

COST OF PARTICIPATING IN MUSIC ACTIVITIES
IN SELECTED HIGH SCHOOLS OF KANSAS

by

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Submitted to the Department of
Music Education and the Faculty
of the Graduate School of the
University of Kansas in partial
fulfillment of the requirements
for the degree of Doctor of
Education.

May, 1954

ACKNOWLEDGMENTS

The author is deeply grateful to Dr. E. Thayer Gaston for his steadfast and stimulating guidance throughout the graduate course of study. Also, gratitude is expressed to Dean Kenneth E. Anderson, Dr. Melvin Zack, and Dr. James F. Nickerson for helpful suggestions and criticisms. Furthermore, acknowledgment is made to all who contributed data.

Finally, the author wishes to express his sincere appreciation to Frances Todd Fite for her loyal aid in the preparation of all drafts, as well as the final typing of the manuscript.

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CHAPTER I

STATEMENT OF PROBLEM

Introduction

There has been a growing amount of activity on the part of research workers and educators in recent years concerning the prevalence of "hidden-tuition" costs in the public schools. Investigation in this area has been stimulated because of the work done by Hand and his assistants at the University of Illinois.

The enthusiasm with which investigators have attacked the problem demonstrates that they recognize the distance between the theory and the practice of providing "free and equal" education to all youth in the public schools. This concept is one upon which the public school system in America has its foundation.

Closer observation of practices in public schools regarding fees, admissions, uniforms, instruments, and other financial demands clearly shows that public schools are not free. Without doubt these practices deter capable and interested students from participating in a number of school activities.

This study provides the opportunity to make an objective examination of the cost of participation as one of

the factors that influences or limits participation in the music program of the public schools. The extent and range of the costs will indicate the degree to which the public schools are able to practice the ideals of equality of educational opportunity.

Democratic Ideals of "Freedom," "Equality," and "Justice" as the Basis of the American Educational System

It is commonly agreed that education cannot be evaluated when it is not considered in the context of the culture of the society which supports it. The American way of life is based on a democratic societal organization. Democracy, because it is an idea and a feeling, has only one place in which to live and that is within the relationships of human beings. Its purpose "is to multiply the concrete situations in which people acquire skill in the sharing of ideas, experiences and responsibilities . . . with other human beings."¹ It is also commonly agreed that free and equal educational opportunities must be made available to its citizens if the democratic way of life is to be preserved in the nation. Smallenberg was one who wrote, "Public education should guarantee the opportunity for free education for every boy and girl."²

¹ Bonaro Overstreet, "What do We Mean by Democracy?", Journal of Adult Education, 12 (January, 1940), 81.

² Harry Smallenberg, Chairman, "The Citizens Educational Creed," Phi Delta Kappan, 33 (May, 1952), 424.

Aristotle had the following to say about education as a responsibility of the state:

No one will doubt that the legislator should direct his attention above all to the education of youth; for the neglect of education does harm to the constitution. The citizen should be moulded to suit the form of government under which he lives.¹

"Freedom," "equality," and "justice" are words used since the time of Aristotle to delineate the qualities inherent in a democracy. These ideas in themselves represent man's search for a way of life that is most satisfying for mental growth and spiritual stature.²

The meaning of "freedom" has undergone many changes since it was first conceived. At first it probably meant freedom from physical control. Crary quotes Lincoln as having said:

As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this to the extent of the difference is no democracy.³

The primary assumption of democratic government is that its citizens are capable of managing their own affairs.

¹ The Student's Oxford Aristotle translated by W. D. Ross, Vol. VIII, "Politica," Chapter I, line 10-15. (London: Oxford University Press, 1942).

² Lloyd F. Sunderman, "Philosophical Reconstruction of Higher Education," Education Magazine, 70 (June, 1950), 607.

³ Ryland W. Crary, "Citizenship Education for a Continuing Crisis," National Education Association Journal, 40 (December, 1951), 623.

This assumption implies that "freedom," as now understood, involves a two-fold value, that of the individual, and of society. Freedom now is an adjustment between the individual and society.^{1,2} Becker,³ while discussing early concepts of democracy, stated that the idea of liberty or "freedom" as formulated in the eighteenth century, although valid enough for that time, has ceased to be applicable in the situation that now exists. In contrast to this concept, an interpretation of freedom of the individual restricted because of societal limitations was included in the definition of democracy by Bayles:

It [democracy] is a form of socio-governmental organization in which there is equality of freedom or opportunity to participate in making decisions on matters of group or individual concern, and equality of obligation or responsibility to abide by such decisions and carry them out.⁴

"Freedom" then, for mutual growth, is the extent to which an individual is permitted to manage his own affairs by the society of which he is a part.

¹ Carl L. Becker, Modern Democracy (New Haven: Yale University Press, 1941), p. 34.

² Paul H. Buck, Chairman, General Education in a Free Society. Report of the Harvard Committee. (Cambridge, Massachusetts: Harvard University Press, 1945), p. 76.

³ Becker, op. cit., p. 34.

⁴ Ernest E. Bayles, The Theory and Practice of Teaching (New York: Harper & Brothers, 1950), p. 33.

The word "equality" has also been interpreted in several ways. Jent pointed out that equality of opportunity does not mean equality of outcome, but that democracy seeks to assist each individual to progress "as much as ability, character, and industry permit."¹ Todd wrote that "the idea of equality . . . has been one of the most dynamic forces in human history."² The Christian doctrine has emphasized the idea of equality of human souls for two thousand years. It was not until the eighteenth century that the doctrine was secularized. The American and French Revolutions dramatized the idea, gave it legal authority, and placed it as a working tool in the hands of mankind. In the Declaration of Independence the idea was set forth that "all men are created equal," and the French Declaration of the Rights of Man reasserted "all men are born and remain free and equal."³

The Declaration of Human Rights is a more recent affirmation of man's belief in the principles of equality.⁴

¹ H. Clay Jent, "An Analysis of the Leading Literature of Music Education in Terms of Democratic Principles of Education," (Unpublished research paper, University of Kansas, Lawrence, 1947), p. 19.

² Lewis Paul Todd, "The Universal Declaration of Human Rights," Social Education, 13 (November, 1949), 307.

³ Ibid., p. 307.

⁴ Ibid., p. 308.

It was adopted by the United Nations General Assembly, December 10th, 1948, by a vote of forty-eight to nothing with eight countries abstaining. Henderson¹ also maintained that equality of opportunity has always been a basic tenet of the American way of life.

Although educators, philosophers, and others agree that equal educational opportunity is a part of the democratic concept of education, several writers do not agree that this condition exists.^{2,3,4,5}

"Equality" may be summed up then, by the recognition that each member of a democratic society is of equal worth. Furthermore it is the duty of the state to assist the individual to equal educational opportunities where the geographical location, costs, race, creed, or any other factors interact to jeopardize his growth.

¹ Algo D. Henderson, "Equality of Opportunity," Association of American Colleges Bulletin, 34 (October, 1948), 240-7.

² American Council on Education, Youth and the Future (The General Report of the American Youth Commission, Washington, D. C.: American Council of Education, 1942), XIX: 121.

³ American Association of School Administrators, The Expanding Role of Education, 26th Yearbook (Washington, D. C.: The American Association of School Administrators, 1948), p. 57.

⁴ M. Curtis Howd, "A Study of Hidden Tuition Costs in Selected Illinois High Schools," (Unpublished Doctor's Thesis, University of Illinois, Urbana, 1949), p. 2.

⁵ William E. Rosenstingel, "Are High Schools Free?," Nations Schools, 34 (July, 1944), 21.

"Justice," another ideal in the concept of democracy, implies equality and freedom also. Beliefs concerning justice are that the individual is the basic unit of government, and that a democratic government places law above the arbitrary will of individual administrators.¹

Knowledge is essential to a fulfillment of the possibilities of the ideals in the concept of democracy.² Bayles stated that "Democratic education should teach people how to think rather than what to think."³ Jent⁴ found that the democratic conception is based upon the assumption of competence on the part of all, or at least a majority, to make decisions which are intelligent. "Justice" is achieved by collective action of intelligent citizens when vested interests or cliques attempt to manipulate the public interests for private gain.⁵

The President's Commission on Higher Education had the following to report in regard to the ideals of democracy found in America:

¹ Leo C. Stine, "Fundamental Concepts of Democracy," Social Education, 13 (December, 1949), 368-70.

² Ibid., p. 370.

³ Bayles, op. cit., p. 35.

⁴ Jent, op. cit., p. 6.

⁵ J. W. Studebaker, "Stockholders in the Schools," School Life, 22 (September, 1936), 33.

American society is a democracy: that is, its folkways and institutions, its arts, sciences, and religions are based on the principle of equal freedom and equal rights for all its members regardless of race, faith, sex, occupation, or economic status.¹

In a democracy education is given the task of training its citizens in the making of wise decisions, thereby procuring for themselves and the commonwealth the benefits of the best interpretation of justice. "Long ago our people recognized that education for all is not only democracy's obligation but its necessity."² The President's Commission also stated that "the United States had devoted many of its best minds and billions of its wealth . . . to the development and maintenance of an extensive system of free public schools."³

The chief virtue of democracy and the sole reason for cherishing it, is that with all its faults, it still provides the most favorable conditions for achieving human values by human means.⁴

If we accept as part of the concept of democracy that every human is of equal moral worth, then educational opportunities must be made equally available to all youth

¹ Higher Education for American Democracy, A Report of the U. S. President's Commission on Higher Education (New York: Harper and Brothers, 1948), Vol. 1, p. 1.

² Ibid., p. 25.

³ Ibid., p. 25.

⁴ Carl L. Becker, New Liberties for Old (New Haven: Yale University Press, 1944), p. 151.

of school age. The schools can only assist in the support of the democratic ideal by defining the goals toward which they aspire in terms of the democratic ideal, and furthermore by resolutely directing their activities in that direction.¹

To summarize, it would seem the most important ideals within the concept of the term democracy as a way of life are equality, freedom, and justice. "Equality" does not mean equality of outcome. It includes the idea that the capacity, interest, needs, and aptitude of the individual should be known as well as possible before an appropriate course of action can be determined. "Freedom" needs at least a two-fold consideration: (1) consideration for the rights and responsibilities of the individual and (2) at the same time a consideration of the interaction between those rights, privileges, and responsibilities of the individual and the society of which he is a part.

"Justice" also depends on the importance of the individual. Each person has privileges and responsibilities in making decisions of common concern. Knowledge is of the utmost importance, and wisdom in using this knowledge can be gained only by training in right conduct as

¹ Educational Policies Commission, The Purposes of Education in American Democracy (Washington, D. C.: Published by the N. E. A. of the United States, 1938), p. 16.

determined by the ideas which form the concept of the democratic way of life. An important belief concerning justice is that persuasion as a result of wise decisions is more becoming to man in his most noble state than is coercion. The public school is the institution created to provide the training necessary for achieving wise decisions.

Several studies have shown that free and equal education is essential to the preservation of the American way of life. Other authorities have boasted of the free and equal educational opportunities in America as if they were already accomplished. Most authorities, at least in the western hemisphere, agree that the democratic concept is the best yet devised by man for his own enrichment. In its broadest sense it is a way of life which is an expanding concept taking on new meaning as social change takes place.

Philosophy

A Philosophy of Education

A statement of the philosophy upon which the American educational system rests is of utmost importance in the development of this investigation. Since the school is the institution to which society has delegated the responsibilities of training the youth and perpetuating the

culture, it must of necessity express the desires of the society which furnishes the means. Hence, practices in the secondary schools need to function in harmony with the tenets of a democratic social order.

There seems to be a feeling that there is possible a correspondence between metaphysical principle and a philosophy of education. Reiser claimed that such a position cannot be maintained. He spent some time showing that ". . . metaphysical formulas are abstract and are therefore empty until they are filled in with a content which is and must be drawn out of experience."¹ Any system of education based on any given formula then would of necessity change as the experiences changed.

John Dewey has had great influence on the philosophy of modern education. His own philosophy seems to fit into and be a part of the rapid and varied changes of the social and economic life that have been present since about the time of his birth. He has pointed out the necessity of connecting the work of the school with activities outside the school, thereby giving students an intelligent understanding of the world in which they live.² This

¹ Forty-first Yearbook of the National Society for the Study of Education. Philosophies of Education, Part One, Editor, Nelson B. Henry. (Bloomington, Illinois: Public School Publishing Company, 1942), p. 32.

² Edgar Wallace Knight, Twenty Centuries of Education (Boston: Ginn and Company, 1940), p. 471.

interpretation of progressive education in the United States is still widely practiced. It represents an attempt to develop the individual according to his interests and to the limit of his capacities. However, it seems to assume that each child is equally able financially to participate in activities that arouse his interest.

Bayles defines philosophy in the following manner:

In its broadest sense, therefore, the term philosophy can be taken as synonymous with the phrase program for living.

.....

A philosopher will take the knowledge of the world, past and present, and out of it will attempt to build a program which will enable him, and others as well, to deal successfully with that world. Moreover, he looks to the future, because that is the primary purpose of one who consciously and conscientiously seeks to make clear for himself and for others his ends, ways, and means for conducting life.

.....

Possessed of a well thought out philosophy, one can concentrate on essentials and avoid wasting time and energy on what is unessential.¹

Champlin has also described the importance of a philosophy of education as a plan for action.

A philosophy of education is a charger in support of a forceful and presumably productive action program. . . It is a platform on which to stand and from which to go energetically to work on a worthwhile educational enterprise. It is a set of values and judgments undergirding professional plans and individual performance.²

¹ Bayles, op. cit., p. 6-7.

² Carroll D. Champlin, "This Philosophy of Education Business," Educational Administration and Supervision, 37 (May, 1951), 295-6.

Many philosophies include the concept that the individual student is of paramount importance, and that the existence of the schools is justified only when the individual is recognized as having the right and opportunity to develop his capacities to the fullest whether they be great or small.^{1,2,3,4,5} Conditions of learning as a part of a philosophy of education were described by Kingsley⁶ as an active process through which reactions have been altered in various ways. Many of these philosophies in operation result in greater freedom, but at the same time greater responsibility is expected of the students.

¹ Charles A. Beard, A Charter for the Social Sciences in the Schools. Part I, Report of the Commission on the Social Studies, American Historical Association (New York: Chas. Scribners & Sons, 1932), p. 64 and 93.

² Current Trends in Higher Education, 1949, Official Group Reports of the Fourth Annual National Conference on Higher Education (Washington, D. C.: N. E. A. of the United States), p. 82.

³ John Dewey, Intelligence in a Modern World: John Dewey's Philosophy. Edited by Joseph Ratner. (New York: Random House, Inc., 1939), p. 403.

⁴ Robert Ulich, History of Educational Thought (New York: American Book Company, 1945), p. 289.

⁵ Forty-first Yearbook of the National Society for the Study of Education, op. cit., p. 5.

⁶ Howard L. Kingsley, Nature and Conditions of Learning (New York: Prentice Hall, 1946), p. v.

Although several foremost philosophers did not agree on what constitutes a problem in the philosophy of education, many, if not all American educators, agree that the basis of educational philosophy rests upon the democratic tradition in its moral and human import. They are concerned with ascertaining its implications for present life under present conditions. By doing this they hope to determine what such a philosophy entails for theory and practice in the public school.^{1,2}

The official publication of the North Central Association of Colleges and Secondary Schools gave in concise terms the basis for an adequate philosophy of education which would justify the existence of public schools:

Since the school exists for the educational needs of its constituency, it should be familiar with the distinctive characteristics of the community such as its sociological composition, its social, economic, religious, recreational, and educational institutions and agencies and the educational needs of both youths and adults. Since the local community is also a part of the state, nation, and world, the school also must be concerned with an understanding of the social, political, economic, and other forces of these larger communities and with the development of the ability of all peoples to live together in one world. . . .

. . . Each school should be free to determine its philosophy to the extent that it promotes the principles and spirit of American democracy. The

¹ William H. Kilpatrick, et. al., The Educational Frontier (New York: D. Appleton-Century Company, 1933), p. 72.

² Knight, op. cit., p. 584.

statement of philosophy should be written, implemented by a specific statement of objectives, and manifested in the educational program of the school.¹

In short the literal definition of philosophy as being the "love of wisdom" implies an activity in search of wisdom. This search has properly been the function of the schools. The school has the double role of maintaining the cultural traditions and at the same time conducting a search for means of achieving a richer and fuller life for the members of the society which gives it this being. Since the school owes its existence to the society, necessity forces it to uphold the form of organization and standards by which it functions. In America this organization is based upon democratic concepts. It then behooves the schools to direct their activities in such manner as to promote the ideals of democracy.

The philosophy of education in America must rest upon the principle that every child is of equal moral worth. In our democratic society which supports the educational system the schools must provide equal opportunities for every child to develop all of his talents to the fullest degree. It is a plan of action with an understanding of the reasons for the action, and an understanding of the goals to be attained.

¹ "The Constitution of the Association," The North Central Association Quarterly, 26 (July, 1951), 138-39.

A Philosophy of Music Education

The philosophy upon which music education rests should be based upon the same concept as general education. The study of music is valuable in so far as mastery of it enables one to live more richly and completely, to be a stronger, happier, and better adjusted person; thus to succeed more fully in the great business of being human. Mursell had the following to say about music: "The truth is that music exists to serve human values and to glorify human life. The successful musician is he who serves those values best."¹ Birge² recounts that the advocates of the introduction of music in the public school curriculum built up their argument on the basis of practical rather than aesthetic values. Perhaps this was because early proponents of the introduction of music into the schools were looking for what they thought were practical reasons.

Beck took a position similar to Mursell's "human values" when she stated:

¹ James L. Mursell, Human Values in Education (New York: Silver Burdett and Company, 1935), p. 9.

² Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1938), p. 35.

The only excuse for music in public schools is the music itself and whenever it does not carry its own conviction it belongs as a tool subject in some other department and should be frankly labeled as such.¹

Musical training as a part of general education for everyone was advocated similarly by Aristotle. However, he was primarily interested in the growth of the individual for the glorification of the state and not the ennoblement of the individual. Music was a vital part of this education. It was pursued not only as surcease from past toil, but also as providing recreation, "for the pleasure given by music is natural, and therefore adapted to all ages and characters."² He further wrote that the right measure would be attained if students of music stop short of the arts which are practiced in professional contests.³ This belief that the most important value of music was not primarily in the development of skills in preparation for a professional career is now approved by many leading music educators.

The musician has been conscious of much that is inadequate and artistically unworthy in music education,

¹ Anne Landsbury Beck, "Every Child a Cultivated Amateur," MENC Yearbook, 1933 (Chicago: MENC), p. 34.

² The Student's Oxford Aristotle, op. cit., Book VIII, Chapter 5, line 40.

³ Ibid., Book VIII, Chapter 5, Section 1341, line 10.

and the educator has been aware of the narrow, anti-human ideals of too many "professional" musicians. Mursell remarked of this schism: "The issue of such mutual criticism must not be a parting of the ways, but a creative synthesis."¹ The primary purpose in music education is to have human beings thrill to the power and pleasure of music. This opportunity should be available to the many and not just a few.

Confer² posed several questions which bear upon the outcomes of school music. For instance, can the results of music education command the respect of the community leaders? Are homes getting the benefit of the program at school? Is the church music being benefited? Are adult instrumental and vocal groups gradually forming as an outgrowth of the school music program? All of these queries are related to community life as well as to the training of children in school.

Musical experiences in the school of today, approved by music educators, include teaching children through music rather than teaching music to children. In order to teach human beings in preference to subject matter, consideration of several diversifying factors is needed, if teaching is

¹ Mursell, op. cit., p. 12.

² Harold S. Confer, "Music Education Functioning in a Democracy," (Unpublished Master of Music Thesis, Northwestern University, Evanston, Illinois, 1945), p. 19.

done in harmony with the concept of the American way of life. Some of these factors are those that result in differences of ability, interest, personality, physical make-up, background, and in fact, many things that influence the sequential development of the child to the limit of his capacity. Van Bodegraven in a recent publication has pointed out that equality of educational opportunities was not the same as identical educational opportunities, "for, in order to be equal, educational opportunities must recognize the interests and capacities of all students . . ." ¹ A program for music education should not consist of a series of lessons or units each one to be learned and retained. Nor should it be organized as the study of isolated specialties. On the contrary, it should consist of an array of developmental influences, all centering about a common focus in musical responsiveness.

