) Are the judges' comments accurate in your opinion? \_\_\_\_\_
- (f) Will they help your school choir? \_\_\_\_\_
- (g) How? \_\_\_\_\_

## 10. Opinions:

- (a) What is your biggest gripe about this festival? \_\_\_\_\_
- (b) What do you like best about the festival? \_\_\_\_\_
- (c) Do you think they should be continued? \_\_\_\_\_
- (d) How do you think they should be changed? \_\_\_\_\_
- (e) Do you think the money you spend is worth what you get out of the festival? \_\_\_\_\_ Why? \_\_\_\_\_
- 

Thank you VERY much for your help! --JOFoxx

APPENDIX J

ORIGINAL LETTER TO DIRECTORS

APRIL 11, 1966

Dear Fellow Directors:

As many of you know, I am doing my master's thesis this summer at Ouachita Baptist University. I am doing a comparative study of the Arkansas All-State and National Festivals. This project has the approval of the President of Arkansas Choral Directors Association.

Since the State Evaluative Festival is just over and is fresh in your minds, I would request your assistance in filling out the enclosed questionnaire and returning it to me this week in the stamped, self-addressed envelope. If you did not attend any one of these events concerned in the study this year, please fill out as many of the questions as you can anyway.

A P P E N D I X -- J

LETTERS TO DIRECTORS

It is my hope that the questionnaire will be a means of improvement through your study. As this is so in the case, however, your cooperation is needed. Please fill out the questionnaire as completely and honestly as possible. I will keep all responses confidential and request that you assist in this by not signing your name to the questionnaire. If you wish to add other comments regarding the events in question please do so, and if there is not sufficient room for any given answer please feel free to continue on the back.

If you would like a copy of the survey and recommendations of my paper please fill out the enclosed card and mail it separately from the questionnaire.

Thank you.

Sincerely yours,

James C. Fox  
Choral Director

APPENDIX J

ORIGINAL LETTER TO DIRECTORS

APRIL 11, 1969

Dear Fellow Directors:

As many of you know, I am doing my master's thesis this summer at Ouachita Baptist University. I am doing a comparative study of the Arkansas All-State and Evaluative Festivals. This project has the approval of the President of Arkansas Choral Directors Association.

Since the State Evaluative Festival is just over and is fresh in your minds, I would request your assistance in filling out the enclosed questionnaire and returning it to me this week in the stamped, self-addressed envelope. If you did not attend any one of these events concerned in the study this year, please fill out as many of the questions as you can anyway.

It is my hope that we will find some worthwhile avenues of improvement through this study. If this is to be the case, however, your cooperation is needed. Please fill out the questionnaire as completely and honestly as possible. I will keep all responses confidential and request that you assist in this by not signing your name to the questionnaire. If you wish to add other comments regarding the events in question please do so, and if there is not sufficient room for any given answer please feel free to continue on the back.

If you would like a copy of the summary and recommendations of my paper please fill out the enclosed card and mail it separately from the questionnaire.

Thank you.

Sincerely yours,

James O. Foxx  
Choral Director



## APPENDIX J

## FOLLOW-UP LETTER TO DIRECTORS

May 14, 1969

Dear Fellow Directors:

A month ago I sent you a letter and questionnaire as part of my work on the Master's thesis I am writing at Ouachita Baptist University this summer. The questionnaire concerns the All-State and Rated Festivals as conducted in Arkansas. It is most important that I get the information from you regarding these two events.

I know you are probably as busy as I am these last few days of school, but may I ask you to take a few minutes to look up the letter I sent you earlier, fill it out, and return it right away so that I might have your opinions to use with my study. I will appreciate your efforts.

If you are unable to find your copy of the questionnaire I will be glad to send you another. If you would like a copy of the conclusions and recommendations of my paper please return the card sent with the questionnaire.

Again, I appreciate your efforts in my behalf.

Sincerely yours,

James O. Foxx  
Choral Director

APPENDIX K

DIRECTORS' QUESTIONNAIRE

I. The All-State Choir

A. Values:

1. What do you feel is the greatest long-run value of the All-State Choir program in Arkansas? \_\_\_\_\_
2. What do you feel is the greatest benefit? \_\_\_\_\_
3. What do you feel is the greatest value to YOU PERSONALLY? \_\_\_\_\_
4. Greatest value to your school? \_\_\_\_\_

B. Goals:

1. What do you think is presently the main goal of the All-State Choir program in Arkansas? \_\_\_\_\_
2. Do you think this is the main goal? \_\_\_\_\_
3. What do you think should be the main goal? \_\_\_\_\_
4. Is your answer to #1 above being met wholly or in part now? \_\_\_\_\_