Kelley's ² hypothesis that one cannot learn by authority but only by experience was a vivid demonstration that education is the training resulting from several concrete activities from which abstractions later can be drawn. The music educator then would function as one who provides

¹ Paul Van Bodegraven, "Equality of Opportunity in Music Education," Music Educators Journal, 39 (September-October, 1952), 20.

² Earl C. Kelley, Education for What is Real (New York: Harper and Brothers, 1947), p. xii.

the opportunities for living experiences in the curriculum of the school. When the opportunity for performance of music is made available, the pupils are then in a position for a creative experience, because "it must be recreated each time it is made audible."¹

Music Education is a comparatively new term in the realm of educational institutions. One of the early users of the connotation was Beck² in 1933. By 1935 the Music Supervisors National Conference had changed its name to Music Educators National Conference. Since that time many colleges and universities have made adjustments in one or another school for the inclusion of a Music Education Department. This indicates an attempt by far-seeing music educators to change educational objectives to conform more closely to democratic objectives. Previous to this, special teachers or "supervisors" in various departments as well as in the music classes, worked in ways that were not always in harmony with the philosophy of public education.

The school which is administered under a modern and acceptable curriculum philosophy must furnish to every

¹ Music Education Source Book, Edited by Hazel M. Morgan (Chicago: Music Educators National Conference, 1947), p. 160.

² Beck, Op. cit., p. 35.

child, however little or great a talent he may possess, the opportunity to sing songs, play some instrument, engage in bodily rhythmic activity, compose music, and do many similar things according to his interests. Valentine expressed the current attitude towards the differences of music teaching and music education:

A musician in a faculty must resign himself to his fate, and become an educator first and a virtuoso second. . . . The musician who believes Bohemianism essential to his talents should remain without the ivied walls.¹

It is the business of music education today to give the child training which will fit him for life. Not only should he be trained along the lines of work towards which his inclinations and abilities seem to point, but for habits of health, for his social well-being, and for his play.

Statements of the objectives of music educators have shown a sincere desire to provide more and better opportunities in music for all children in the schools. The Music Syllabus of the State of Missouri,² listed as the objectives of music teaching, "music for every child," to develop every individual into an intelligent consumer, to

¹ Alan Valentine, "Music and Reconstruction in American Education Institutions," Volume of Proceedings of the MTNA (Pittsburgh: MTNA, February, 1946), p. 25.

² "Music Syllabus," Courses of Study in Junior and Senior High Schools, Lloyd W. King, State Superintendent of Public Schools (Jefferson City, Missouri: State Department of Education, 1935), p. 6.

enrich the cultural life of every individual, to give each individual an opportunity to discover and develop latent music abilities, and to enable all students to understand the value of music as one of the arts.

The Music Educators National Conference in St. Louis, March, 1950, adopted some pertinent resolutions:

I. Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such a way as may bring him happiness and a sense of well-being.

.

III. As his right every child shall have the opportunity to make music through being guided and instructed in singing, and in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.¹

One of the chief aims of music education is to bring about the development of certain attitudes on the part of the pupils. Gaston² found that the extra-school music experienced by the child was more dominant in the development of positive attitudes towards music than is the music of the school, and that the home musical influence was a significant factor in the development of positive attitudes

¹ "The Child's Bill of Rights in Music," Council of Past Presidents of MENC, Music Educators Journal, 36 (April-May, 1950), 15.

² E. Thayer Gaston, "A Study of the Trends of Attitudes Toward Music in School Children," (Unpublished Doctor's Thesis, University of Kansas, Lawrence, 1940), p. 12.

by school children toward music. This indicates that the music educator needs to consider the cultural standards and social mores of the community in which he works. He needs to provide musical experiences that are interesting to the students and acceptable to the community. A further indication is that no philosophy of music education is equally adequate for all schools, and that it must be cognizant of the music experiences of the home and community.

Music education includes four areas that need careful consideration: the students who participate, the academic program of the school, the student body and faculty of the school, and the parents and public at large. Rush wrote:

Without stated objectives, coordination and evaluation are impossible. Music programs have suffered in many schools because of this lack in orientation.

.....

This is a responsibility of the entire administration and faculty rather than of a single music teacher or staff, yet the music teacher must show deep concern in this task and probably furnish the initiative for setting such a project in motion. The real test of purposes and objectives is of course, whether or not they are in line with the purposes and objectives established for the whole school.¹

¹ Ralph E. Rush, "Basic Purposes and Objectives of Music Education," Music Educators Journal, 38 (January, 1952), 43.

Perhaps the greatest defect of music education is the lack of a clearly thought out philosophy by music educators. Mitchell¹ stated that it was the philosophy behind the implementation of the plan that is of vital importance; it would guide the purchase of new equipment, and the appointment of faculty members. Marple² noted that philosophies were indigenous to the locality in which they were formulated, usually the one of the local institution of higher learning.

To summarize the ideals for a philosophy of music education, the necessity for a written statement as a program for action is most important. The vital issue for the music educator is the development of some stated plan of action that best serves the constituency for which he works. It was found that a large majority of the writers cited agreed that democratic ideals are equally valuable throughout life, and should be the basis of a philosophy of music education. Because of the governmental form of our societal organization, which is based largely upon the ideals of equality, freedom, and justice to every citizen,

¹ Max A. Mitchell, "A Plan for Expanding the Music Program for General Students at the Oklahoma Agricultural and Mechanical College," (Unpublished Doctor's Thesis, Teachers College, Columbia University, New York, 1950), p. 95.

² Hugo Dixon Marple, "Contemporary Philosophies of Music Education," (Unpublished Doctor's Thesis, Eastman School of Music, Rochester, New York, 1949), p. 387.

music education, as a part of general education must of necessity be made equally available to each and every boy and girl in the public schools.

In times of stress, particularly in times of war, social and political confusion, and economic instability which threaten life itself, music which has unique powers over feelings and emotions can be of tremendous benefit in resolving tensions which undermine mental health. A philosophy of music education that nurtures the well-being of every child can be of value in assisting in the preservation of the American way of life.

Since moral, aesthetic, and material interests co-exist in life and are not mutually exclusive, those who would promote the arts should become acquainted with and should advocate a philosophy which affirms that moral and aesthetic elements are, equally with physical elements, part of the whole reality.

Democratic ideals and practices provide the only basis on which a philosophy of music education can become functional in the public schools of America. Continuous readjustments in the curriculum to furnish the opportunity for living experiences to enhance the joy and well-being of the boys and girls, both for the present and in the future, are of most importance in a music education program.

These adjustments should be determined in the democratic way which recognizes the qualities of equality, freedom, and justice. Constant consideration should be given to what music can contribute, in and out of school, to the lives of every student. This will help to develop the highest type of citizen for America.

Justification of the Study

The concept that educational opportunities in the public schools of America are free and equal is generally accepted. This concept is given lip service at student convocations and assemblies where students are advised that equal opportunity is at hand, and all that is needed is perseverance, ability, and good fortune. There is evidence that inequality of opportunity does exist. This study will present such evidence.

It is generally agreed that taxation of all for the common welfare of all promotes the best hope of achieving the American way of life. For example, witness the property tax for schools. This belief is based upon the concept that all human beings are of equal moral worth, hence the happiness and well-being of each person is of equal importance in framing our social policy. An example of this is shown by the fact that the vote of the economically retarded person is equal to that of the business tycoon.

Studies have been made by many investigators to determine the extent to which economic factors involved in school attendance influence the extent of participation in school activities and graduation. These have indicated that the cost to attend school and participate in its activities has been prohibitive to many children. Drop-out and "hidden tuition" studies are the chief sources of information of this nature. The United States Office of Education revealed by its data ". . . that only about half of all American youth of high school age complete high school."¹ A study of an aspect of the costs to the student of participating in activities sponsored by the school seems justified as an attempt to discover if these costs are of sufficient magnitude to prevent the realization of "free" and "equal" education for all children in music classes.

It is expected that this study will indicate definitely that inequality exists in the educational opportunity as determined by the effect of inequality in costs of participating in music activities. Steps must be taken to lessen or distribute more evenly these costs in order to provide equal opportunity because, to be in harmony with

¹ Harold C. Hand, "How to Conduct the Hidden Tuition Costs Study," Circular series A #51, Illinois Secondary Schools Curriculum Program Bulletin #4 (Springfield, Illinois: Mr. Vernon Nickell, State Superintendent of Public Instruction, May, 1949), p. 7.

the beliefs upon which America is founded, every boy and girl of school age deserves the right to participate in music.

The Problem

There has been no single study, as yet discovered, which has been devoted solely to the costs to the student of participating in music classes of the public schools. Since it was the avowed purpose and desire of our forefathers, and is of present day educators, to make available free and equal educational opportunities for every student, there seems to be a wide discrepancy between stated wishes and present day practices. The degree of this disparity it is believed is, perhaps, much greater than is commonly suspected. It is expected that this study will contribute information which not only will show inequalities, but will assist in fulfilling the aims of education as stated by leading authorities.

Briefly stated, it is the purpose of this study to determine the cost to the student necessary for him to participate in the music classes of selected high schools in the State of Kansas.

Summary

A literal definition of philosophy for education, "love of wisdom," implies an activity in search of wisdom. The schools have been delegated as the agency to carry on this search. Since the schools owe their existence to the society from which they have their being, necessity forces them to uphold the form of societal organization and standards by which they function. These obligations are two-fold. First, there are the cultural traditions to perpetuate, and second, there is the obligation to search for a means of achieving a richer and fuller life for the members of the society. The latter is obligatory because the worth of the individual is of paramount importance in a democracy.

Music education, as a part of general education, must have its philosophy based upon concepts of democratic ideals. These ideals include freedom, equality, and justice. Music education then, must be made equally available to each and every boy and girl in the public schools. Many educators agree that this goal can be attained better with the aid of a written statement as a program for action. This philosophy is of inestimable value in the preservation of the American way of life.

Democratic ideals and practices provide the only basis on which a philosophy of music education can become

functional in the schools. Continuous readjustments, determined by democratic processes, to furnish living experiences and enhance the joy and well-being of boys and girls, are most important in the music education program. These adjustments should teach that moral and aesthetic elements, equally with physical elements, are a part of reality.

It is commonly reported in various publications that our schools are free and equal, thus upholding certain ideals advocated by those interested in education. However, studies have been made that indicate these ideals have not yet been realized.

The purpose of this study is to show the amount of these annual costs to students who participate in music classes.

CHAPTER II

REVIEW OF RESEARCH RELATED TO "HIDDEN TUITION," "SOCIO-ECONOMIC STATUS," "DROP-OUTS," AND STUDIES OF "COST" OF PARTICIPATING IN MUSIC CLASSES OF SECONDARY SCHOOLS

For purposes of organization, the discussion of extant literature and related research concerning the cost of participation in music activities will be divided into two parts. First, those studies and reports dealing with "hidden tuition," "socio-economic status," and "drop-outs" as related to the extent of participation in school activities, and second, studies and reports dealing with costs of participating in music in the secondary schools. While it is true that the second part duplicates to a certain extent the discussion of "drop-outs," it is felt that emphasis of the undesirable effects of excessive and unequal costs will point up the concern for equality of educational opportunity for children of school age.

Review of Research Related to "Hidden Tuition," "Socio-Economic Status," and "Drop-outs"

Studies dealing with "hidden-tuition" costs have recently become more numerous. A sufficient number of them will be reviewed to indicate the general conclusions.

Hand^{1,2,3} has contributed several of these studies and reports. A recent bulletin⁴ which describes in detail the procedure has given impetus to further study in this field. Several of his collaborators as well as others have used his suggestions to good advantage. A study which used the outline as suggested by Hand was made of the "hidden tuition" costs in the junior and senior high schools of a mid-western city⁵ wherein the average cost to the graduating senior to attend the senior high school for one year was found to be \$94.19. It was concluded in this study that

¹ Harold C. Hand, "America Must Have Genuinely Democratic Schools," General Education in the American High School. North Central Association of Colleges and Secondary Schools (Chicago: Scott-Foresman and Company, 1942), p. 18.

² Hand, "Principal Findings of the 1947-1948 Basic Studies of the Illinois Secondary School Curriculum Program," Circular Series A, #51, Illinois Secondary School Curriculum Program Bulletin #2 (Springfield, Illinois: Office of State Superintendent of Public Instruction, May, 1949), p. 9.

³ Hand, "Do School Costs Drive Out the Youth of the Poor?," Progressive Education Magazine, 28 (January, 1951), 95.

⁴ Hand, "How to Conduct . . .," op. cit., p. 7.

⁵ Kenneth E. Anderson, Coordinator, "Review and Preview," Secondary School Studies of Drop-outs, Hidden Tuition Costs, and Junior High Activity Program, Mimeographed Brochure, (Lawrence, Kansas: Liberty Memorial High School in Cooperation with the University of Kansas, School of Education, 1950-51), p. 18.

if the high school is to be maintained for all of the pupils ". . . it should be as free as possible."¹

A study by Howd under the guidance of Hand has gone into great detail to arrive at the cost of many aspects of secondary instruction that had escaped many other investigators. He reported the costs of text books, various subject matter fields, and others in addition to reporting costs pertaining to music. Howd offered the following comment:

. . . in effect, the expenditures associated with participation in any school program should be such that they are not a factor in any sense in determining whether or not a pupil chooses to participate.²

Anderson reported that in response to the question, "are hidden costs to the individual pupil . . . such as to prevent an appreciable number of pupils from participating in social functions?,"³ 7.6 per cent said "yes," 90.3 per cent said "no," and 2.1 per cent did not reply. The response was from 144 of the 207 high schools of Kansas accredited by the North Central Association of Colleges and Secondary Schools.

¹ Ibid., p. 20.

² Howd, op. cit., p. 210.

³ Kenneth E. Anderson, "A Summary Report to the North Central High Schools of Kansas on Criterion II: Pupil Activity Program, Library Service, Guidance Service," Kansas Studies in Education (Lawrence, Kansas: University of Kansas Publications, Vol. 3, January, 1952), p. 10.

Howd¹ reported that some sponsors were uncertain whether hidden costs determined whether or not students were able to participate in school activities. In view of these uncertainties the study of Miller² proved enlightening. He wrote that many schools are finding that by reducing hidden tuition costs, they can keep in school many pupils who otherwise would have felt it necessary to drop out. Student opinion polls and similar procedures were used to secure pertinent information from which he formulated ten suggestions for reducing drop-outs.

A few studies showing the relationship of socio-economic status of the parents and the extent of participation in school activities infer that costs to the student are important in determining who will participate in school organizations. Shannon and Kittle³ found that the place of residence was associated with the extent of participation in extra-curricular groups. They found that while the mean monthly rental value of homes for the entire student body was \$19.95 the mean monthly rental of the homes of students who participated in sixteen of twenty-one activities was

¹ Howd, op. cit., p. 208.

² Leonard M. Miller, "How Some Schools are Increasing Their Holding Power," N.E.A. Journal, 40 (May, 1951), 326.

³ J. R. Shannon and M. A. Kittle, "Economic Discrimination in School Activities," Clearing House, 22 (October, 1947), 72.

above that of the student body. For example, the mean monthly rental of homes of pupils in interscholastic tennis was forty per cent higher than the mean monthly rental for the entire student body, and that for the drum majorettes was thirty per cent higher, and for the staff of the annual was twenty per cent higher.

Kefauver, Noll, and Drake¹ reported that there had been no improvement in the schools of Seattle, Washington, in the selective nature of public education during a ten year period preceeding the publication of a previous report. They found that while a larger percentage of the total population of school age children were in school, the children of the fathers in the better economic situations were better represented in secondary education. Pogue concluded after a review of several authorities, "The evidence . . . suggest [s] that participation in extra-class activities [music was one] is related to the socio-economic status of the pupils."² He found that there was a decrease in the relative satisfaction with extra-class activities with a decrease in socio-economic classification in nine of the

¹ Grayson N. Kefauver, Victor H. Noll, and Elwood C. Drake, "The Secondary School Population," (Washington, D. C.: Government Printing Office, Bulletin #17, 1932), p. 11-15.

² E. Graham Pogue, "Participation in Extra Class Activities as Related to Socio-Economic Classification," (Unpublished Doctor's Thesis, University of Illinois, Urbana, 1949), p. 13.

thirteen schools. Hieronymous¹ found that the extent of participation was determined by intelligence, scholastic achievement, specific attitudes of parents, health and physical maturity, special interests, and a number of personality factors. All of these were correlates of socio-economic status which could not be accurately defined because the variables could not be separated.²

The Midcentury White House Conference reported that the lowest budget permissible for a child to grow up with a healthy personality was calculated to be \$2600 - \$3000, while the 1950 census shows that 27.8 per cent of American children are in families with incomes below \$2000, and 49.8 per cent of American children are in families with incomes below \$3000.³ Furthermore, in our country sixty out of every hundred children live in families of the lower socio-economic groups.⁴

¹ Albert N. Hieronymous, "Relationships Between Anxiety for Education and Certain Socio-Economic Variables," (Unpublished Doctor's Thesis, University of Iowa, Iowa City, 1948), p. 41-42.

² Ibid., p. 28.

³ Proceedings of the Midcentury White House Conference on Children and Youth, Edward A. Richards, editor (Washington, D. C.: Report of Conference Sessions, December 7, 1950. Raleigh, North Carolina: Health Publications Institute, Inc., 1951), p. 291.

⁴ Ibid., p. 77.

Smith¹ found that in twenty-eight of the thirty-one extra-curricular groups studied, the mean score on the Sims-Score Card was higher than the mean score of the school population. This school population consisted of 1,751 students from grades ten, eleven, and twelve, and was adjusted according to sex and school marks. Twenty of the thirty-one groups possessed differences in socio-economic status that were significant at the one per cent level which means that ninety-nine times out of 100 the differences were real and not due to chance.

Similarly, other studies^{2,3,4,5,6} have emphasized the importance of the economic status of students as a

¹ H. P. Smith, "A Study in the Selective Character of American Secondary Education: Participation in School Activities as Conditioned by Socio-Economic Status and Other Factors," The Journal of Educational Psychology, 36 (April, 1945), 236-37.

² David Wright, "Participation in Extra Class Activities According to Economic Status," (Unpublished Master's Thesis, Stanford University, 1939), p. 171.

³ Grace S. Wright, "High School Attendance and Family Income," School Life, 29 (June, 1949), 8.

⁴ Harry Robert Wilson, Music in the High School (New York: Silver Burdett Co., 1941), p. 404-06.

⁵ John Dickson Anderson, "An Evaluation of Participation in Extra-Curricular Activities by Secondary School Students," (Unpublished Doctor's Thesis, University of Pittsburgh, Pennsylvania, 1941), p. 36.

⁶ Wayland Jackson Hayes, "Some Factors Influencing Participation in Voluntary School Group Activities," (Unpublished Doctor's Thesis, Teachers' College, Columbia University, New York, 1930), p. 76.

determinant of the extent of participation in school activities.

Numerous "drop-out" studies have emphasized the fact that children of parents from lower income groups were forced to cease their educational training much sooner than those from the higher income brackets. Bell¹ found odds of eight to one in favor of children of well-to-do parents continuing in school longer than children from lower income families. He stated: "The strongest single factor in determining how far a youth goes in school is the occupation (i. e., the income) of his father."²

Counts³ found that sixty of one hundred freshmen who were the children of professional workers graduated from high schools while only twelve from one hundred families of common laborers were able to attain that status. He also found that the occupation of the parents was related to the place of residence, associates, friends, and in general, the ability to participate in the school's activities.

¹ H. M. Bell, Youth Tell Their Story (Washington, D. C.: American Council on Education, 1938), p. 140.

² Ibid., p. 63.

³ George S. Counts, The Selective Character of American Secondary Education (Chicago: The University of Chicago, 1922), p. 38.

Kofauver, Noll, and Drake¹ reported that more than half of the pupils in continuation evening schools, in which 1,390 men and 480 women cooperated in the survey, gave an economic reason as the most important factor causing them to leave the day schools.

Eckert and Marshall concluded that, "on the average, the poorer the student is, the sooner he will leave school."²

Foster³ stated that the percentage of freshmen in college compared with the percentage of those graduating from high school had decreased. That is, in 1918, 51.89 per cent of high school graduates entered college, yet only 33.9 per cent of high school graduates entered college in 1934. He indicated that the lack of funds was an important factor in these estimates.

Goetsch stated, "Schooling is not really free at the present time. Everyone cannot have an unlimited amount of schooling unless he possesses a considerable amount of money."⁴

¹ Kefauver, et. al., op. cit., p. 91.