A P P E N D I X -- K

DIRECTORS' QUESTIONNAIRE

C. Time and Money:

1. Would you try to estimate the total amount of time you spend preparing your students for the All-State choir events (including time getting ready for the district tryouts), in hours? \_\_\_\_\_
2. How many of your students participated in either district or state All-State Choir auditions (including any who began to practice for it)? \_\_\_\_\_  
What percent is that of your total school? \_\_\_\_\_
3. How many actually tried out at the district level? \_\_\_\_\_
4. How many of them made district choir? \_\_\_\_\_
5. How many tried out at the state tryouts? \_\_\_\_\_
6. How many made All-State Choir? \_\_\_\_\_
7. Do you feel the amount of time you spend for the results achieved is justified? \_\_\_\_\_  
Why? \_\_\_\_\_

APPENDIX K

DIRECTORS' QUESTIONNAIRE

I. The All-State Choir

A. Values:

1. What do you feel is the greatest OVER-ALL value of the All-State Choir program in Arkansas? \_\_\_\_\_
2. What do you feel is its greatest drawback? \_\_\_\_\_
3. What do you feel is the greatest value to YOU PERSONALLY? \_\_\_\_\_
4. Greatest value to your choir? \_\_\_\_\_

B. Goals:

1. What do you think is presently the main goal of the All-State Choir program in Arkansas? \_\_\_\_\_
2. Do you think this goal is being met? \_\_\_\_\_  
Why? \_\_\_\_\_
3. What do you think SHOULD BE the main goal? \_\_\_\_\_
4. Is your answer to #3 above being met wholly or in part now? \_\_\_\_\_

C. Time and Money:

1. Would you try to estimate the total amount of time you spent preparing your students for the All-State choir tryouts (including work getting ready for the district tryouts), in hours: \_\_\_\_\_
2. How many of your students participated in either district or state All-State Choir program (including any who began to practice for it) \_\_\_\_\_  
What percent is that of your total choir? \_\_\_\_\_
3. How many actually tried out at the district level? \_\_\_\_\_
4. How many of them made district choir? \_\_\_\_\_
5. How many tried out at the state tryouts? \_\_\_\_\_
6. How many made All-State Choir? \_\_\_\_\_
7. Do you feel the amount of time you spent for the results achieved is justified? \_\_\_\_\_  
Why? \_\_\_\_\_

8. Please estimate the money spent by you and your students for the district and state All-State choir events:

Expense	number of students	average spent	estimated total	directors total
fees	_____	_____	_____	_____
travel	_____	_____	_____	_____
lodging	_____	_____	_____	_____
meals	_____	_____	_____	_____
other	_____	_____	_____	_____

9. Do you feel these expenses are justified? \_\_\_\_\_  
Please explain: \_\_\_\_\_
10. What suggestions would you offer for eliminating or reducing these expenses? \_\_\_\_\_

D. Evaluation:

1. District in which your choir is participating in All-State event: (please circle)  
Northeast Northwest Central Southeast Southwest
2. Were you satisfied with the way the All-District tryouts were organized and run in your district? (This question refers only to those events which qualified students to tryout at the state level for the All-State Choir event.) \_\_\_\_\_  
Explain: \_\_\_\_\_
3. Were your district tryouts held in accordance with the directions given in the Constitution, By-Laws (et. al.) of the Arkansas Choral Directors Association? \_\_\_\_\_ Explain: \_\_\_\_\_
4. Do you feel the most talented students were selected in your region to go on to the state level All-State tryouts? \_\_\_\_\_ Suggestions: \_\_\_\_\_
5. What is your opinion of the way the state level All-State Choir tryouts were organized and run? \_\_\_\_\_
6. What do you feel are the strongest points of the state level tryouts? \_\_\_\_\_
7. What do you feel are the weakest points? \_\_\_\_\_
8. What is your /sic/ honest evaluation of the actual All-State Choir event as held this year in Little Rock?  
a. Organization at rehearsals: \_\_\_\_\_

- b. Communications: \_\_\_\_\_
- c. Hired directors: \_\_\_\_\_
- d. Facilities: \_\_\_\_\_
- e. Concert arrangements: \_\_\_\_\_
- f. Suggestions for improvements: \_\_\_\_\_

## II. The Evaluative or Rated Festival

### A. Values:

1. What do you feel is the greatest OVER-ALL value of the Evaluative Festivals? \_\_\_\_\_
2. What do you feel is the greatest drawback? \_\_\_\_\_
3. What is its greatest value to YOU PERSONALLY? \_\_\_\_\_
4. Greatest value to your choir? \_\_\_\_\_

### B. Goals:

1. What in your opinion is presently the main goal of the Evaluative Festival program in Arkansas? \_\_\_\_\_
2. Is that goal being met wholly or in part? \_\_\_\_\_  
Why? \_\_\_\_\_
3. What do you feel SHOULD BE the main goal? \_\_\_\_\_
4. Is your goal being met now wholly or in part? \_\_\_\_\_