² R. E. Eckert and T. O. Marshall, When Youth Leave School (New York: McGraw Hill Book Co., 1938), p. 78.

³ E. M. Foster, "School Survival Rates," School Life 22 (September, 1936), 14.

⁴ Helen B. Goetsch, Parental Income and College Opportunities (Teachers' College, Columbia University, Contributions to Education, 795, 1940), p. 145.

Hall¹ compared the place of residence of 464 students who graduated from high school with the place of residence of an equal number who withdrew before graduation in order to predict chances of graduation. He found that students who resided in the more wealthy sections of the city had more chances to graduate than students from the poorer districts. He further pointed out that it was probable that the attitude of the person or community toward their economic status was more important than the tangible figure.

The United States Department of Commerce² found that the amount of rent paid by families indicated the extent to which their children continued in school.

Hand³ made a report concerning three doctoral studies at the University of Illinois that laid bare the pressure forcing students of low income out of extra-curricular activities and possibly out of school. One of the pertinent statements made by him follows:

In a study recently conducted in over seventy secondary schools variously located in the principal regions of Illinois outside the city of Chicago it

¹ Clifton W. Hall, "The Use of the Residence Address in the Prediction of High Graduation," School and Society 38 (July, 1933), 20.

² United States Department of Commerce, Bureau of the Census, Educational Attainment of Children by Rental Value of Home (Washington, D. C.: Superintendent of Documents, Government Printing Office, 1945), p. 25-30.

³ Hand, "Do School Costs . . .," op. cit., p. 89-90.

was found that 72% of all youth who dropped out of high school came from families low on the income scale. These schools ranged from less than 100 to well over 200 pupils in enrollment.¹

Howd found that selection of students based upon socio-economic status was being made and that the cost of participating was an important factor in causing children to withdraw from school:

In effect, the findings strongly suggest that equality of educational opportunity does not exist. It seems reasonable to conclude that these conditions of cost must be remedied if equality of educational opportunity is to be had.²

Johnson and Legg³ found that thirty-four per cent of students in Louisville, Kentucky, who left school before graduation gave economic need as the chief reason for their withdrawal from school. They also reported that economic hardship was taken for granted by the students. In other words many of the boys and girls from the poorer families were not aware that other more wealthy students were being given preferential education.

Karpinos found in a study which included 681,138 white city youth who were sixteen and seventeen years of

¹ Hand, Ibid., p. 89-90.

² Howd, op. cit., p. 13.

³ Elizabeth S. Johnson and Caroline E. Legg, "Why Young People Leave School," Bulletin of National Association of Secondary School Principals, 32 (November, 1948), 19.

age that, "Forced by the economic status of their families to enter the labor market, youth of the low income group leave school at an early age . . ."1

Richey² reported a considerable correlation (.8187.022) between the percentage of the school children of 102 counties of Illinois who were enrolled in high school and the indices of the level of living. Two additional investigators, Palmer,³ and Seymour⁴ further showed that socio-economic status was associated with the withdrawal rate of students from schools.

In short then, the foregoing studies show inequality of educational opportunity in the schools of America. The "drop-out" studies were unanimous in the conclusion that the cost of attending school was the chief reason for withdrawal from school. Studies concerned with the effect of the "socio-economic status" of the family of high school students upon the extent of participation in school

¹ Bernard D. Karpinos, "School Attendance as Affected by Prevailing Socio-Economic Factors," School Review, 51 (January, 1943), 45.

² Herman G. Richey, "Factors of High School Enrollment in Illinois," School Review, 48 (November, 1950), 664-5.

³ Emily G. Palmer, Pupils Who Leave School (University of California, Division of Vocational Education, Bulletin #24, Series #17, 1930), p. 120.

⁴ M. Carlton Seymour, "The Characteristics of Pupils Who Leave School Early--A Comparative Study of Graduates with Those Who Are Eliminated before High School Graduation" (Unpublished Doctor's Thesis, Harvard University, Cambridge, 1940), p. 269-283.

activities were similarly unanimous in the conclusion that the students who came from families of greater income were more nearly able to pay the costs to participate in school organizations. Conversely, those of the low income bracket were unable to pay the costs involved to participate in many school activities and consequently did not receive the educational benefit of these activities.

Finally, since the magnitude of "hidden costs" was not known by sponsors of school activities and other respondents to surveys, gross misconceptions were held by them as to the ability of high school students to pay the costs necessary for participation in school activities. It is of paramount importance that sponsors of school activities know the cost to the student necessary to participate in these activities, and to see that the costs are not factors which prohibit students from participation. Studies that make inequalities apparent can be helpful in improving educational practices, particularly if their results are made available to administrators and sponsors of school activities who may be prone to assess students extra fees for participation in certain activities.

Review of Studies Related to Cost of Participating
In Music Classes of Secondary Schools

No study has been discovered that was concerned solely with the cost of participation in high school music activities.

Howd¹ in a recent comprehensive "hidden cost" study, attempted to cover the entire school life of secondary school students and included music as one phase of the study. This study considered data gathered from sixty-five schools located in various parts of Illinois. He arbitrarily divided the music activities into two sections. The first was choral which included chorus, glee clubs, music appreciation, history of music, and other vocal and/or general music courses. These activities were free of costs in one-fourth of the schools. However, the total cost to the student for the year in the schools ranged from nothing to \$15.75. Howd wrote that:

. . . it is questionable if equality of educational opportunity did exist in those cases in which a pupil had to have \$15.00 in addition to the ability and will to sing if he were to participate.²

The second section dealt with instrumental music. In fifty-one senior high schools of the sixty-five schools studied, the cost to the student per year in instrumental music ranged from nothing in eleven schools to \$265.00 in one school. Three-fourths of the fifty-one senior high school bands reported yearly costs of \$9.00 or less per pupil. This amount included supplies such as reeds, uniform

¹ Howd, op. cit.

² Howd, op. cit., p. 115.

maintenance, deposits, trips, parties and gifts. One-fourth of these fifty-one schools having the highest expenditures reported the purchase of an instrument was the main item of expense. To this was added the charges for uniform and trips. The costs to participate in senior high school orchestras ranged from nothing in four schools to \$165.00 in one school. Howd attributes these low figures to the practice of the schools of making school owned instruments available to the students. Students who purchased their own instrument, of course, bore the larger costs. In one-half of the cases the cost was \$2.00 or less per pupil per year for participation in orchestra, and in three-fourths of the cases the yearly cost did not exceed \$9.05. Swing and pep bands required students to pay amounts ranging from nothing to \$3.00, chiefly for music and trips, while music clubs required amounts ranging from nothing to \$2.00. Some of the conclusions reached by Howd were that there was no school free of cost to the pupils; there was no consistent pattern of costs; and that the cost varied with the school and the kind of instrument played.

A study by the Indiana Department of Public Instruction¹ found that the average cash expenditure by school

¹ Indiana Department of Public Instruction, Indiana Boys and Girls Report Their Cash Expenditures (Prepared by J. Fred Murphy, Department Research Bulletin #9, Indianapolis, 1944), p. 25.

boys and girls for a thirty-six week period was \$100.44 per pupil. The items in descending order of cost were clothing, lunches, miscellaneous, school supplies, uniforms and equipment, admissions to athletic contests, carfare, tag days, school laboratory fees, fines, other school admissions, publications, excursions of school on trips, and activity cards.

The Junior and Senior High Schools of Lawrence, Kansas, in cooperation with the School of Education of the University of Kansas conducted a survey of "Hidden Tuition Costs" and found that the average cost of attending the senior high school for one year, not including food, clothing, transportation, medical and dental services, was \$60.59 plus additional costs to the graduating senior of \$33.60.¹ Of this cost, extra-curricular activities of the senior high school accounted for \$21.90 of which \$16.00 was for special materials and equipment. The specific costs entailed in music study were not identified except as general costs of membership in band or orchestra. Total costs including materials and equipment ranged from \$.40 to \$22.75 for each music student in the junior high school for the year. Assessments and fees of \$5.75 for the band were reported which was nearly four times that of physical education, the next most expensive item.

¹ Anderson, Coordinator, "Review and Preview," op. cit., p. 18.

Hand¹ reported that records of daily expenditures in connection with high school attendance were kept by students in six schools east of the Mississippi. The average cost to each pupil for the year was \$125.00. It was found in this same study that while student records revealed a yearly average of \$125.00, one hundred and fifty principals who were located in communities throughout the nation "estimated" the cost per pupil in connection with school attendance for a year to be no greater than \$15.00. The average of these estimates was a mere \$7.50.

Hand stated:

. . . they [the students] simply cannot maintain a social status anywhere nearly approximating that of the more fortunately-born students. In short they cannot keep up with the junior Joneses in buying "as many or as much" in the way of admissions . . . orchestra and band instruments and uniforms . . . and so on and on.²

The conclusions reached by Jacobson³ further verifies the findings of the "cost" studies just cited. This study was conducted in 134 high schools in twenty-nine states and included data obtained from 19,000 students. Students were asked to keep a record of expenditures for periods of six

¹ Hand, "America Must Have Genuinely Democratic Schools," op. cit., p. 19.

² Ibid., p. 20.

³ Paul B. Jacobson, "The Cost of Attending High School," (Bulletin of the National Association of Secondary School Principals, Washington, D. C.: Vol. 25, #119, January, 1944.)

to thirty-six weeks averaging fourteen weeks. The average cost to attend school for two-thirds of the 134 schools was between \$50.00 - \$100.00 with a median for the 134 schools of \$75.74. The costs progressively increased from grade nine, \$62.95 to grade twelve, \$109.14. The items of cost arranged in descending order were clothing, lunches, miscellaneous, transportation, school supplies, admissions, uniforms and equipment, school dues, school fees or fines, tag days, school trips or excursions, and school publications. The distribution of the costs recorded by the students for the year ranged from nothing to \$700.00. One-third of the students reported costs of less than \$50.00 and the top one-third had costs of \$100.00 or more.

In a study of "drop-outs" from the instrumental program of a midwestern high school, Sobieski¹ found among 386 student drop-outs that the instruments having the most holding power were the saxophone, bass, French horn, and string bass. She attributed the low percentage of drop-outs on these instruments to two factors: "(1) the cost of the instrument, and (2) greater selectivity on the part of the teacher in starting students on certain instruments."² This probably means that these instruments are low in cost

¹ Virginia Christine Sobieski, "A Study of Instrumental Drop-outs of the Lawrence (Kansas) Schools," (Unpublished Master's Thesis, University of Kansas, Lawrence, 1951), p. 16.

² Ibid., p. 16.

because they are largely school-owned with only a small rental fee, or no charge at all made for their use. Also many students are available from which to select those interested in learning to play the few available instruments, which situation made possible a choice of more responsible students for these instruments. However, in the final tabulation of reasons for withdrawal, Sobieski found that cost was not one of the chief reasons given by the students. Cost ranked eleventh among the reasons for girls and twelfth for boys out of a total of fifteen stated reasons for withdrawal from music classes. The chief reason given by both girls and boys was lack of interest.

Howd¹ found that the ranges of cost-to-pupil per year in various subject matter fields, grades nine to twelve, were from nothing to the respective amounts following: Mathematics, \$6.75; Social Studies, \$10.05; Foreign Language, \$10.15; Science, \$10.25; Art Subjects, \$14.80; Music (vocal), \$15.75; Physical Education, \$16.80; English, \$24.00; Business Education, \$26.35; Practical Arts, \$39.50; Vocational Subjects, \$39.50; and Instrumental Music, \$265.00.

It is easily seen in Howd's study, above, that the costs of participation in various subject matter fields while varying somewhat among themselves, show a range only

¹ Howd, op. cit.

one-seventh as great as that necessary to participate in instrumental music, the most expensive of the subject matter fields.

Summary

Briefly, "drop-out," "hidden tuition," and "socio-economic status" studies cited have shown that "free education" does not exist, and that the degree of inequality varies from school to school. These studies also have shown considerable ignorance or indifference on the part of school administrators and sponsors of school activities to the cost of participation in these activities. Little research has been found concerning the costs of participating in music activities. A more specific study of the nature of some of these costs, particularly instrumental music, is important because this area appears to be a portion of the curriculum about which little objective investigation has been done, and which, according to preliminary indications, may be disproportionately expensive to the student.

Several misleading methods of reporting costs tend to obscure a clear understanding of a proportionate breakdown of costs for observation. For example, it should be pointed out that the highest cost to an individual of \$265.00 in the Howd study included the cost of a musical instrument. Such a figure is misleading in that the cost of the use of the instrument was not pro-rated or

depreciated over the number of years used. The general manner in which miscellaneous expenses were lumped together for a total sum conceals much important data in the report of per-pupil cost.

The information gathered from most of the studies reviewed indicates that participation in instrumental music is much more expensive to a student than other musical instruction. In most cases it appears that the necessity for private ownership of instruments in order to participate in instrumental study has made the chief difference in the amount of costs. A better solution of the problem of equipment and ownership costs to the student will need to be found if ultimate equality of costs is to be attained.

It is clear that the socio-economic status of the parents determines to a large degree the extent of participation in any activity not required by the school for graduation. Furthermore, the costs in many of these classes and activities have a tendency to force students to drop out of school before graduation.

The results of available objective studies clearly show that the secondary schools of America are not "free" and educational opportunities are not "equal". Additional studies are needed to probe into the actual practices in the public schools which are deterrents to the goal of "free and equal" educational opportunity for children of school

age. Only after the nature and amount of "costs" are determined can we proceed effectively toward a more acceptable solution of providing equal educational opportunities to all children in America. The purpose of this study is to provide just such objective data to designate areas requiring costs.

CHAPTER III

METHOD AND MATERIALS

That there is vast inequality of educational opportunity in America has been shown in the studies pertaining to the cost of participation in music activities. The cost to the student of participating in instrumental music seems especially disproportionate. This means that many boys and girls do not enjoy the "free and equal" opportunity for education promised in this democratic country.

In this chapter will be described the methods and materials used in this study to determine the costs to the student to participate in the secondary school music program. It is felt that the factual results obtained by such methods will provide a tangible lever for relief of inequalities in high school music. Furthermore, these factual results would tend to improve present practices in music education, one phase of the curriculum of the public schools wherein costs of participation are most dissimilar.

Choice of Method

Questionnaires

Three questionnaires were constructed which were to be answered by those best qualified to furnish the data.¹

Schedule A: This schedule was to be completed by the superintendent and/or principal. It served to secure a record of all the costs required of the students by the school to participate in music activities.

Schedule B: This schedule was to be completed by the music supervisor or some one person designated by the principal. Information concerning the costs in each of the music classes as required by the music teacher was reported. These costs were in addition to those reported in Schedule A.

Schedule C: This schedule was to be completed by the student. These data were to be the costs that the student incurred, in addition to those costs listed on Schedule A and Schedule B.

Dealers' Estimate of Depreciation of Instruments:
The problem of the annual depreciation of individually-owned instruments was resolved by a separate "Dealer's

¹ These questionnaires are to be found in the appendix.

Questionnaire"¹ completed by representatives of eight mid-west music stores. The "Returns of Eight Dealers' Estimates of Annual Depreciation"² were based upon a medium priced new cornet outfit priced at \$125.00, a factory rebuilt cornet priced at \$85.00, a used cornet outfit priced at \$50.00, and a new violin outfit priced at \$50.00. From these returns a "Scale of Annual Percentage of Depreciation"³ was derived. It was readily apparent that the percentage of depreciation for the factory rebuilt instrument and the used instrument were similar, therefore a "Final Annual Percentage of Depreciation Scale"⁴ was constructed. In this scale the percentages of depreciation for the factory rebuilt and used instruments were combined thereby making an annual percentage of depreciation available for new and used instruments for a period of ten years. From the "Final Annual Percentage of Depreciation Scale" the appropriate percentage was taken of the purchase price reported by the students in Schedule C. This amount then represents the annual cost to the student of owning an instrument.

¹ "Dealer's Questionnaire" is to be found in the appendix.

² "Returns of Eight Dealers' Estimates of Annual Depreciation" is to be found in the appendix.

³ "Scale of Annual Percentage of Depreciation" is to be found in the appendix.

⁴ "Final Annual Percentage of Depreciation Scale" is to be found in the appendix.

The Population and Sample

The population upon which this study was based was the middle fifty per cent of the secondary schools according to enrollment that were accredited by the North Central Association of Colleges and Secondary Schools in the State of Kansas in 1950-51. There were 104 schools in this stratum which ranged from 108 to 343 pupils in enrollment in grades nine to twelve.¹ It was felt that these schools were as homogeneous in character as could be found due to their fulfilment of the requirements of accreditation in the North Central Association of Colleges and Secondary Schools.

A representative sample of twenty to thirty schools from the middle fifty per cent of the total number of secondary schools in Kansas was considered adequate for this study. The middle fifty per cent as previously described of the secondary schools of Kansas, 104 in number, were arranged alphabetically by name and assigned consecutive numbers. Sixty of these numbers were drawn from a table of random numbers² which assured an unbiased selection of schools for the study. From these sixty schools, complete

¹ The North Central Association Quarterly, 26(July, 1951), 90-95.

² John Gray Peatman, Descriptive and Sampling Statistics (New York: Harper and Brothers, 1947), p. 544.

returns were received from twenty-one schools and a partial return was received from five others. The cooperating schools were fairly evenly distributed geographically, and represented 43.33 per cent of the total sample. The total enrollment of grades nine through twelve in each participating school ranged from seventy to 301 with a median of 174.¹

Safeguards for Quality and Quantity of Data

Much care was exercised in the construction and administration of the questionnaires. Responsible administrators, music supervisors, students, and music dealers gave unstinted advice and assistance in selection of questions and in their wording. After several revisions the questionnaires were "pretested" upon arbitrarily selected respondents after which further refinements were made. Following this, "trial runs" were made in secondary schools in Lamar, and Mountain Grove, Missouri. Revisions in the arrangement and wording of the items that seemed to cause misunderstanding were made and the final form was adopted.

Endorsements of the study were given by the Kansas State Committee of the North Central Association of Colleges and Secondary Schools and the Kansas Music Educators

¹ "Total Enrollment of Grades Nine Through Twelve of Participating Schools" is to be found in the appendix.

Research Council in response to a letter of Request for Endorsement.¹ These endorsements probably contributed a great deal in encouraging the large percentage of returns.

Method of Distribution

A personal letter² which explained the purpose of the study and asked for the cooperation of the schools was sent to the administrator of each of the first forty-five of the sixty schools that comprised the sample. A self-addressed post-card was enclosed upon which the administrator indicated his willingness to assist in the study. Immediately upon receipt of the post-card, the questionnaire materials were sent to the superintendent and/or principal. These materials included one each of Schedule A, B, enough of Schedules C for every music student in the grades nine through twelve, and a copy of the personal letter to the administrator for the music supervisor's reference. The administrator kept and completed Schedule A and gave to the music supervisor Schedule B and Schedules C. The music

¹ "Request for Endorsement" is to be found in the appendix. (Dr. Kenneth E. Anderson, Dean, School of Education at the University of Kansas, and a member of the Kansas State Committee of N. C. A., and Marcus E. Hahn, Instructor in Music Education at the University of Kansas, and Chairman of Kansas Music Educators Research Council, were both instrumental in securing these endorsements.)

² "Personal Letter to the Administrator" is to be found in the appendix.

supervisor kept and completed Schedule B and distributed Schedule C to all of the music students. When the students had answered the items on Schedule C they returned them to the music supervisor who in turn gave his completed Schedule B and Schedules C to the administrator. The administrator then returned the completed Schedules A, B, and C in the self-addressed folder that was enclosed when the material was first sent.

After a period of three weeks it was apparent that the desired number of schools had not responded to the initial letter. A personal follow-up "reminder" letter¹ with the self-addressed post-card was sent to those schools that had made no response and the personal letter seeking cooperation of the remaining fifteen schools of the sample was sent to the administrators of those schools. Immediately, as affirmative replies were received in response to the personal letter and the "reminder" letter which was sent after a period of three weeks to the second group of fifteen schools, the questionnaire material was sent to the administrators. Returns were accepted until the close of the school year.

¹ "Reminder Letter" is to be found in the appendix.

Method of Processing and Reporting Data

In general, the data from Schedules A, B, and C were abstracted and reported in that order. The costs-to-pupil for the school year were reported for each specific instrument and five of the more important classes. The total cost to the student was shown in the sum of the median total cost-to-pupil of the three schedules. This sum was reported for students who played individually-owned instruments and school-owned instruments as well as for students in music classes and by school.

The statistical techniques employed were the calculation of the range from low to high, median and/or mean, Q_1 , and Q_3 of each type of cost. The choice of the use of the median of the various costs over that of the mean was made because it is not distorted by unusual items. The median cost was considered more nearly typical of the reported costs because of its independence of unusual values. The calculation of the mean in a few cases served to show that there were items of unusually large values since the mean was larger than the median in most cases.

Quartiles, Q_1 and Q_3 , were chosen as a measure of distribution over other statistical measures to show the range of the middle fifty per cent of the costs, and also the advantages of these points had similar values to that of the median.

The following formulae were used to determine the mean, and quartile points: \bar{X} over N = Mean; $.25(N+1) = Q_1$; $.50(N+1) = Q_2$ or median; and $.75(N+1) = Q_3$. These amounts were rounded to the nearest cent.

The range, mean and/or median, Q_1 , and Q_3 , together with the number of cases involved were tabulated for the following:

1. Proportionate part of activity fee and admission costs for school-sponsored, non-student music activities and programs.
2. Fees and charges for participation in music classes.
3. Range of purchase price reported by students and depreciation of instruments.
4. Range of cost of supplies and repairs for individually-owned instruments.
5. Range of cost of supplies and repairs for school-owned instruments.
6. Range of miscellaneous costs to students.
7. Range of miscellaneous costs per class.
8. Range of total costs itemized by students (Schedule C only).
9. Median total cost reported by school.
10. Median total cost to students in music classes.
11. Median total cost by instrument.

It was assumed that data from the sample drawn from the middle fifty per cent of the schools would probably yield medians more nearly representative of the population than any other stratum. Also, since these schools are required to maintain certain standards in order to remain accredited by the North Central Association of Colleges and Secondary Schools, similarities result which cause them to be as homogeneous as any group of schools obtainable.

Since the response of 43.33 per cent of the entire sample was strikingly higher than the five to twenty per cent of most mail questionnaires,¹ it was felt that this indicated more interest and considerably less bias than in most questionnaire studies.

The amount of costs to the student in the studies reviewed has been shown to vary with the schools. This indicates that cost-demands are administrative problems. Administrative responsibilities that are dismissed because of ignorance or indifference can be relieved by objective studies such as this one where the inequalities of costs to attend school and participate in school activities are made apparent. Objective reports showing inequalities of opportunity are among the first steps toward a solution for providing the kind of schools envisaged by the founders of the American way of life.

¹ F. Stanton, "Notes on the Validity of Mail Questionnaire Returns," Journal of Applied Psychology, 23 (1939), 102.

Summary

The questionnaire method was chosen to secure data needed to determine costs to the students participating in music activities. The questionnaire finally adopted was in three parts; Schedule A, completed by administrators; Schedule B, additional costs reported by music teachers; and Schedule C, additional costs reported by each music student.

Some method of amortizing the purchase price of instruments over a period of years was deemed desirable. Previous studies reported the purchase price as a part of the annual cost. This practice was considered inaccurate and tended to produce spuriously high annual costs. Therefore, "A Scale of Annual Percentage of Depreciation" was derived from data secured from music dealers. This scale, applied to data reported by students concerning cost of instrument and length of ownership, aided in deriving a better estimate of the annual cost of ownership of instruments.

The population selected for study was the middle fifty per cent by enrollment of the schools that were accredited by the North Central Association of Colleges and Secondary Schools in the State of Kansas in 1950-51. This population consisted of 104 schools, from which twenty-six were selected by random numbers to comprise the sample used in this study.

Many precautions were taken to safeguard the accuracy of responses, to insure a high percentage of returns, and to assure that the data reported would be well defined.

Permission was secured from the administrator of the schools comprising the sample to request data from him, the music teacher, and the music students.

Range, median, and quartiles, Q_1 and Q_3 , were considered sufficient statistics for the purposes of this study. The sum of the median costs per individual reported on Schedules A, B, and C was considered a valid estimate of the annual cost involved for a student to participate in music activities in the schools represented in this study.

CHAPTER IV

RESULTS

The results of this study are tabulated from data reported in Schedules A, B, and C, respectively.¹ Schedule A was completed by the administrative officials of twenty-six schools, and concerned the portion of activity fees allocated to music activities, as well as charges made for school-sponsored non-student music activities that were borne by all students. Schedule B was completed by the music supervisor or teacher and concerned additional fees or charges required of the participant in formal music classes, as well as admissions to student-produced music programs. Schedule C was completed by the individual student and covered additional costs which included instrument depreciation, supplies and repairs, and miscellaneous costs incidental to music instruction. The sum of the median costs reported in Schedules A, B, and C represents the extent of the median cost to a student to participate in school-sponsored music activities for one year.

¹ Schedules A, B, and C are to be found in the appendix.

Schedule AAnnual Proportionate Part of Activity Fee
And Admission Costs for School-Sponsored,
Non-Student Music Activities and Programs

In Table 1 are to be found the data on activity fees and admission costs paid by the students of twenty-six schools. A separate report is given of each of three types of charges. These include compulsory activity fee, voluntary activity fee, and voluntary purchase of admissions. The low, median, and high charges, and the median per cent of attendance of the student body at non-student music programs are shown.

For example, the portion of the compulsory activity fee allocated for non-student music programs and activities in six schools cost a student nothing to \$1.75 with the median cost being \$.34. In these schools 100 per cent of the students attended. The low cost of nothing means that whereas administrators in these schools required all students to pay this fee, some made no allocation for these music activities. It should be noted that only five schools had no fees for the support of non-student music programs and activities.

TABLE 1

COST TO STUDENT OF NON-STUDENT MUSIC PROGRAMS
AND ACTIVITIES SPONSORED BY TWENTY-SIX SCHOOLS

Type of Charge	Costs			Median per cent of Attendance
	Low	Median	High	
A Portion of Compulsory Activity Fee (n=6)**	\$.00*	\$.34*	\$1.75	100
A Portion of a Voluntary Activity Fee (n=9)**,@	.25	.77	1.32	85
By Voluntary Purchase of Admissions (n=8)**,@	.10	.38	2.00	91.2
No Charge (n=5)**	--	--	--	100

** Number of schools that sanctioned this kind of fee.

@ This figure includes two schools which assessed two types of fees.

* A compulsory fee was charged but no portion of it was allocated for music activities.

Table 2 shows a breakdown of school-sponsored non-student programs and activity fees reported by administrators. Two of the schools made two kinds of charges to finance the costs of such programs, and five schools reported no activity fees or admissions in support of music activities.

For instance, students in the school with an enrollment of 241 paid fees of two kinds. The portion of these fees allocated for school-sponsored non-student music activities was \$1.00 for the voluntary purchase of an activity ticket, and \$.35 for voluntary admissions. The sum of \$1.35 was the cost to students in this school to participate in these activities.

TABLE 2

MEDIAN COST TO STUDENT FOR SCHOOL-SPONSORED, NON-STUDENT MUSIC ACTIVITIES REPORTED BY TWENTY-SIX SCHOOLS*

Total Enrollment of School	Compulsory Activity Ticket	Voluntary Activity Ticket	Voluntary Purchase of Admissions	Total
286	--	\$.50	--	\$.50
267	--	.33	--	.33
241	--	1.00	\$.35	1.35
230	--	.65	--	.65
217	\$.68	--	--	.68
199	.00**	--	--	.00
195	--	.77	--	.77
190	--	--	.75	.75
182	--	--	.40	.40
180	.00**	--	--	.00
179	1.00	--	--	1.00
174	--	--	.80	.80
161	--	.25	.10	.35
152	--	1.00	--	1.00
149	--	--	.30	.30
147	.00**	--	--	.00
146	--	--	.35	.35
137	--	1.17	--	1.17
115	--	--	2.00	2.00
103	1.75	--	--	1.75
76	--	1.32	--	1.32

* Five schools reported no fees.

** A fee was assessed but no portion of it was allocated for music activities.

Schedule BAnnual Fees and Charges for Participation
in Music Classes

In Table 3 are found the types of music classes offered in the twenty-six schools, the number of schools offering such classes, and the median, low, and high enrollments in these classes. To illustrate, the First Band Class was found in each of the twenty-six schools. The smallest of these bands had an enrollment of twenty-two and the largest had seventy members. The enrollment of the median band was fifty. Only six classes were analyzed in terms of the pattern of charges made.

TABLE 3

MUSIC CLASSES AND THEIR RANGE OF ENROLLMENT
IN TWENTY-SIX SCHOOLS

Class	N*	Enrollment		
		Low	Median	High
First Band	26	22	50	70
Second Band	3	4	6	22
Marching Band	13	25	50	75
Beginning Band	9	4	20	42
Orchestra	3	13	30	45
String Section	1	13	13	13
Beginning String	2	2	5	8
Mixed Chorus	20	24	56	95
Girls' Glee Club	23	23	47	103
Boys' Glee Club	15	5	25	65
General Music	1	3	3	3
Solo	1	18	18	18
Harmony	1	5	5	5
Modern Choir	1	25	25	25
Vocal Classes	2	3	19	35
Instrumental Class	1	24	24	24
Dancing Majorette	1	12	12	12
Piano	1	18	18	18
Organ	1	1	1	1

* Number of schools offering class.

Table 4 contains the data of charges for the five music classes offered by fifteen or more schools: Band, Marching Band, Mixed Chorus, Girls' Glee Club, and Boys' Glee Club. Orchestra and Strings were added because of the importance of the activity to the school music program in spite of the limited number of schools having these classes. Charges or fees were broken down in terms of what the fee covered; music and texts, general class fee, uniform fee, or other fee. These data were reported in terms of number and per cent of schools making the particular charge and the low, median, and high charges.

First, the music class is named, for instance Band, which was reported in twenty-six schools. There were fees charged in eleven of the twenty-six bands which represented 42.3 per cent of all bands. The lowest total fee was \$1.00. The sum of \$1.50 was the median fee of all band class fees. Finally, a sum of \$26.00 was found to be the highest band class fee in the eleven schools reporting this type of charge. Following this, four sub-divisions of the total band class fee are shown in a similar manner. That is, four of the eleven schools requiring band fees required the purchase of music and text books. The low was \$.50, median was \$2.00, and the high was \$6.00.

TABLE 4

FEES FOR PARTICIPATION IN SELECTED MUSIC CLASSES

Music Class	Type of Fee	Schools Having Fee		Fees		
		No.	%	Low	Median	High
Band (N=26)*		11	42.3	\$1.00	\$1.50	\$26.00
	Music & Texts	4	15.4	.50	2.00	6.00
	Class Fee	3	11.5	.50	1.50	20.00
	Uniform Fee	2	7.7	1.00	2.00	3.00
	Other	5	19.2	1.00	1.00	1.25
Marching Band (N=18)*		4	22.2	1.00	9.75	26.00
	Music & Texts	1	5.5	6.00	6.00	6.00
	Class Fee	2	11.1	.50	10.25	20.00
	Uniform Fee	3	16.6	1.00	1.00	5.00
	Other	2	11.1	3.50	6.75	10.00
Orchestra & Strings (N=4)*		1	25.0	1.25	1.25	1.25
	Music & Texts	1	25.0	1.25	1.25	1.25
	Class Fee	--**	--	--	--	--
	Uniform Fee	-	--	--	--	--
	Other	-	--	--	--	--
Mixed Chorus (N=20)*		3	15.0	1.50	2.50	5.50
	Music & Texts	-	--	--	--	--
	Class Fee	2	10.0	.50	1.00	1.50
	Uniform Fee	2	10.0	2.50	3.75	5.00
	Other	-	--	--	--	--

TABLE 4 (continued)

FEES FOR PARTICIPATION IN SELECTED MUSIC CLASSES

Music Class	Type of Fee	Schools Having Fee		Fees		
		No.	%	Low	Median	High
Girls' Glee Club (N=23)*		4	17.4	\$.20	\$1.00	\$2.50
	Music & Texts	-	--	--	--	--
	Class Fee	3	13.4	.20	.50	1.50
	Uniform Fee	1	4.3	2.50	2.50	2.50
	Other	-	--	--	--	--
Boys' Glee Club (N=15)*		3	20.0	.20	.50	2.50
	Music & Texts	-	--	--	--	--
	Class Fee	2	13.3	.20	.35	.50
	Uniform Fee	1	6.7	2.50	2.50	2.50
	Other	-	--	--	--	--

* Total number of schools scheduling the music class reported.

** Dashes represent None in all tables.

Class fees are reported for twenty-six schools in Table 5. The number of separate fees, median fee, and the total amount of these fees charged in each school are shown. A further summarizing of the data is made which shows the range, median, Q_1 , and Q_3 for all music class fees. It is well to note that music class fees were charged in fourteen schools.

CLASS FEES REQUIRED FOR PARTICIPATION IN MUSIC CLASSES
IN TWENTY-SIX SCHOOLS

Total Enrollment	Number of Fees	Median Fee	Total of Fees
301	-	--	--
286	1	\$1.25	\$1.25
267	1	.20	.20
241	2	2.50	4.50
230	-	--	--
217	1	3.00	3.00
199	7	20.00	240.35
195	-	--	--
190	1	1.00	1.00
182	3	3.50	11.50
180	7	.50	4.95
179	2	1.50	3.00
174	3	1.00	12.00
169	-	--	--
161	1	1.00	1.00
155	-	--	--
152	-	--	--
149	2	.75	1.50
147	-	--	--
146	-	--	--
137	-	--	--
124	-	--	--
113	1	1.00	1.00
103	-	--	--
76	-	--	--
70	3	1.00	7.00

	N*	Low	Q ₁	Median	Q ₃	High
Schools Charging Fees	14	\$.20	\$1.75	\$3.00	\$9.25	\$240.35

* Number of schools.

A report of data concerning the cost-to-student to attend school-produced music programs is shown in Table 6. An additional summary of the data is shown which includes the per cent of schools reporting admission charges, range of cost of admissions, and the median per cent of attendance.

The school with the largest enrollment, 301, had two student-produced programs for which admissions were charged. The median admission was \$.38, and the total of \$.75 for the year was required of students to attend these school-produced music programs.

The summary part of Table 6 indicates that ten of the twenty-six schools, or 38.4 per cent charged admissions to school-produced music programs. The range of the total annual admissions was \$.25 to \$1.00 with the median of all annual admissions being \$.50. The median per cent of attendance at these programs was 69.8.

ANNUAL COST TO STUDENT TO ATTEND SCHOOL-PRODUCED
MUSIC PROGRAMS IN TWENTY-SIX SCHOOLS

Total Enrollment	No. of Programs	Median Admission	Total of Admissions
501	2	\$.38	\$.75
286	3	.25	.75
267	-	--	--
241	-	--	--
230	-	--	--
217	-	--	--
199	2	.38	.75
195	1	.25	.25
190	-	--	--
182	1	.50	.50
180	1	.35	.35
179	1	.35	.35
174	-	--	--
169	-	--	--
161	-	--	--
155	-	--	--
152	-	--	--
149	1	.25	.25
147	-	--	--
146	-	--	--
137	-	--	--
124	-	--	--
113	-	--	--
103	-	--	--
76	2	.50	1.00
70	1	.50	.50

	N*	Per cent of Schools	Admissions			Median per cent of Attendance
			Low	Median	High	
Schools Charging Admission	10	38.4	.25	.50	1.00	69.8

* Number of schools.

Schedule CPurchase Price Reported by Students
and Annual Depreciation of Instruments

Cost of Instruments: The data of number of instruments, range of cost, and median cost of instruments purchased by students are reported in Table 7. For example, there were thirty-eight students who found it necessary or desirable to buy a flute in order to participate in instrumental music. The purchase price of these flutes ranged from \$30.00 to \$325.00. The median or middle purchase price when all prices were ranked from the most to the least expensive was \$115.00. The cost of the instrument at Q_1 in this ranking, that is, one-quarter of the distance up the scale of the total from the least to most expensive, was \$77.50. This means that three-fourths of the flutes were more expensive than \$77.50, and one-fourth of the instruments were less expensive at this point in the range. The cost of the instrument at Q_3 was \$150.00. This means that three-fourths of the flutes were less expensive and that one-fourth of them cost more than \$150.00. Similar data for other individually-owned instruments in twenty-six schools are similarly shown.

TABLE 7
PURCHASE PRICE OF INDIVIDUALLY-OWNED INSTRUMENTS

Instrument	N*	Low	Q ₁	Median	Q ₃	High
Piccolo	4	\$50.00	\$50.00	\$150.00	\$200.00	\$260.00
Flute	38	30.00	77.50	115.00	150.00	325.00
E ^b Clarinet	2	.00	--	12.50	--	25.00
B ^b Clarinet	210	1.19	66.00	110.00	145.00	300.00
Alto Clar.	2	5.00	--	172.50	--	350.00
Bass Clar.	3	550.00	550.00	675.00	685.00	685.00
Oboe	4	200.00	213.00	275.00	363.00	385.00
Alto Sax.	95	.00	95.00	200.00	280.00	375.00
Ten. Sax.	13	85.00	167.50	250.00	280.00	375.00
Bari. Sax.	1	20.00	--	20.00	--	20.00
Cornet	90	.00	102.00	128.75	175.00	300.00
Trumpet	59	30.00	115.00	130.00	200.00	300.00
E ^b Alto Horn	1	35.00	--	35.00	--	35.00
French Horn	8	50.00	106.25	250.00	306.25	450.00
Trombone	88	20.00	75.00	125.00	180.00	375.00
Baritone	14	40.00	94.00	213.50	288.75	355.00
Brass Bass	1	300.00	--	300.00	--	300.00
Snare Drum	30	3.75	29.00	38.00	64.00	115.00
Bell Lyre	1	100.00	--	100.00	--	100.00
Cymbals	1	50.00	--	50.00	--	50.00
Marimba	1	300.00	--	300.00	--	300.00
Violin	19	.00	25.00	48.00	120.00	250.00

* Number of instruments reported by students.

Data of the number of individually-owned instruments, range of costs, and median cost for all instruments are shown in Table 8 for each of the twenty-six schools. These schools are arranged according to enrollment. There were thirty-one students who owned their instruments in the school having an enrollment of 267. The purchase price of these instruments ranged from \$5.00 to \$300.00. After ranking the purchase price of all instruments, the instrument at Q_1 , where three-fourths of all instruments were more expensive, cost \$65.00. Further, the instrument at the median, where one-half of all instruments were more expensive, cost \$75.00; and the instrument at Q_3 , where one-fourth of all instruments were more expensive, cost \$135.00.

TABLE 8

PURCHASE PRICE OF INDIVIDUALLY-OWNED INSTRUMENTS
IN TWENTY-SIX SCHOOLS

Total Enrollment	N*	Purchase Prices				
		Low	Q ₁	Median	Q ₅	High
301	35	\$25.00	\$100.00	\$150.00	\$240.00	\$450.00
286	18	35.00	112.00	130.00	250.00	300.00
267	31	5.00	65.00	75.00	135.00	300.00
241	37	25.00	114.75	160.00	200.00	400.00
230	22	23.00	48.00	101.00	175.00	275.00
217	35	15.00	75.00	125.00	175.00	289.50
199	13	1.19	38.00	85.00	183.00	250.00
195	31	15.00	48.00	99.00	150.00	300.00
190	55	3.75	117.00	150.00	225.00	400.00
182	36	40.00	122.00	137.00	244.00	685.00
180	43	30.00	65.00	119.00	160.00	355.00
179	28	20.00	53.00	110.00	123.00	220.00
174	34	.00	65.00	95.00	130.00	325.00
169	25	.00	45.00	125.00	150.00	385.00
161	26	25.00	48.00	130.00	200.00	500.00
155	18	35.00	100.00	134.00	179.00	300.00
152	22	25.00	71.00	123.00	165.00	350.00
149	26	30.00	58.00	105.00	200.00	300.00
147	32	16.00	75.00	125.00	194.00	675.00
146	6	30.00	45.00	68.00	139.00	300.00
137	27	50.00	80.00	125.00	150.00	375.00
124	22	50.00	69.00	100.00	200.00	300.00
113	16	30.00	75.00	150.00	254.00	365.00
103	28	50.00	113.00	150.00	248.00	550.00
76	17	.00	36.00	80.00	120.00	182.00
70	30	1.98	115.00	150.00	204.00	400.00

* Number of individually-owned instruments.