### C. Time and Money:

1. How much time would you estimate you spent preparing for your district Evaluative festival (including rehearsal time) in hours: \_\_\_\_\_
2. How much time would you estimate you spent preparing for the state Evaluative festival? \_\_\_\_\_
3. Were you satisfied with your results musically?  
Explain: \_\_\_\_\_
4. Please estimate the amount of money spent by you and your students for the district and state Evaluative Festivals:  
Expense    number of    average    estimated    directors  
             students    spent    total    total  
fees        \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

Expense	number of students	average spent	estimated total	directors total
travel	_____	_____	_____	_____
lodging	_____	_____	_____	_____
meals	_____	_____	_____	_____
other	_____	_____	_____	_____

5. Can these expenses be justified? \_\_\_\_\_ Explain: \_\_\_\_\_

6. What suggestions can you offer for reducing or eliminating these expenses? \_\_\_\_\_

D. Evaluation:

1. Were you satisfied with the way your district Evaluative Festival was organized and run? \_\_\_\_\_ Explain: \_\_\_\_\_
2. Was the district festival run according to the Constitution, By-Laws (et. al.) of the Arkansas Choral Directors Association? \_\_\_\_\_ Explain: \_\_\_\_\_
3. Were you satisfied with your ratings? \_\_\_\_\_
4. Were the judges' comments accurate? \_\_\_\_\_ helpful? \_\_\_\_\_ fair? \_\_\_\_\_ comment: \_\_\_\_\_
5. What is your honest evaluation of the state level Evaluative Festival?
  - a. Organization: \_\_\_\_\_
  - b. Communication: \_\_\_\_\_
  - c. Adjudicators: \_\_\_\_\_
  - d. Facilities: \_\_\_\_\_
  - e. Suggestions for improvements: \_\_\_\_\_
6. Were you satisfied with your ratings? \_\_\_\_\_
7. Were the judges' comments accurate? \_\_\_\_\_ helpful? \_\_\_\_\_ fair? \_\_\_\_\_ observations: \_\_\_\_\_

III. Comparisions [sic]

- A. From which do you feel Arkansas choral music derives the greatest value? (please circle)
- All-State      Evaluative Festivals      Both      Neither
- No Opinion
- comment: \_\_\_\_\_

- B. Do you feel the goals of either event are not being reached to the point that it should be eliminated? \_\_\_\_\_ Which? \_\_\_\_\_  
Why? \_\_\_\_\_
- C. What value is achieved by non-participants (students, teachers, administrators) from these events? \_\_\_\_\_
- E. [sic] What are their reactions to your participation in these events? \_\_\_\_\_
- 

Ladies and Gentlemen: Thank you for your time and honest efforts on this long questionnaire. I appreciate your concern for Arkansas choral music. A copy of the summary and results of my paper will be made available upon request.  
Thank you--James O. Foxx, Stuttgart, Arkansas

A COMPARATIVE STUDY OF THE ALL-STATE AND EVALUATIVE  
CHORAL FESTIVALS IN ARKANSAS, 1968-69

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An Abstract of  
A Thesis  
Presented to the  
School of Graduate Studies  
Ouachita Baptist University

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts in Music

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by  
James O. Foxx  
August 1969



The purpose of this study was to determine what were considered by Arkansas choral students and directors the comparative values of the All-State and Evaluative Choral Festivals. Secondary questions studied were: (1) the procedures of the events with reference to the Manual, (2) the goals of these two events and whether they were being met, (3) whether either event should be eliminated, (4) the reactions of participants to organization and adjudication, (5) considerations of time and money, and (6) recommendations suggested for improvement of the All-State and Evaluative Festivals.

Four questionnaires were prepared and given to students and directors. They were returned by 196 students at the All-State auditions, 84 students at the Evaluative Festival, three region chairmen, and 31 choral directors.

Chapter I included the statement of the problem, background and importance of the study, the definition of terms used, and sources and treatment of data. Chapter II was a discussion of procedure of the All-State and Evaluative Festivals. Chapter III contained discussions of goals of the events as indicated by students and directors. Chapter IV examined the reactions of students and directors to adjudication of the events. Chapter V was concerned with matters of organization. Chapter VI dealt with time and money involved with each event. Chapter VII determined and com-

pared the values of the All-State and Evaluative Festivals. Chapter VIII contained the summary and conclusions.

The most important conclusions drawn from this study included:

1. The Manual is not being effectively used and observed at the region or state level All-State auditions. It needs revision or rewriting.
2. There is need of only one list of required music for the Evaluative Festivals, for having several is confusing and troublesome.
3. The meaning and significance of ratings is a point where education of the public and participants should be undertaken.
4. There needs to be some study given to making possible more adequate communication with adjudicators at the Evaluative Festivals.
5. The main value of the choral festivals is maturity of judgement and increasing knowledge of students and directors who participate.
6. The festivals are of sufficient value that it would be wise to work for the reform of these events rather than for their abandonment.