Annual Depreciation of Instruments: Table 9 contains data concerning the number of individually-owned instruments and range of annual depreciation for these instruments. All depreciation was calculated according to the "Final Annual Percentage of Depreciation Scale."¹ For example, the student reported in Schedule C the cost of his instrument, whether it was new or used, and the number of years of ownership. If the instrument was a new band instrument, the percentage of depreciation of the cornet listed in the above mentioned scale was applied to the cost. In other words, a new clarinet which cost \$140.00 was depreciated fifty-four per cent as shown under new cornet in the "Final Annual Percentage of Depreciation Scale." This amounted to \$77.50 for the first year of ownership. The annual depreciation of this instrument for the second year of ownership was eight per cent of the purchase price, or \$11.20. If the student had bought a used clarinet, the annual depreciation was determined by the percentage of depreciation for the appropriate number of years of ownership as shown under used cornet in the "Final Annual Percentage of Depreciation Scale." If the student had bought a new string instrument, the appropriate percentage was taken of the purchase price as shown in the scale under new violin.

¹ "Final Annual Percentage of Depreciation Scale" is to be found in the appendix.

If the student had purchased a used violin, the percentage was taken as shown in the scale under the used cornet as representative of used instruments.

The range of the annual depreciation of the thirty-eight flutes shown in Table 9 was \$.81 to \$136.80. When the depreciation for each flute was calculated and ranked in order of amount, \$3.08 was the amount found at Q_1 . This means that the annual depreciation for seventy-five per cent of the flutes was more than \$3.08. The median annual depreciation was \$4.29, which means that the depreciation of one-half of the flutes was greater than this amount. The annual depreciation of \$11.39 at Q_3 means that one-fourth of the thirty-eight flutes had a greater annual depreciation than \$11.39.

Similar data are to be found in Table 10. However, the data are arranged to show the annual depreciation of all individually-owned instruments in each school.

TABLE 9

ANNUAL DEPRECIATION OF INDIVIDUALLY-OWNED INSTRUMENTS

Instrument	N	Depreciation				
		Low	Q ₁	Median	Q ₃	High
Piccolo	4	\$1.30	\$2.29	\$11.13	\$25.45	\$28.60
Flute	38	.81	3.08	4.29	11.39	136.80
E ^b Clarinet	2	.00	--	1.38	--	2.75
B ^b Clarinet	210	.26	5.50	8.10	15.84	162.00
Alto Clar.	2	.23	--	94.73	--	189.00
Bass Clar.	3	52.00	--	65.35	--	297.00
Oboe	4	5.20	32.65	162.00	203.18	207.90
Alto Sax.	95	.22	6.31	12.95	27.90	216.00
Tenor Sax.	13	5.63	11.24	20.40	76.88	135.00
Bari. Sax.	1	2.20	--	2.20	--	2.20
Cornet	90	1.35	4.54	8.58	16.20	270.00
Trumpet	59	1.82	6.77	14.00	58.60	162.00
E ^b Alto	1	3.85	--	3.85	--	3.85
French Horn	8	.00	3.75	17.63	96.50	243.00
Baritone	14	4.00	7.76	21.50	112.73	191.70
Trombone	88	.93	4.60	14.02	74.93	202.50
Brass Bass	1	10.40	--	10.40	--	10.40
Snare Drum	30	.00	1.36	2.53	4.25	25.38
Cymbals	1	27.00	--	27.00	--	27.00
Marimba	1	24.00	--	24.00	--	24.00
Violin	19	.00	.40	2.10	5.00	88.50

TABLE 10
DEPRECIATION OF INDIVIDUALLY-OWNED INSTRUMENTS
IN TWENTY-ONE SCHOOLS

Total Enrollment	N	Depreciation				
		Low	Q ₁	Median	Q ₃	High
301	35	\$.65	\$4.50	\$9.60	\$19.20	\$243.00
267	30	.23	1.95	3.73	10.80	135.00
241	33	1.35	5.17	8.00	18.00	135.00
230	21	1.35	2.48	4.05	10.69	148.50
217	32	1.35	4.60	9.80	22.37	92.16
199	11	1.30	6.60	14.00	57.00	129.60
195	29	.65	2.18	5.40	15.95	81.00
190	32	.41	8.81	14.16	68.23	135.00
180	40	1.35	4.25	8.65	21.94	191.70
179	25	1.00	5.23	22.00	69.80	118.80
161	26	1.04	2.55	5.55	17.20	270.00
155	16	1.24	4.50	9.41	18.08	70.20
149	26	1.80	3.47	10.25	20.40	162.00
147	33	.52	4.29	10.80	63.91	189.00
146	6	1.95	3.86	10.50	71.10	162.00
137	26	2.70	4.48	6.15	26.23	202.50
124	22	2.60	3.80	5.50	7.80	108.00
113	16	2.63	4.05	10.00	18.78	156.00
103	27	4.38	9.60	17.50	81.00	297.00
76	12	1.80	2.62	4.47	15.36	43.20
70	29	.22	5.78	16.10	33.70	148.50

Annual Cost to the Student of Supplies
and Repairs for Individually-owned
and School-owned Instruments

Woodwind Instruments: In Table 11 are shown the data of the annual median cost of supplies and repairs for wood-wind instruments. The table is in two parts covering both individually-owned instruments and school-owned instruments. To illustrate, there were ninety-five students who played individually-owned alto saxophones and who reported costs for supplies and repairs. After ranking the annual cost of reeds for these ninety-five saxophones, a median of \$3.50 was disclosed for students who reported this type of cost. Similarly the annual cost for grease was ranked in order of amount for which a median of \$.25 was found. Likewise the median cost of oil was \$.43, and the median cost of repairs was \$5.00. The median of other costs was \$2.00. The sum of these median costs amounted to \$11.18, and represents the median annual expenses that a student would ordinarily expect to pay for supplies and repairs if he owned an alto saxophone and played it in school-sponsored music activities.

The table can be similarly interpreted concerning the cost borne by students who played other individually-owned instruments and school-owned instruments. There were eighteen students who played school-owned alto saxophones

with a total of the median expenses for reeds, grease, oil, repairs, and other costs being \$7.45.

Brass Instruments: The same type of data concerning cost of supplies and repairs for brass instruments is reported in Table 12.

Percussion Instruments: Similar data are supplied for percussion instruments in Table 13.

String Instruments: The data of the annual median cost of supplies and repairs for string instruments are reported in Table 14. These costs also are treated separately for individually-owned and school-owned instruments.

MEDIAN COST TO STUDENT OF SUPPLIES
AND REPAIRS FOR WOODWIND INSTRUMENTS

Individually- owned Instruments	N	Reeds	Grease	Oil	Repairs	Other	Total of Medians
Piccolo	4	--	\$.13	--	\$12.00	\$.25	\$12.38
Flute	38	--	.10	--	7.00	.45	7.55
E ^b Clarinet	2	\$2.00	.10	--	7.00	--	9.10
B ^b Clarinet	210	2.00	.15	\$.50	6.50	1.50	10.65
Alto Clar.	2	3.00	.15	.20	9.50	2.70	15.55
Bass Clar.	3	5.50	.25	.25	18.75	--	24.75
Oboe	4	10.00	1.50	.40	1.50	16.00	29.40
Alto Sax.	95	3.50	.25	.43	5.00	2.00	11.18
Tenor Sax.	13	4.00	.23	1.25	3.25	1.13	9.86
Bari. Sax.	1	5.00	--	--	1.93	.70	7.03
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School-owned Instruments	N	Reeds	Grease	Oil	Repairs	Other	Total of Medians
Piccolo	4	--	--	--	\$6.25	--	\$6.25
Flute	6	--	--	--	2.00	--	2.00
B ^b Clarinet	30	\$1.50	\$.13	--	3.00	\$.68	5.31
Alto Clar.	4	1.25	.18	--	2.00	--	3.43
Bass Clar.	12	3.00	.25	--	--	1.00	4.25
Oboe	17	10.50	.25	--	6.50	--	17.25
Bassoon	12	8.00	.13	--	17.50	--	25.63
Alto Sax.	18	1.35	.10	\$2.50	2.00	1.50	7.45
Tenor Sax.	6	3.50	.05	--	8.00	--	11.55
Bari. Sax.	15	2.50	.13	--	2.00	--	4.63

TABLE 12

MEDIAN COST TO STUDENT OF SUPPLIES
AND REPAIRS FOR BRASS INSTRUMENTS

Individually- owned Instruments	N	Oil	Polish	Repairs	Other	Total of Medians
Cornet	90	\$.50	\$.50	\$3.00	\$1.00	\$5.00
Trumpet	59	.50	.50	5.00	2.00	8.00
E ^b Alto	1	--	1.00	--	2.75	3.75
French Horn	8	.63	--	--	5.00	5.63
Baritone	14	.63	.25	.25	1.63	2.76
Trombone	88	.90	.50	5.00	.63	7.03
Brass Bass	1	.20	.59	.35	--	1.14
School-owned Instruments	N	Oil	Polish	Repairs	Other	Total of Medians
Cornet	1	\$.25	--	--	--	\$.25
Trumpet	17	.35	--	--	\$.22	.57
E ^b Alto	17	.25	\$.25	\$1.63	1.50	2.63
French Horn	47	.25	--	15.00	.10	15.35
Baritone	34	.25	.30	5.00	.50	6.05
Trombone	18	.75	.87	6.50	3.00	11.12
Brass Bass	49	.35	.42	3.50	.25	4.52

TABLE 13

MEDIAN COST TO STUDENT OF SUPPLIES
AND REPAIRS FOR PERCUSSION INSTRUMENTS

Individually- owned Instruments	N	Practice Pads	Special Traps	Sticks	Heads	Other	Total of Medians
Snare Drum	30	\$1.13	\$3.00	\$.95	\$7.00	--	\$12.08
Cymbals	1	--	--	--	--	--	--
Bell Lyre	1	--	--	--	--	--	--
Marimba	1	--	--	--	--	--	--
Triangle	1	--	--	--	--	--	--
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School- owned Instruments	N	Practice Pads	Special Traps	Sticks	Heads	Other	Total of Medians
Snare Drum	44	\$1.00	\$5.00	\$1.00	\$8.75	--	\$15.75
Bass Drum	18	--	--	--	--	--	--
Tympani	11	--	--	--	14.33	8.00	22.33
Bell Lyre	10	--	--	--	--	--	--
Cymbals	9	--	--	--	--	--	--
Marimba	3	--	--	--	--	--	--
Xylophone	1	--	--	--	--	--	--
Triangle	2	--	--	--	--	--	--
Wood Block	2	--	--	--	--	--	--
Song Whistle	1	--	--	--	--	--	--

TABLE 14

MEDIAN COST TO STUDENT OF SUPPLIES
AND REPAIRS FOR STRING INSTRUMENTS

Individually- owned Instruments	N	Strings	Rosin	Cleaner	Repairs	Other	Total of Medians
Violin	19	\$2.00	\$.50	\$1.50	\$3.50	\$3.00	\$10.50
Viola	-	--	--	--	--	--	--
Cello	-	--	--	--	--	--	--
String Bass	-	--	--	--	--	--	--

School- owned Instruments	N	Strings	Rosin	Cleaner	Repairs	Other	Total of Medians
Violin	4	\$5.50	\$.65	\$1.00	\$1.00	\$4.75	\$12.90
Viola	3	2.50	.40	--	2.50	--	5.40
Cello	6	3.00	1.30	1.00	.90	4.37	10.57
String Bass	10	1.25	.48	--	--	.75	2.48

Range of Annual Cost of Supplies and Repairs to Students Who Played Individually-Owned and School-Owned Instruments: Whereas data pertaining to median cost of specific items for supplies and repairs were reported in Tables 11 to 14, additional data concerning the cost of supplies and repairs of individually-owned instruments are shown in Table 15. The number of students reporting these costs who played individually-owned instruments, the range, and the median of the total cost of supplies and repairs for each instrument are shown.¹ For example, the range of the total cost of supplies and repairs for the 205 students who reported these costs for individually-owned B^b clarinets was \$.30 to \$32.30 with the median cost being \$5.00. An explanation of the meaning of Q₁, median, and Q₃ was given in the previous discussion of Table 7.

Data concerning these costs for other individually-owned instruments in Table 15 can be interpreted similarly, as well as that for school-owned instruments shown in Table 16.

¹ Instruments not listed were not reported as individually-owned by the students.

TABLE 15

RANGE OF ANNUAL COST OF SUPPLIES AND REPAIRS
TO STUDENTS WHO PLAYED INDIVIDUALLY-OWNED INSTRUMENTS

Instrument	N*	Low	Q ₁	Median	Q ₃	High
Piccolo	4	\$6.50	\$8.09	\$13.90	\$20.63	\$22.50
Flute	27	.25	2.50	5.00	12.88	24.00
E ^b Clarinet	2	1.10	--	2.05	--	3.00
B ^b Clarinet	205	.30	2.05	5.00	11.15	32.30
Alto Clar.	2	.50	--	4.30	--	8.10
Bass Clarinet	3	9.25	15.77	22.04	28.81	37.35
Oboe	4	4.60	6.07	10.48	16.72	18.60
Alto Sax.	80	.15	2.81	5.25	9.25	48.19
Tenor Sax.	13	4.00	6.35	10.10	21.80	33.20
Bari. Sax.	1	7.63	--	7.63	--	7.63
Cornet	83	.15	.75	1.55	5.70	32.85
Trumpet	45	.06	.60	2.13	6.49	12.50
E ^b Alto	1	9.00	--	9.00	--	9.00
French Horn	7	.10	.20	.50	5.00	15.55
Trombone	67	.10	.80	2.35	9.50	38.50
Baritone	14	.25	.95	1.73	5.06	30.00
Brass Bass	1	1.14	--	1.14	--	1.14
Snare Drum	27	.50	2.25	7.00	9.40	18.00
Violin	19	.85	4.30	6.50	16.00	31.00

* Number of instruments for which costs were reported by students.

TABLE 16

RANGE OF ANNUAL COST OF SUPPLIES AND REPAIRS
TO STUDENTS WHO PLAYED SCHOOL-OWNED INSTRUMENTS

Instrument	N*	Low	Q ₁	Median	Q ₃	High
Piccolo	2	\$2.00	--	\$6.25	--	\$12.50
Flute	3	1.50	\$1.50	2.00	\$2.50	2.50
B ^b Clarinet	28	.20	1.00	2.40	4.88	8.00
Alto Clar.	4	1.00	1.19	2.33	4.48	5.00
Bass Clar.	10	1.50	1.62	3.18	4.81	10.00
Oboe	16	3.00	8.13	11.50	21.48	35.15
Bassoon	12	1.50	6.25	9.18	27.10	35.15
Alto Sax.	15	.35	.70	2.00	3.75	6.00
Tenor Sax.	5	2.50	5.28	10.00	23.00	31.50
Bari. Sax.	15	.50	2.15	3.00	4.00	27.63
Cornet	1	.25	--	.25	--	.25
Trumpet	8	.20	.20	.30	.46	1.25
E ^b Alto	6	.25	.25	.30	2.72	3.00
French Horn	23	.05	.13	.25	.75	15.40
Baritone	21	.10	.25	1.20	3.60	8.00
Trombone	13	.29	.55	.75	1.00	14.00
Brass Bass	25	.10	.35	.75	2.00	13.20
Snare Drum	41	.60	.82	1.00	2.50	10.00
Tympani	4	8.00	16.25	24.50	26.46	26.95
Violin	2	2.30	--	9.52	--	16.75
Viola	3	2.50	2.50	2.95	4.40	4.40
Cello	3	5.50	5.50	6.50	16.75	16.75
String Bass	3	.75	.75	1.45	2.75	2.75

* Number of instruments for which costs were reported by students.

Annual Miscellaneous Costs to Students

Miscellaneous Costs by Item and School: The range of costs, median cost, and frequency of the cost are given in Table 17 for twenty different miscellaneous costs incidental to music instruction in twenty-six schools. For instance, there were 223 music students who reported an annual cost for private lessons. This represents approximately one-eighth of the 1,628 music students in these schools. The least amount spent by those who reported this cost was \$1.00. Seventy-five per cent of the 223 students reported more than \$12.00, fifty per cent reported more than \$35.00, and twenty-five per cent reported more than \$52.00. The highest amount reported for the annual cost of private lessons was \$200.00.

The same data has been analyzed another way in Table 18 and reported in terms of median and range of these miscellaneous costs as they were incurred by individuals in twenty-one schools from which complete returns were secured. To illustrate, there were 119 music students in the school with the enrollment of 301. Miscellaneous costs for each music student in this school varied for the year from \$.00 to \$167.50. Seventy-five per cent of the music students reported annual miscellaneous costs greater than \$9.25, fifty per cent reported these costs to be greater than

\$26.25, and twenty-five per cent reported annual costs of more than \$66.40. Annual miscellaneous costs for other schools are shown similarly.

Furthermore, the means or arithmetical averages of the low and other points in the range of annual miscellaneous costs are shown at the foot of Table 18. The median of the low cost in twenty-one schools as well as the median of the amounts under Q_1 , median, Q_3 , and high are shown also. The amount shown for the median of each of these columns represents the middle cost when costs are ranked in order of amount. Seventy-five per cent of all students enrolled in music in twenty-one schools paid annual miscellaneous costs of more than \$2.34, fifty per cent paid more than \$9.25, twenty-five per cent paid more than \$15.25, and the median of high was \$94.00.

TABLE 17

ANNUAL MISCELLANEOUS COSTS TO MUSIC
STUDENTS IN TWENTY-SIX SCHOOLS*

Item	N*	Low	Q ₁	Median	Q ₃	High
Private Lessons	223	\$1.00	\$12.00	\$35.00	\$52.00	\$200.00
Solo Music	355	.35	1.50	3.00	5.00	63.00
Ensemble Music	74	.60	2.00	3.00	3.00	12.50
Music Stand	71	.50	2.00	2.50	3.20	10.00
Instrument Ins.	136	.75	1.50	2.00	3.60	30.00
Transportation	298	.25	5.00	7.65	15.00	150.00
Meals and Lodging	1110	.25	2.00	5.00	10.00	135.00
Rent on Cos- tumes	21	.05	2.13	3.25	3.25	8.00
Special Cos- tumes	568	.10	3.00	5.00	9.00	62.34
Rent or Repairs on School Insts.	71	.75	2.00	2.50	5.00	28.00
Upkeep of Uni- forms	712	.25	1.25	2.00	3.50	25.00
Upkeep of Robes	29	.88	1.13	1.75	3.00	6.00
Festival Music	36	.02	.75	1.50	2.44	25.00
Festival Fees	100	.25	.50	.50	.94	6.00
Gifts	329	.05	.25	.50	.75	5.00
Pictures	299	.10	.35	.65	1.00	5.00
Rent on Insts.	10	.25	.88	2.50	5.00	5.00
Social Activity	305	.10	.35	1.00	3.50	15.00
Music Letters	10	.25	1.00	2.13	2.62	4.50
Music Case	32	.10	.60	.98	5.00	30.00

* Number of music students who reported costs.

TABLE 18

ANNUAL MISCELLANEOUS COSTS TO MUSIC
STUDENTS REPORTED BY TWENTY-ONE SCHOOLS*

Total Enrollment	N**	Miscellaneous Costs				
		Low	Q ₁	Median	Q ₃	High
301	119	--	\$9.25	\$26.25	\$66.40	\$167.50
267	120	--	2.34	6.48	11.86	83.00
241	101	--	3.00	7.50	14.25	122.00
230	51	\$2.00	8.00	11.10	19.00	84.00
217	106	--	--	56.83	76.85	255.12
199	108	--	--	1.58	14.00	84.00
195	39	1.50	6.00	14.00	69.46	161.00
190	82	--	--	9.50	23.63	104.50
180	71	.50	3.42	9.50	15.25	68.55
179	87	--	--	--	10.00	34.00
161	84	--	1.00	3.50	8.00	22.50
155	31	--	3.00	10.00	32.10	94.00
149	50	--	--	3.78	12.39	39.00
147	45	--	5.00	8.00	13.10	59.50
146	17	--	--	1.50	5.93	101.40
137	80	.25	1.06	6.00	10.31	54.00
124	55	--	1.50	1.50	7.50	7.50
113	39	--	1.50	28.50	56.75	191.50
103	32	15.50	24.26	39.13	71.46	276.50
76	54	--	3.50	9.25	15.88	141.50
70	61	--	10.00	21.00	31.50	115.00
Mean	68	.94	3.94	13.09	27.89	100.73
Median	61	--	2.34	9.25	15.25	94.00

* Schools from which complete returns were received.

** Number of students enrolled in music classes.

Miscellaneous Costs by Class: Miscellaneous costs reported by students who were enrolled in Girls' Glee Club, Boys' Glee Club, Mixed Chorus, Band classes, and String classes are reported in Tables 19 to 23 inclusive. These costs for students enrolled in more than one class were assigned to the class requiring the cost, or proportioned according to the number of classes involved. Costs are shown by item, number of students who reported cost, range, and median.

Data concerning miscellaneous costs to students enrolled in Girls' Glee Club in twenty-six schools are shown in Table 19. Girls' Glee Club was scheduled in twenty-three schools with a total of 865 girls enrolled. There were 132 girls from the total glee club enrollment who reported annual costs for private lessons. The low cost was \$.50. Seventy-five per cent of the 132 students reported a cost of more than \$5.00, fifty per cent reported a cost greater than \$12.50, and twenty-five per cent reported a cost of more than \$19.38. The highest annual cost of private lessons was \$84.00. Data concerning succeeding items of miscellaneous costs for annual participation in Girls' Glee Club can be interpreted in the same manner.

Miscellaneous costs for participation in Boys' Glee Club are shown in a similar manner in Table 20. There were eighteen schools that scheduled Boys' Glee Club with a total of 247 boys enrolled.

Data of miscellaneous costs for participation in Mixed Chorus in twenty-two schools are shown similarly in Table 21. A total of 778 students were enrolled.

Like data are shown in Table 22 for these costs to students using Band Instruments in twenty-six schools. There were 1,032 of the 1,628 students enrolled in music who participated in instrumental classes.

Similar data of miscellaneous costs are shown in Table 23 for String Instruments. There were fifty-eight students enrolled in the three schools that scheduled String Instrument classes.

TABLE 19

ANNUAL MISCELLANEOUS COSTS TO PARTICIPATE
IN GIRLS' GLEE CLUB IN TWENTY-THREE SCHOOLS

Item	N*	Low	Q ₁	Median	Q ₃	High
Private Lessons	132	\$.50	\$5.00	\$12.50	\$19.38	\$84.00
Solo Music	193	.10	.66	1.34	2.50	66.00
Ensemble Music	28	.50	1.00	1.00	1.50	2.50
Transportation	165	.10	2.25	3.33	5.34	50.00
Meals and Lodging	664	.10	1.00	2.00	3.33	45.00
Rent on Cos- tumes	10	1.08	1.08	1.08	1.08	4.00
Special Cos- tumes	319	.11	1.66	2.64	5.00	28.13
Upkeep of Uni- forms	26	.50	.58	1.00	1.00	2.00
Upkeep of Robes	32	.50	1.00	1.50	2.38	5.25
Festival Fees	55	.13	.16	.25	.50	3.34
Festival Music	18	.11	.24	.48	.75	2.50
Gifts	151	.03	.10	.17	.33	2.50
Pictures	197	.03	.10	.25	.50	2.50
Social Activity	151	.05	.33	.35	.66	3.50
Music Letters	2	.50	--	.63	--	.75
Music Case	9	.30	.30	.30	.30	.50

* Number of girls reporting cost.

TABLE 20

ANNUAL MISCELLANEOUS COSTS TO PARTICIPATE
IN BOYS' GLEE CLUB IN EIGHTEEN SCHOOLS

Item	N*	Low	Q ₁	Median	Q ₃	High
Private Lessons	38	\$.42	\$4.62	\$10.00	\$15.00	\$32.00
Solo Music	53	.16	.50	1.00	2.67	5.00
Ensemble Music	21	1.00	1.00	1.00	1.50	2.50
Transportation	57	.75	1.50	3.33	5.50	31.67
Meals and Lodging	167	.40	1.25	2.00	3.33	33.33
Rent on Cos- tumes	5	.25	.67	1.08	1.36	1.63
Special Cos- tumes	54	.16	.50	1.00	2.00	7.50
Upkeep of Uni- forms	--	--	--	--	--	--
Upkeep of Robes	--	--	--	--	--	--
Festival Fees	8	.07	.09	.21	.60	1.50
Festival Music	6	.25	.35	1.50	1.50	1.50
Gifts	19	.03	.03	.33	.66	1.00
Pictures	55	.05	.15	.30	.50	1.50
Social Activity	19	.16	.50	1.43	2.83	4.15
Music Letters	3	.84	.84	.87	.87	.87
Music Case	--	--	--	--	--	--

* Number of boys reporting cost.

TABLE 21

ANNUAL MISCELLANEOUS COSTS TO PARTICIPATE
IN MIXED CHORUS IN TWENTY-TWO SCHOOLS

Item	N*	Low	Q ₁	Median	Q ₃	High
Private Lessons	125	\$1.00	\$5.00	\$12.00	\$18.42	\$84.00
Solo Music	187	.15	.66	1.25	2.50	21.00
Ensemble Music	51	.50	1.00	1.00	1.50	2.50
Transportation	170	.05	2.00	3.00	6.00	50.00
Meals and Lodging	555	.13	1.15	1.75	3.33	45.00
Rent on Cos- tumes	15	.20	1.08	1.08	1.08	1.63
Special Cos- tumes	281	.11	1.08	1.75	3.33	23.13
Upkeep of Uni- forms	3	.50	.50	1.00	2.00	2.00
Upkeep of Robes	12	.50	.56	1.13	2.25	2.50
Festival Fees	45	.07	.16	.25	.50	1.50
Festival Music	21	.12	.28	.55	1.50	2.50
Gifts	100	.03	.03	.17	.33	2.50
Pictures	152	.03	.18	.25	.50	1.50
Social Activity	103	.05	.33	.33	1.17	4.15
Music Letters	4	.75	.77	.86	.87	.87
Music Case	--	--	--	--	--	--

* Number of students reporting cost.

TABLE 22

ANNUAL MISCELLANEOUS COSTS TO PARTICIPATE IN
CLASSES USING BAND INSTRUMENTS IN TWENTY-SIX SCHOOLS

Item	N*	Low	Q ₁	Median	Q ₃	High
Private Lessons	174	\$.33	\$5.26	\$13.00	\$30.00	\$100.00
Solo Music	281	.15	.66	1.25	2.95	21.00
Ensemble Music	53	.50	1.00	1.00	1.63	12.50
Music Stand	69	.50	1.71	2.50	3.13	10.00
Instrument Ins.	142	.25	1.43	2.00	3.50	25.00
Transportation	245	.10	2.00	3.90	7.20	50.00
Meals and Lodging	791	.16	1.66	3.33	6.00	50.00
Rent on Cos- tumes	22	.20	1.03	1.03	3.25	5.00
Special Cos- tumes	419	.11	1.50	2.50	5.00	50.00
Rent or Repairs on School Insts.	26	.75	2.00	2.00	5.00	28.00
Upkeep of Uni- forms	674	.25	1.25	2.00	3.50	25.00
Festival Fees	87	.07	.16	.25	.50	6.00
Festival Music	28	.12	.34	.59	1.24	2.50
Gifts	303	.04	.17	.25	.50	5.00
Pictures	205	.03	.23	.35	.66	3.00
Rent on Insts.	34	.20	1.00	3.00	5.00	10.00
Social Activity	253	.05	.33	.50	1.00	15.00
Music Letters	9	.50	.65	.87	1.50	4.50
Music Case	224	.10	.30	.60	1.00	20.00

* Number of students reporting cost.

TABLE 23

ANNUAL MISCELLANEOUS COSTS TO PARTICIPATE IN CLASSES
USING STRING INSTRUMENTS IN THREE SCHOOLS

Item	N*	Low	Q ₁	Median	Q ₃	High
Private Lessons	25	\$1.00	\$6.88	\$15.00	\$29.25	\$77.77
Solo Music	18	.16	.50	1.83	3.84	6.00
Ensemble Music	1	.50	--	.50	--	.50
Music Stand	7	.75	1.00	1.00	1.66	2.00
Instrument Ins.	7	.15	.50	.75	4.25	5.00
Transportation	5	.38	.52	.75	1.29	1.33
Meals and Lodging	44	.18	1.25	2.00	3.94	13.00
Rent on Cos- tumes	2	.25	--	.50	--	.75
Special Cos- tumes	21	.25	.88	2.00	2.83	6.66
Rent or Repairs on School Insts.	4	.75	.81	1.00	9.63	12.50
Upkeep of Uni- forms	13	.38	.50	.62	1.00	4.00
Festival Fees	10	.13	.13	.29	.44	1.00
Festival Music	5	.12	.23	.32	1.48	2.50
Gifts	1	.13	--	.13	--	.13
Pictures	6	.11	.22	.50	.84	1.00
Rent on Insts.	--	--	--	--	--	--
Social Activity	--	--	--	--	--	--
Music Letters	--	--	--	--	--	--
Music Case	3	1.00	1.00	5.00	12.00	12.00

* Number of students reporting cost.

Miscellaneous Costs for Instruments: Data concerning miscellaneous costs reported by students who played individually-owned instruments are reported in Table 24. The number reporting any miscellaneous cost, range and quartiles (Q_1 , median, and Q_3) are shown. For instance, four students who owned piccolos reported annual miscellaneous costs. The lowest cost was \$7.83, and the highest was \$26.75. Three-fourths of the students who played piccolo paid these costs amounting to more than \$9.03, one-half paid more than \$15.38, and one-fourth paid more than \$24.59. Similar information concerning annual miscellaneous costs incurred by students who owned other instruments is listed.

Data concerning annual miscellaneous costs paid by students who played school-owned instruments are shown similarly in Table 25.

TABLE 24

ANNUAL MISCELLANEOUS COSTS TO STUDENTS
WHO PLAYED INDIVIDUALLY-OWNED INSTRUMENTS

Instrument	N*	Miscellaneous Costs				
		Low	Q ₁	Median	Q ₃	High
Piccolo	4	\$7.83	\$9.03	\$15.38	\$24.59	\$26.75
Flute	38	.97	4.58	9.62	15.64	49.50
E ^b Clarinet	2	14.25	--	21.35	--	28.44
B ^b Clarinet	193	.50	4.00	9.38	20.25	96.10
Alto Clar.	2	8.75	--	17.17	--	25.60
Bass Clar.	3	7.13	7.13	15.99	56.50	56.50
Oboe	4	2.50	6.75	13.75	20.13	21.34
Alto Sax.	88	.50	5.13	10.88	25.82	112.50
Tenor Sax.	12	2.50	5.99	14.72	48.16	85.13
Bari. Sax.	1	37.78	--	37.78	--	37.78
Cornet	88	.75	4.16	8.41	20.93	106.00
Trumpet	59	.87	7.25	14.00	31.25	121.28
E ^b Alto	1	22.00	--	22.00	--	22.00
French Horn	8	3.38	4.00	17.05	42.99	66.75
Baritone	14	1.05	6.03	11.71	22.19	41.75
Trombone	85	.20	6.15	13.50	26.13	99.47
Brass Bass	1	4.00	--	4.00	--	4.00
Snare Drum	27	.75	3.75	7.10	12.80	33.95
Marimba	1	10.00	--	10.00	--	10.00
Violin	15	.50	4.00	13.12	35.00	85.70

* Number of instruments for which costs were actually reported by students.

TABLE 25

ANNUAL MISCELLANEOUS COSTS TO STUDENTS
WHO PLAYED SCHOOL-OWNED INSTRUMENTS

Instrument	N*	Miscellaneous Costs				
		Low	Q ₁	Median	Q ₃	High
Piccolo	4	\$3.60	\$3.89	\$5.33	\$13.50	\$16.00
Flute	4	.11	6.33	30.37	36.26	40.00
B ^b Clarinet	24	.11	2.90	8.16	15.39	53.49
Alto Clar.	4	2.90	3.99	11.75	17.54	17.97
Bass Clar.	12	1.10	6.35	15.50	26.31	61.50
Oboe	16	2.10	6.56	11.10	34.28	92.50
Bassoon	13	1.68	6.12	24.00	42.13	73.25
Alto Sax.	13	.50	2.45	4.75	20.71	40.00
Tenor Sax.	6	2.50	5.99	7.50	8.13	8.50
Bari. Sax.	14	.50	2.01	6.53	18.31	41.35
Cornet	1	4.00	--	4.00	--	4.00
Trumpet	9	.50	4.41	5.70	26.03	52.00
E ^b Alto	17	.15	2.65	5.50	13.91	38.00
French Horn	47	1.57	4.87	7.75	29.78	102.35
Baritone	30	3.38	5.35	9.65	35.82	101.40
Trombone	15	.25	2.50	6.00	28.63	32.28
Brass Bass	44	.60	3.56	9.13	17.14	76.15
Snare Drum	42	.20	2.66	6.47	14.50	47.25
Bass Drum	17	.20	2.47	8.50	26.25	111.00
Tympani	11	1.03	2.40	10.25	32.95	69.65
Cymbals	8	1.98	2.94	7.32	17.32	21.75
Xylophone	1	2.00	--	2.00	--	2.00
Bell Lyre	10	.25	1.95	8.83	13.45	42.88
Triangle	2	1.03	--	1.03	--	1.03
Wood Block	2	3.75	--	5.25	--	6.75
Song Whistle	1	11.00	--	11.00	--	11.00
Violin	4	13.50	13.50	31.75	40.00	40.00
Viola	2	4.00	--	16.40	--	28.80
Cello	6	1.57	2.63	5.50	10.75	12.80
String Bass	9	.50	1.25	2.40	10.19	50.25

* Number of instruments for which costs were reported by students.

Annual Costs of Instrument Depreciation, Supplies
And Repairs, And Miscellaneous Costs

Costs by School: Data of costs reported by students are shown in Table 26 for the twenty-one schools from which complete returns were received. The range of these annual costs is reported separately for boys and girls, and also the range for the total number of students enrolled in music. For instance, there were thirty-seven boys and eighty girls enrolled in music in the school with the 301 enrollment. The range of all costs included yearly depreciation of instruments, supplies and repairs, and miscellaneous costs. Costs when ranked in order of amount ranged from \$.00 to \$314.50 for the thirty-seven boys. Seventy-five per cent of them reported these annual costs to be larger than \$6.88, fifty per cent had costs greater than \$17.75, and twenty-five per cent of the boys reported costs greater than \$64.83. The range of the same costs itemized by the eighty girls in this school is shown in a like manner. Also, the range of costs reported by the total number of boys and girls is shown similarly. It is interesting to note that in this school the median expense for the boys was nearly seventy per cent larger than for the girls.

Annual costs which included yearly depreciation, supplies and repairs, and miscellaneous costs are shown in a different manner in Table 27. Herein the medians of all

costs to students in grades nine through twelve are shown separately for all boys and girls enrolled in music in each of twenty-one schools. The median of the annual costs reported by ninth grade girls in the school having an enrollment of 301 was \$54.35, while the median costs of \$42.00, \$32.85, and \$47.50 were found for girls in grades ten, eleven, and twelve respectively. The median annual costs reported by boys in grades nine through twelve are shown also in Table 27 in like manner for each of the twenty-one schools.

Furthermore, the medians of the median annual costs in each grade in twenty-one schools are shown separately for girls and boys in grades nine through twelve at the foot of Table 27.

TABLE 26

ANNUAL COSTS OF INSTRUMENT DEPRECIATION,
SUPPLIES AND REPAIRS, AND MISCELLANEOUS
COSTS IN TWENTY-ONE SCHOOLS*

Total Enrollment	Sex	N**	Low	Q ₁	Median	Q ₃	High
301	Boys	37	--	\$6.88	\$17.75	\$64.85	\$314.30
	Girls	80	--	10.63	10.10	87.32	318.35
	Total	117	--	8.50	32.85	72.75	318.35
267	Boys	39	.40	2.15	4.50	9.94	213.00
	Girls	82	--	5.28	10.30	23.16	97.00
	Total	121	--	3.39	8.45	19.80	213.00
241	Boys	40	--	2.50	6.75	57.28	230.70
	Girls	62	--	5.38	12.33	32.46	163.75
	Total	102	--	3.88	11.75	34.35	230.70
230	Boys	11	9.25	18.50	22.75	38.08	44.90
	Girls	20	2.00	9.85	21.99	45.98	221.75
	Total	31	2.00	12.00	22.75	38.08	221.75
217	Boys	23	--	52.50	79.45	131.20	288.37
	Girls	84	--	--	57.03	79.94	170.30
	Total	107	--	--	63.55	68.50	288.37
199	Girls	117	--	20.00	22.50	41.10	159.85
	Total	117	--	20.00	22.50	41.10	159.85
195	Boys	13	4.00	11.33	28.00	58.70	174.00
	Girls	26	10.73	29.91	47.70	35.60	194.54
	Total	39	4.00	28.00	37.30	86.50	194.54
190	Boys	26	--	--	2.50	39.40	108.30
	Girls	56	--	5.75	22.88	45.76	177.20
	Total	82	--	--	17.55	45.69	177.20
180	Boys	15	11.25	15.20	28.65	42.00	203.30
	Girls	57	.50	3.42	18.95	38.40	141.42
	Total	72	.50	10.15	19.53	41.27	203.30
179	Boys	28	1.50	1.50	16.60	47.14	104.85
	Girls	60	1.50	1.50	1.50	12.38	267.05
	Total	88	1.50	1.50	1.50	28.20	267.05
161	Boys	27	--	--	13.35	30.75	102.65
	Girls	58	--	1.03	3.00	15.50	297.00
	Total	85	--	1.00	3.75	19.81	297.00

TABLE 26 (continued)

ANNUAL COSTS OF INSTRUMENT DEPRECIATION,
SUPPLIES AND REPAIRS, AND MISCELLANEOUS
COSTS IN TWENTY-ONE SCHOOLS*

Total Enrollment	Sex	N**	Low	Q ₁	Median	Q ₃	High
155	Boys	4	\$10.75	\$18.30	\$57.85	\$152.03	\$182.80
	Girls	27	--	3.00	26.79	68.75	166.20
	Total	31	--	3.00	29.50	68.75	182.80
149	Boys	19	--	--	--	31.50	203.00
	Girls	31	--	1.00	16.25	27.44	153.00
	Total	50	--	--	15.13	31.50	203.00
147	Boys	15	5.30	11.75	18.80	40.00	286.15
	Girls	29	--	10.68	30.10	63.41	211.60
	Total	44	--	11.99	24.03	47.00	286.15
146	Boys	8	.35	1.88	6.15	93.25	175.50
	Girls	9	--	.13	10.10	30.13	62.05
	Total	17	--	.65	6.35	30.13	175.50
137	Boys	21	.25	1.13	8.75	20.22	216.25
	Girls	59	--	1.00	5.00	19.85	117.41
	Total	80	--	1.00	6.67	21.06	216.25
124	Boys	18	--	1.12	3.75	10.99	30.30
	Girls	36	--	1.50	7.00	9.03	109.50
	Total	54	--	1.50	6.50	9.60	109.50
113	Boys	13	17.00	25.68	66.65	179.35	217.85
	Girls	26	--	1.13	29.37	49.75	140.20
	Total	39	--	1.50	41.50	68.71	217.85
103	Boys	10	27.25	36.58	90.13	122.31	227.60
	Girls	22	19.70	38.40	53.56	146.04	336.25
	Total	32	19.70	38.78	59.10	125.65	336.25
76	Boys	21	--	.50	8.35	31.43	77.13
	Girls	32	1.50	6.25	10.50	25.92	160.85
	Total	53	--	3.75	10.00	23.62	160.85
70	Boys	15	5.00	20.25	41.30	60.45	95.75
	Girls	46	10.00	17.50	28.87	60.24	178.50
	Total	61	5.00	15.00	30.50	60.85	178.50

* Schools from which complete returns were received.

** Total number of students enrolled in music classes.

TABLE 27

MEDIAN ANNUAL COSTS OF INSTRUMENT DEPRECIATION, SUPPLIES AND REPAIRS, AND MISCELLANEOUS COSTS IN TWENTY-ONE SCHOOLS*

Total Enrollment	Sex	Grade			
		9	10	11	12
301	Girls	\$54.35	\$42.00	\$32.85	\$47.50
	Boys	11.00	43.00	17.28	29.75
267	Girls	22.25	8.95	9.35	8.93
	Boys	5.90	9.72	3.58	3.15
241	Girls	9.00	13.88	13.23	7.25
	Boys	4.50	14.02	6.50	3.50
230	Girls	31.83	20.99	9.50	10.70
	Boys	28.85	22.75	18.80	--
217	Girls	63.95	53.33	61.58	36.00
	Boys	102.40	158.85	56.25	78.45
199	Girls	22.13	21.15	37.70	21.65
195	Girls	29.28	72.10	67.33	76.54
	Boys	57.65	26.00	33.38	89.00
190	Girls	6.33	15.90	24.00	6.00
	Boys	37.78	--	--	16.00
180	Girls	20.42	17.40	11.45	19.65
	Boys	28.71	15.20	6.50	28.65
179	Girls	1.50	1.50	1.50	1.50
	Boys	47.41	1.50	43.00	1.50
161	Girls	2.00	2.00	10.25	4.50
	Boys	5.75	--	23.13	13.35
155	Girls	41.38	30.65	68.75	3.00
	Boys	--	39.25	182.80	47.95
149	Girls	5.30	18.50	23.48	16.03
	Boys	--	--	50.13	24.51
147	Girls	30.75	41.54	19.58	29.58
	Boys	8.25	30.26	18.80	15.48

TABLE 27 (continued)

MEDIAN ANNUAL COSTS OF INSTRUMENT DEPRECIATION, SUPPLIES AND REPAIRS, AND MISCELLANEOUS COSTS IN TWENTY-ONE SCHOOLS*

Total Enrollment	Sex	Grade			
		9	10	11	12
146	Girls	\$10.00	--	--	\$8.25
	Boys	8.40	\$175.50	\$56.73	11.20
137	Girls	2.50	15.00	4.50	5.00
	Boys	12.75	16.54	1.25	5.00
124	Girls	1.50	7.00	7.50	1.50
	Boys	1.50	12.00	10.25	8.50
113	Girls	--	11.85	36.18	41.50
	Boys	45.23	183.58	--	--
103	Girls	48.41	56.14	86.35	46.55
	Boys	115.00	62.11	91.67	85.40
76	Girls	41.77	11.75	10.00	6.75
	Boys	18.02	--	8.35	11.00
70	Girls	45.40	10.00	36.63	12.63
	Boys	54.40	41.30	7.90	25.25
Median of Medians	Girls	22.13	17.40	19.58	10.70
	Boys	15.39	19.65	18.80	14.42

* Schools from which complete returns were received. Students enrolled in all music classes were included.

Cost by Instrument and Vocal Classes: The data reported in Table 28 are from Schedule C completed by students who were not also enrolled in a vocal class. The number of students enrolled only in instrumental music is shown for each kind of instrument. The range of the costs of annual depreciation, supplies and repairs, and miscellaneous costs is shown to be from \$.20 to \$221.75 to those who played B^b clarinets. Seventy-five per cent of the seventy-two students paid in excess of \$9.15 for these costs, fifty per cent itemized costs greater than \$21.95, while twenty-five per cent of the students paid costs larger than \$54.58. Costs to students for other instruments are shown in like manner. In addition, the median number of instruments owned by students who were enrolled only in instrumental classes was found to be eight. The median of the low column of the range of costs for all instruments is \$2.21. The medians of the columns of other points in the range, Q₁, median, Q₃, and high are shown to be \$8.25, \$16.35, \$58.00, and \$69.14 respectively.

In contrast, the range of all costs reported by students who were enrolled only in vocal classes is shown in Table 29. If a student was enrolled in more than one vocal class, miscellaneous costs were arbitrarily proportioned equally to all classes. Costs reported by students in these classes are much less in amount because they did

not include annual depreciation, and supplies and repairs for instruments. The number is given of students who were enrolled in Girls' Glee Club, Boys' Glee Club, and Mixed Chorus. For instance, there were 252 in Girls' Glee Club enrolled only in vocal music who itemized miscellaneous costs that ranged from \$.05 to \$78.50. Three-fourths of these girls paid annual miscellaneous costs greater than \$1.50, while one-half paid more than \$3.40, and one-fourth of them paid more than \$8.90 for the year. The range of annual miscellaneous costs for Boys' Glee Club and Mixed Chorus may be interpreted similarly.

ANNUAL COSTS FOR INSTRUMENT DEPRECIATION, SUPPLIES
AND REPAIRS, AND MISCELLANEOUS COSTS TO STUDENTS WHO PLAYED
INDIVIDUALLY-OWNED INSTRUMENTS IN TWENTY-ONE SCHOOLS*

Instrument	N**	Low	Q ₁	Median	Q ₃	High
Piccolo	3	\$4.75	\$4.75	\$9.50	\$29.40	\$29.40
Flute	3	2.50	3.81	9.25	39.75	88.05
B ^b Clarinet	72	.20	9.15	21.95	54.58	221.75
Bass Clar.	1	10.25	--	10.25	--	10.25
Oboe	5	7.30	9.15	52.00	87.50	93.00
Bassoon	5	2.00	6.98	22.10	58.32	68.63
Alto Sax.	39	.35	15.00	34.65	124.92	267.05
Tenor Sax.	7	7.50	10.20	16.55	31.58	61.25
Bari. Sax.	3	13.00	13.00	16.15	144.08	144.08
Cornet	25	4.12	18.17	30.75	63.65	150.70
Trumpet	38	.20	9.49	35.09	71.74	115.00
E ^b Alto	12	.15	3.21	11.25	32.13	62.70
French Horn	15	3.00	4.75	32.67	58.00	112.85
Baritone	16	5.00	8.25	11.70	70.19	203.70
Trombone	29	.25	7.78	28.85	60.92	216.25
Brass Bass	20	.35	3.00	7.54	15.25	64.75
Snare Drum	35	.25	9.25	20.10	30.52	55.67
Bass Drum	6	2.17	8.53	11.75	56.84	121.00
Tympani	4	1.53	3.81	29.60	64.38	69.65
Cymbals	7	2.17	2.25	9.65	35.45	37.62
Triangle	1	1.53	--	1.53	--	1.53
Wood Block	1	2.25	--	2.25	--	2.25
Violin	2	6.50	--	21.28	--	36.05
String Bass	1	2.50	--	2.50	--	2.50
Median	8	2.21	8.25	16.35	58.00	69.14

* Number of students who were scheduled only in instrumental classes.

** Number of students who reported some cost.

TABLE 29

ANNUAL MISCELLANEOUS COSTS TO STUDENTS ENROLLED
ONLY IN VOCAL CLASSES IN TWENTY-ONE SCHOOLS*

Groups	N**	Low	Q ₁	Median	Q ₃	High
Girls' Glee Club	252	\$.05	\$1.50	\$3.40	\$8.90	\$78.50
Boys' Glee Club	60	.55	1.52	2.50	4.28	38.50
Mixed Chorus	255	.05	1.50	3.00	6.95	77.50

* These students did not have costs of annual depreciation on instruments and supplies and repairs.

** Number of students who were scheduled only in vocal classes.

Median Annual Total Cost to Participate
In Music Activities in Selected High Schools of Kansas¹

Median Annual Total Cost by School

Data shown in Table 30 are costs found in Schedules A, B, and C. These costs are totaled for each of the twenty-one schools making complete returns.

"Admissions" is the cost of voluntary purchase of admissions to non-school-produced music activities under Schedule A, while "fees" is the sum of the portions of compulsory and/or voluntary activity fees paid by each student in the particular school for a year.

Under Schedule B "admissions" is the admission to school-produced music programs while "fees" is the amount of the median annual fee charged in each school for participation in music classes. Under Schedule C is shown the median cost per music student in each school for annual depreciation of instrument, supplies and repairs, and miscellaneous costs. The total of \$33.60 for the school with 301 enrollment represents the median annual cost to each boy or girl enrolled in music to participate in music experiences sponsored by this school. The median annual total cost to participate in music in other schools is shown in like manner.

¹ This cost is the sum of the median costs of each kind reported by administrators, teachers, and students.

TABLE 50

MEDIAN OF ALL STUDENT COSTS FOR PARTICIPATION
IN MUSIC FOR A YEAR IN TWENTY-ONE SCHOOLS*

Total Enrollment	Schedule A**		Schedule B***		Schedule C ^{###}	Total [#]
	Adms.	Fees	Adms.	Fees		
301	--	--	\$.75	--	\$32.85	\$35.60
267	--	\$.33	--	\$.20	8.45	8.98
241	\$.35	1.00	--	2.50	11.75	15.60
230	--	.65	--	--	22.75	23.40
217	--	.68	--	3.00	63.55	67.22
199	--	--	.75	20.00	22.50	43.25
195	--	.77	.25	--	37.30	38.32
190	.75	--	--	1.00	17.55	19.30
180	--	--	.35	.50	19.53	20.38
179	--	1.00	.35	1.50	1.50	4.35
161	.10	.25	--	1.00	3.75	5.10
155	--	--	--	--	29.50	29.50
149	.30	--	.30	.75	15.13	16.48
147	--	--	--	--	24.98	24.98
146	.55	--	--	--	6.35	6.70
137	--	1.17	--	--	6.67	7.84
124	--	--	--	--	6.50	6.50
113	2.00	--	--	1.00	41.50	44.50
103	--	1.75	--	--	59.10	60.85
76	--	1.32	1.00	--	10.00	12.32
70	--	--	.50	1.00	30.50	32.00

* Schools from which complete returns were received.

[#] Represents the sum of costs in Schedules A, B, and C.

** See Table 2.

*** See Tables 5 and 6.

^{###} See Table 26 which includes instrument depreciation, supplies and repairs, and miscellaneous costs.

Data concerning median annual total costs in large and small schools are shown in Table 31. Herein is shown a comparison of the range of median annual total costs of the upper one-third of schools by enrollment with the lower one-third of schools by enrollment. It can be seen that these over-all costs are greater at all points in the range in the larger schools except at Q_3 .

TABLE 31

COMPARISON OF MEDIAN ANNUAL TOTAL COST FOR STUDENT PARTICIPATION IN MUSIC IN TWENTY-ONE SCHOOLS OF VARYING SIZE*

Size	N	Low	Q_1	Median	Q_3	High
Large (Upper third) 195 - 301	7	\$8.98	\$15.60	\$33.60	\$43.25	\$67.22
Small (Lower third) 70 - 146	7	6.50	6.70	12.32	44.50	60.85
Difference		+2.48	+8.90	+21.28	-1.25	+ 6.37

* See Table 30 for median annual total costs in twenty-one schools.

Median Annual Total Cost by Instrument

The data concerning the over-all costs to students who played individually-owned instruments are reported in Table 32. Inasmuch as some schools sanctioned no fees, the number of schools having fees is shown under Schedules A and B. The median of the fees required by the school, median of class fees, admissions to school-produced music programs, the medians of instrument depreciation, supplies and repairs, and miscellaneous costs are also shown. All of these are summed up to arrive at an over-all total which is the median annual amount paid by students who played various instruments.

The following is an illustration of data shown of annual median costs to a student who played an individually-owned piccolo. There were twenty-one of the twenty-six schools having compulsory or voluntary activity tickets and charging admission to non-school-produced music programs. The median of these costs was \$.68. The median of the annual admission to school-produced music programs in the ten schools reporting this cost was \$.50, and the median of the annual class fees was \$1.50. The median annual depreciation was \$11.13, the median annual cost of supplies and repairs was \$13.90, and the median of annual miscellaneous costs of the four students was \$15.38. The median annual total cost

to a student who played an individually-owned piccolo was the sum of these costs or \$43.09. Median annual total costs for other instruments can be determined in a similar manner.

Data of median annual total cost to students who played school-owned instruments are shown in Table 33. In each case the incidence of costs is shown. Table 33 may be read in the same manner as Table 32.

TABLE 32

MEDIAN ANNUAL TOTAL COST TO EACH STUDENT WHO PLAYED INDIVIDUALLY-OWNED
INSTRUMENTS IN TWENTY-SIX SCHOOLS

Instrument	N	Schedule A	Schedule B		Schedule C				Total	
		Adm. & Fees ¹ (n=21)*	Adm. ² (n=10)*	Fees ³ (n=12)*	Depre. ⁴	N**	Supplies Repairs ⁵	N**		Misc. ⁶
Piccolo	4	\$.68	\$.50	\$1.50	\$11.13	4	\$13.90	4	\$15.38	\$43.09
Flute	38	.68	.50	1.50	4.29	27	5.00	38	9.62	21.59
E ^b Clarinet	2	.68	.50	1.50	1.38	2	2.05	2	21.35	27.46
B ^b Clar.	210	.68	.50	1.50	8.10	205	5.00	198	9.38	21.16
Alto Clar.	2	.68	.50	1.50	94.39	2	4.30	2	17.17	118.54
Bass Clar.	3	.68	.50	1.50	65.35	3	22.04	3	15.99	106.06
Oboe	4	.68	.50	1.50	162.00	4	10.48	4	13.75	188.91
Alto Sax.	95	.68	.50	1.50	12.95	80	5.25	88	10.88	31.76
Tenor Sax.	13	.68	.50	1.50	20.40	13	10.10	12	14.72	47.90
Bari. Sax.	1	.68	.50	1.50	2.20	1	7.63	1	37.78	50.29
Cornet	90	.68	.50	1.50	8.58	83	1.55	88	8.41	21.22
Trumpet	59	.68	.50	1.50	14.00	45	2.13	59	14.00	32.81
E ^b Alto	1	.68	.50	1.50	3.85	1	9.00	1	22.00	37.53
French Horn	8	.68	.50	1.50	17.63	7	.50	8	17.05	37.86
Baritone	14	.68	.50	1.50	21.50	14	2.35	14	11.71	38.24
Trombone	88	.68	.50	1.50	14.02	67	1.93	85	13.50	32.13
Brass Bass	1	.68	.50	1.50	10.40	1	1.14	1	4.00	18.22
Snare Drum	30	.68	.50	1.50	2.53	27	7.00	27	7.10	19.31

TABLE 32 (continued)

MEDIAN ANNUAL TOTAL COST TO EACH STUDENT WHO PLAYED INDIVIDUALLY-OWNED INSTRUMENTS IN TWENTY-SIX SCHOOLS

Instrument	N	Schedule A	Schedule B		Depre. ⁴	Schedule C			Total	
		Adm. & Fees ¹ (n=21)*	Adm. ² (n=10)*	Fees ³ (n=12)*		N**	Supplies Repairs ⁵	N**		Misc. ⁶
Cymbals	1	\$.68	\$.50	\$1.50	\$27.00	--	--	1	--	\$29.68
Marimba	1	.68	.50	1.50	24.00	--	--	1	\$10.00	36.68
Violin	19	.68	.50	1.25	2.10	19	\$6.50	15	13.12	24.15

* Indicates the number of schools in which this type of cost was sanctioned.

** Number of individually-owned instruments for which these costs were itemized by students.

¹ School-sponsored, non-student music activities. See Table 2.

² Student music program admissions. See Table 6.

³ Eleven schools charged a class fee for Band, and one school charged a class fee for Strings. See Table 4.

⁴ See Table 9.

⁵ See Table 15.

⁶ See Table 24.

TABLE 33

MEDIAN ANNUAL TOTAL COST TO EACH STUDENT WHO PLAYED A SCHOOL-OWNED
INSTRUMENT IN TWENTY-SIX SCHOOLS

Instrument	N	Schedule A	Schedule B		Schedule C			Total	
		Adm. & Fees ¹ (n=21)*	Adm. ² (n=10)*	Fees ³ (n=12)*	N**	Supplies Repairs ⁴	N**		Misc. ⁵
Piccolo	4	\$.68	\$.50	\$1.50	2	\$6.25	4	\$5.38	\$14.31
Flute	6	.68	.50	1.50	3	2.00	4	30.37	35.05
B ^b Clarinet	30	.68	.50	1.50	28	2.40	24	8.16	13.24
Alto Clar.	4	.68	.50	1.50	4	2.33	4	11.75	16.76
Bass Clar.	12	.68	.50	1.50	10	3.18	12	15.50	21.36
Oboe	17	.68	.50	1.50	16	11.50	16	11.10	25.28
Bassoon	13	.68	.50	1.50	12	9.18	13	24.00	35.86
Alto Sax.	18	.68	.50	1.50	15	2.00	13	4.75	9.43
Tenor Sax.	6	.68	.50	1.50	5	10.00	6	7.50	20.18
Bari. Sax.	15	.68	.50	1.50	15	3.00	14	6.58	12.26
Cornet	1	.68	.50	1.50	1	.25	1	4.00	6.93
Trumpet	17	.68	.50	1.50	8	.30	9	5.70	8.68
E ^b Alto	17	.68	.50	1.50	6	.30	17	5.50	8.48
French Horn	47	.68	.50	1.50	23	.25	47	7.75	10.68
Baritone	34	.68	.50	1.50	21	1.20	30	9.65	13.53
Trombone	18	.68	.50	1.50	13	.75	15	6.00	9.43
Brass Bass	49	.68	.50	1.50	25	.75	44	9.13	12.56
Snare Drum	44	.68	.50	1.50	41	1.00	42	6.47	10.15
Bass Drum	18	.68	.50	1.50	--	--	17	8.50	11.18
Tympani	11	.68	.50	1.50	4	24.50	11	10.25	37.43

TABLE 33 (continued)

MEDIAN ANNUAL TOTAL COST TO EACH STUDENT WHO PLAYED A SCHOOL-OWNED
INSTRUMENT IN TWENTY-SIX SCHOOLS

Instrument	N	Schedule A	Schedule B		N**	Schedule C	Misc. ⁵	Total
		Adm. & Fees ¹ (n=21)*	Adm. ² (n=10)*	Fees ³ (n=12)*		Supplies Repairs ⁴		
Cymbals	9	\$.68	\$.50	\$1.50	--	--	8 \$7.32	\$10.00
Xylophone	1	.68	.50	1.50	--	--	1 2.00	4.68
Bell Lyre	10	.68	.50	1.50	--	--	10 8.83	11.51
Triangle	2	.68	.50	1.50	--	--	2 1.08	3.76
Wood Block	2	.68	.50	1.50	--	--	2 5.25	7.93
Song Whistle	1	.68	.50	1.50	--	--	1 11.00	13.68
Violin	4	.68	.50	1.25	2	\$9.52	4 31.75	43.70
Viola	3	.68	.50	1.25	3	2.95	2 16.40	21.78
Cello	6	.68	.50	1.25	3	6.50	6 5.50	14.43
String Bass	10	.68	.50	1.25	10	1.45	9 3.40	7.28

* Indicates the number of schools in which this type of cost was sanctioned.

** Number of school-owned instruments for which these costs were itemized by students.

¹ School-sponsored, non-student music activities. See Table 2.

² Student music program admissions. See Table 6.

³ Eleven schools charged a class fee for Band, and one school charged a class fee for Strings. See Table 4.

⁴ See Table 16.

⁵ See Table 25.

Median Annual Total Cost to Students by Music Classes

In Table 34 is to be found the tabulation of the median annual total cost to participate in selected music classes in twenty-six schools. Classes most often found in these schools are shown with the number of schools scheduling them. Since some schools did not require fees, the number that did is shown in the columns pertaining to Schedules A and B. The median costs were calculated from those schools or individuals reporting a cost, and the totals are shown for Band, Strings, Girls' Glee Club, Boys' Glee Club, and Mixed Chorus.

For example, the median annual total cost of \$20.31 was found for a student to participate in Band class. This amount was the total of the median voluntary and compulsory fees and admissions to non-school produced music programs, the median class fee and admissions to school-produced music programs, and the medians of instrument depreciation, supplies and repairs, and miscellaneous costs. The median annual total cost to a student enrolled in other classes can be interpreted in like manner.

TABLE 34

MEDIAN ANNUAL TOTAL COSTS TO STUDENTS IN SELECTED MUSIC CLASSES IN TWENTY-SIX SCHOOLS

Number and Kind of Class	Schedule A	Schedule B		Schedule C			Median Total Cost
	School-Sponsored Non-Student Music Activities (n=21)*1	Student Music Program Adm. (n=10)*2	Music Class Costs ³	Yearly Depre. of Instruments ⁴	Supplies and Repairs ⁵	Misc. Costs ⁶	
Band (n=26)	\$.68	\$.50	\$1.50 (n=11)*	\$11.38	\$5.00	\$40.97	\$60.03
Strings (n=4)	.68	.50	1.25 (n=4)*	2.10	6.50	32.19	43.22
Girls' Glee Club (n=23)	.68	.50	1.00 (n=1)*	--	--	28.82	31.00
Boys' Glee Club (n=15)	.68	.50	.50 (n=3)*	--	--	24.04	25.72
Mixed Chorus (n=20)	.68	.50	2.50 (n=3)*	--	--	26.37	30.05

* Indicates the number of schools in which this type of cost was sanctioned.

1 See Table 2.

2 See Table 6.

3 See Table 4.

4 See Table 9.

5 See Table 15.

6 See Tables 19 - 23.

Summary

Results were determined by abstracting pertinent data from Schedules A, B, and C. Data consisted of itemized costs listed by school superintendents, music teachers, and music students. The sum of the median annual cost itemized on each of these schedules represents the median annual amount that a student paid to participate in school-sponsored music activities.

Data from Schedule A were shown by means of Tables 1 and 2 to indicate the extent of costs borne by students for voluntary and compulsory activity fees as well as admissions to non-school-produced music programs. Data from Schedule B were shown in Tables 3 to 6 to show the extent of cost to attend school-produced music programs, and the amount of class fees. Data from Schedule C were shown in Tables 7 to 29 to indicate the extent of costs for annual depreciation of instruments, supplies and repairs, and miscellaneous costs. Costs were shown variously, by grade, instrument, school, sex, class, and miscellaneous cost. The low and high cost as well as the first, second, and third quartiles of the range were calculated to delineate the range and distribution of costs.

The sum of the median costs to each student from the three schedules was shown in Tables 30 to 34 as the median annual total cost to participate in school-sponsored music activities.

CHAPTER V

INTERPRETATION

Introduction

Data such as reported in the previous chapter are difficult to interpret at best. Although a single figure representing the over-all cost to a student in music was sought and reported, yet in arriving at such a figure much information was lost or concealed in that figure. However, the median total cost was considered a practical expression of representative costs to participate in music activities. It seemed a wise course to examine more closely the data revealed by each of the tables, and to seek general interpretations of trends, kinds of costs, range, and median, rather than a single measure of central tendency such as the mean. Thus, tabular data have been supplied to cover the details of the costs-to-students in many aspects of the music program in the schools studied. It is possible to examine particular costs or to find estimates of total cost. The complexity of the original data makes it impossible to do more than arrive at workable estimates of these totals, inasmuch as one must know the nature of a student's participation in order to determine the cost to a particular individual.

For general purposes these data serve to high-light the nature of costs, and they offer a basis for a more critical examination of costs as assessed to students or incurred by them in their music instruction.

Schedule A

Proportionate Part of Activity Fee and Admission Costs for School-Sponsored, Non-Student Music Activities

Evidently many administrators who are in control of the curriculum and activities of a school have not been able to justify to themselves or to their patrons the cost of extra-curricular music programs involving talent imported from outside the school. Therefore, because they are doubtful and do not feel justified in having these activities financed by the school, they charge the students. The fact shown in Table 1 that twenty-one of twenty-six schools made charges to the students in one form or another supports this interpretation. Even so it is encouraging to note that virtually all students (more than eighty-five per cent) are able to meet these costs and are in attendance at these programs.

As shown in Table 2, there seemed to be a slight inverse relationship between school size and the total charge for such programs. In general the charges appear slightly higher in the smaller schools. It was encouraging to discover that only six schools had compulsory purchase of

activity tickets, and of these schools, three did not find it necessary to allocate a part of the fee to music activities. Administrators apparently are sensitive to student costs and as a result most charges are of a voluntary nature. Even so, this penalizes the students who cannot pay, and makes for inequality.

Schedule B

Fees and Charges for Participation in Music Classes

The data of Table 3 are not unique to this study, but serve as a necessary step in determining which classes to study for the extent of charges assessed against a student. However, as might be expected, the traditional organizations, Band, Mixed Chorus, Girls' and Boys' Glee Clubs, and the Marching Band, lead the list of offerings, and total enrollment. The extent of the trend toward possible enrichment and extension of the program of activities is reflected by the fourteen other activities which are reported in one or more schools.

Examining Table 4 one immediately notes the size of the "high" fees or charges, particularly in Band and Marching Band. However, it is gratifying to note that these are not typical, because the assessment of fees is the exception and not the rule. Band and Marching Band are the classes where such fees are imposed most often, although

only in a minority of schools. Even the median fees are nominal except in Marching Band where excesses are evident. Glancing at the data of median fees of Table 5 one sees that these excesses are found in very few schools. Only four of twenty-six schools impose total fees in excess of \$7.00, and the median of fees for those making charges is \$3.00. By and large these costs are quite nominal, though the picture is confused by some serious exceptions.

Looking at the data on admission costs to school-produced programs, one finds a median annual cost of \$.50 for those who do charge; however, only a bare majority do so. In general, admission charges for school-produced programs are almost a negligible cost item in the twenty-six schools studied. Since such attendance is undoubtedly largely voluntary, it is gratifying to see approximately seventy per cent of the students able to attend these functions.

Schedule C

A study of the costs reported from Schedule C revealed the range of cost for instruments, in some cases ranging up to several hundreds of dollars for the rarer instruments. This item of cost is severe for the youngster involved, particularly if purchase of the instrument is interpreted as essential or mandatory to participate in the instrumental music program.

Upon examination of a better estimate of cost, the estimated annual depreciation found in Tables 9 and 10, one finds a slightly more acceptable picture, although the high cost reported by instrument or school is still severe and reflects real inequities. The median and low costs representing the costs to a greater number of students are more defensible.

The cost of supplies and repairs appears to be another rather severe cost item even for the user of the school-owned instrument. In Table 16 it is apparent that a great many of the users of school-owned instruments incurred expenses in the use of these instruments. Glancing at other data in Tables 15 then 16, one finds heaviest expenses in the woodwinds, whether individually-owned or school-owned. Moderate costs are shown for brass instruments, particularly the individually-owned instruments, and for string instruments.

Examining median costs for supplies and repairs, one sees evidence, as would be expected, that high costs exist for the more unusual instruments, particularly in the woodwind family. This was found to be true for both individually-owned and school-owned instruments.

The miscellaneous costs reported in Table 17 (costs that were incurred in activities related to participation in a music group or music class), give evidence of further

heavy costs, particularly for private lessons, travel, or special trips. Even the median costs to students, set down in Table 18 for each school, show a rather heavy cost in general to students. The high figures are to be expected in a few limited cases because of the function of status conditions and competition among children and parents within any community. However, it can be argued that even though these costs are not required or assessed against every individual, the subtle pressures of social living are such that many of these costs must be met even to the point of hardship if a student is to retain his group membership. Also it must be pointed out that any single individual is liable to several of the types of costs as listed in Table 17. This condition suggests that a student must expend a considerable sum for membership in even a single musical group.

The median miscellaneous costs reported by schools in Table 18 forcibly indicate that these costs vary. The size of the school apparently has little to do with the extent of these costs. In other words, students in the smaller schools pay for private lessons, transportation, and other costs about the same as students in the larger schools. The wide difference in the median costs strongly suggests that the extent of these costs is an administrative problem.

Examining the costs that were directly assessable to participation in the formal classes such as Girls' Glee Club, Boys' Glee Club, Mixed Chorus, and classes using Band and String instruments as reported in Tables 19 to 23, one is immediately aware that the vocal classes are much less expensive to the student. Even so, several rather extreme high costs are evident, covering items such as private lessons, solo music, and the cost of trips. However, the median values appear to be quite nominal and perhaps justifiable. The miscellaneous costs for the students using band instruments are markedly greater. The high costs are similar to those of the vocalists plus uniform costs, insurance, and rental or repairs of a school instrument. The median values are quite nominal, however, and though higher than the vocalists' median cost are apparently still not exorbitant. String instruments appear to be much less costly than other instruments to the student, although as might be expected, private instruction runs high. The generally lower string costs probably reflect the generally lesser costs of string instrument supplies and repairs, and perhaps, too, the greater subsidization of string instruments found necessary in many schools.

The data on miscellaneous costs broken down per instrument are interesting and helpful. It should be remembered that even though miscellaneous costs do not include

depreciation, supplies and repairs yet add up to very sizable amounts on most instruments. High costs prove comparable whether the instrument is school or individually-owned. However, the median and low costs are substantially less for the student playing the school-owned instrument.

The summation of the data of Schedule C reported in Tables 26 and 27 reveals some rather alarming median costs with considerable variety from school to school. Little pattern of differences is discernible by school size. Breaking the same data down by grades shows little pattern of differences by year or even by sex. Evidently the specific traditions and practices at a given school override any pattern for grade or sex grouping.

The summarization of total costs by instrument found in Table 28 is more revealing, and indicates a considerable variation by instrument, with highest costs accompanying the playing of oboe, alto saxophone, French horn, and trumpet. Percussion instruments proved to be the least costly. Little difference is shown in total costs to a member in a chorus group.

Median Annual Total Cost

In an attempt to arrive at an estimate of median annual total costs involving school-sponsored programs, student-produced programs, depreciation, repairs, upkeep,

and miscellaneous costs, a rough estimate of total costs based on the totals of Schedules A, B, and C was presented. Thus the totals were a form of median totals possible if a student attended school-produced and school-sponsored programs, and spent the median amount for the cost of instrument, class fees, and miscellaneous costs. This figure is about as representative of costs to students as can be expressed in a single figure. Even so, these figures show considerable fluctuation from school to school, though with little relationship to school size. If anything, the expenses tend to be slightly higher in the larger schools.

Taking these same data and arranging them according to total costs by type of class, one finds in Table 34 the relatively low cost of vocal instruction and relatively high cost of instrumental. By instrument, one finds an even greater variation in representative costs to students. Alto clarinet, bass clarinet, and oboe costs are by all odds the most severe, although the number of students who play these instruments is small in this data. Even when playing a school-owned instrument, the student pays high representative total costs. These costs demonstrate that participation in music is far from free.

Summary

Many interpretations are possible. The data are open for examination according to interest and purpose. However, these data do show that there are charges and costs which, in certain schools, or relative to certain instruments and activities, are prohibitive to a large number of school children. Even though the more representative costs on certain instruments are shown to be high, and the over-all estimates made of representative costs are valid, the data show consistent though moderate costs are the pattern in virtually every area of music instruction.

CHAPTER VI

GENERAL SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

General Summary

The concept that public schools in America are "free" is given considerable emphasis in educational publications, news releases from educational agencies, and in the public press. American democracy, which makes possible the present educational system, was founded upon principles that have been in existence for centuries. As reported in Chapter I, these principles stress the importance of the individual, equality of opportunity, freedom of the individual, and justice for all. The life-long work of certain early pioneers in America towards the realization of these principles has not been wasted. This can be verified quickly by observing the vast system of free, or nearly free, educational institutions in almost every population center. In America the democratic process is the established way of achieving these principles and other high ideals of human relationships, and to educational institutions has been delegated the responsibility of training the citizens of tomorrow.

Evidence was presented in Chapter I to show that an adequate philosophy of education must be broad enough to

allow each school to state its educational objectives to serve better its patrons. At the same time it should be in such close relationship with the educational situation of state, nation, and world that it may cooperate better with those who have similar goals in these wider areas. The system of education that is financed by the people through the democratic form of government is supported only because it further implements the way of living that the citizens desire. A majority of educational philosophies have as a basis for their plan of action the premise that the individual is of supreme worth. This belief is right and proper in America because it has its roots in the Christian doctrine which is the basis of a democratic societal organization, at least in this country.

Music education, because it is a part of general education, must of necessity have a plan of action also, if it is to be a vital force in American education. Many prominent music educators have maintained that music exists to serve human values and glorify human life. This supports the belief that the happiness and growth of the individual are of great worth to the nation. As America grew, this meant different things at different times. For example, in early pioneer days it meant musical training to serve religion and to glorify God. In music education, humanistic ideals must be ever in the classroom if music study is to assume its share in the training of future citizens. This

calls for continuous readjustment in the curriculum to furnish living experiences that contribute to the life of every student.

Several studies were reported in Chapter II related to "costs" in secondary education. These included researches concerning "hidden tuition," "socio-economic status," and "drop-outs." Additional studies partially concerned with "cost of participation in music" in secondary schools were also reported. However, no single research was found which dealt solely with this subject.

Those studies which concerned "hidden-tuition," "socio-economic status," and "drop-outs" were unanimous in their conclusions that public schools were not free. As a consequence, it was interpreted that discrimination was present in the music education program because of the inequality of a student's ability to pay the cost of participating in activities offered by the school. The conclusion reached from the reports of these investigations was that sponsors of activities must be aware of the extent of these costs if such costs are a necessity. Furthermore, discrimination in the training of the youth in American schools, because of various costs, certainly can not be interpreted to be in keeping with democratic or educational principles which maintain that the worth of the individual is paramount.

Studies pertaining to "cost of participating in music" were few in number. In the review of literature reported in Chapter II, only seven were found that touched upon this subject in any manner. All of these were limited in the extent of detail concerning the amount of "costs" pertaining to specific aspects of music instruction. However, all of these studies did agree that there were student costs involved in music classes. Furthermore, teachers and sponsors were sometimes unaware of, or indifferent to, these costs.

There were at least two peculiarities of method used in reporting these studies which left much to be desired. First, in the case of the instrumentalist, reported costs usually included the total purchase price of an instrument, a condition which would give spurious estimates of costs. This would make desirable some form of amortization of the cost of an instrument over its useful period. Second, the range of costs does not seem an adequate estimate of cost, yet the range seemed to be the favorite method of reporting.

None of these studies pertained solely to an investigation of "costs" of participation in music, but also reported costs in other areas of the curriculum. The findings of the present study are in agreement with other investigations, that cost is present in unequal amounts to those who participate in music. While the range of costs is

given, the comparisons of the median costs as calculated in this study are considered better measures of costs than the range. Also, a yearly scale of depreciation makes possible a more nearly accurate estimate of yearly cost for an instrument than the purchase price as reported in previous studies.

The Problem

Since education within a democracy is based on the assumption that education must provide an enlightened citizenry, equal opportunities for education must be provided to all citizens. This is recognized in America where the "free" public school is the institution in which all individuals who attend should have equal opportunity for training regardless of social or financial status, race, location, or religious beliefs. However, the recognition of a belief does not mean that it is put into practice. This was shown in the review of research wherein it was revealed that music study in the public schools was still not "free," and as a consequence the opportunities for music training were not "equal." The problem of the present study, then, was to examine more closely the nature of the costs to the student for musical instruction and musical experiences, and to estimate the significance or limiting effect of the costs upon equality of opportunity for music education.

Design of the Study

The most feasible method to determine the actual cost for participation in music appeared to be the questionnaire method. The questionnaire was constructed in three parts, Schedules A, B, and C. Each part was sent to the person within a school best qualified to furnish the desired information: the administrator, music teacher, and students enrolled in secondary schools. Schedule A was completed by the administrative officials of twenty-six schools and concerned the portion of activity fees allocated to music activities as well as charges made for school-sponsored, non-student music activities that were borne by all students. Schedule B was completed by the music supervisor or teacher and concerned the fees or charges required of the participant in formal music classes, as well as the cost of admissions to student-produced music programs. Schedule C was completed by the individual students and covered the costs of instrument depreciation, the costs of supplies and repairs, and miscellaneous costs incidental to music instruction. No duplication of fees was reported from the three schedules.

The schools invited to participate in this study were selected by a random sampling method from the middle fifty per cent, with respect to enrollment, of Kansas high schools accredited by the North Central Association of

Colleges and Secondary schools in 1950-51, the academic year during which the cost data were obtained. Precautions were taken to safeguard the accuracy of the returns as well as to secure the cooperation of schools. Returns were secured from twenty-six schools, which represented 43.33 per cent of the sixty schools drawn from this stratum. High school enrollments ranged from 70 to 301. Schools cooperating in the study were fairly well distributed geographically over the state of Kansas, and by size over the range of enrollments of this stratum.

The method of reporting medians was designed to minimize extreme cases. The range of costs and quartiles also were reported.

Recognition that yearly depreciation of instruments was a more nearly precise estimate of yearly cost than the total cost of the instrument made necessary the construction of a preliminary questionnaire completed by music dealers. The percentages of annual depreciation determined from the returns of this questionnaire reduced the costs reported in this study as compared to other studies showing the entire purchase price as the annual cost. In consequence, a better estimate of the cost to participate in music was derived. The median cost-per-pupil was determined for each kind of data reported from each of the three schedules. The sum of these medians was taken to represent

a total median cost to the student to participate for one year in specific musical activities in Kansas high schools.

Findings

Median annual cost to each student to attend non-student-produced music programs was calculated from data reported by twenty-six schools. The median annual cost of \$.34 was found in the six schools that countenanced a compulsory activity fee. In nine schools, in which the payment of an activity fee was voluntary, the median annual cost per student to attend non-student music programs was \$.77. Also, a median annual fee of \$.38 for voluntary purchase of admissions was found in eight of the twenty-six schools. Five schools reported no charges to the students to attend non-student music programs. In those schools that did charge, the amount of the cost to students did not appear to be related to the size of school enrollment.

The median of annual admissions to school-produced music programs in ten of the twenty-six schools where such charges were made, was \$.50.

There were nineteen kinds of music classes scheduled in the twenty-six schools. However, the traditional classes, Band, Marching Band, Mixed Chorus, Girls' Glee Club and Boys' Glee Club were most often reported. In addition, data pertaining to costs for participation in Orchestra and String classes were also reported. Annual median class fees

required for participation in Band were \$1.50; Marching Band, \$9.75; Orchestra and Strings, \$1.25; Mixed Chorus, \$2.50; Girls' Glee Club, \$1.00; and Boys' Glee Club, \$.50. The range of all class fees for a year in the fourteen schools assessing fees of this kind was \$.20 to \$240.35, with a median of \$3.00. It appeared that more and larger fees were required in the larger schools. The median of median purchase costs for instruments was \$129.43, for example, the approximate median cost of a cornet or trumpet. The cheapest median cost was \$12.50 for E^b clarinet and the most expensive median cost was \$675.00 for bass clarinet. Apparently there was no relationship between the median purchase price of instruments in each school and the size of school enrollment.

The median of median annual depreciations of instruments was \$12.95, which, for example, was the amount for the alto saxophone. The cheapest median annual depreciation for instruments was \$1.38 for E^b clarinet and the most expensive was \$162.00 for oboe. There appeared to be no relation between the median annual depreciation of all instruments in each school and the size of enrollment.

The medians of the annual median expenses of supplies and repairs for individually-owned instruments were as follows: woodwind instruments, \$10.92; brass instruments, \$5.00; percussion instruments, \$12.08; and string instruments, \$10.50. The median of the median annual expenses

of supplies and repairs for all individually-owned instruments was \$9.10.

The medians of the annual median expenses of supplies and repairs to the students playing school-owned instruments were as follows: woodwind instruments, \$6.25; brass instruments, \$4.52, percussion instruments, \$19.04; and string instruments, \$7.99. The median of the annual median expenses of supplies and repairs to the students for all school-owned instruments was \$6.15.

Among individually-owned instruments, the bass clarinet was associated with the highest annual median cost of supplies and repairs. This cost amounted to \$22.04. At the same time the cornet had one of the lower median costs of this nature, \$1.55.

The highest annual median cost of supplies and repairs to those who played school-owned instruments was \$24.50 for tympani. Concurrently, the lowest of these costs was for French horn and cornet in the amount of \$.25.

The median annual miscellaneous costs for five of the most prevalent items of cost in schools making complete returns were: meals and lodging, \$5.00; upkeep of uniforms, \$2.00; special costumes, \$5.00; solo music, \$3.00; and gifts, \$.50. The item having the highest annual median cost was private lessons which amounted to \$35.00. This cost was reported by nearly fourteen per cent of the 1,628 students enrolled in music.

The median of median annual miscellaneous costs reported by 1,628 students enrolled in twenty-six sample schools was \$9.25. There appeared to be no relationship between the amount of this median cost and the size of school enrollment.

Median annual miscellaneous costs for participation in Girls' Glee Club for the five expenses borne most often were: meals and lodging, \$2.00, special costumes, \$2.64; pictures, \$.25, solo music, \$1.34; and transportation, \$3.33. The median cost of \$12.50 for private lessons was the most expensive miscellaneous cost and was listed by over fifteen per cent of the 865 girls enrolled in Girls' Glee Club. Total miscellaneous costs for participation in this class amounted to \$28.82.

Median annual miscellaneous costs for the five expenses most often associated with participation in Boys' Glee Club were: meals and lodging, \$2.00; transportation, \$3.35; pictures, \$.30; special costumes, \$1.00; and solo music, \$1.00. The median cost of \$10.00 for private lessons was the most expensive item of miscellaneous costs and was reported by over fifteen per cent of the 247 boys enrolled in Boys' Glee Club. Total miscellaneous cost to boys in this class was \$24.04.

Median annual miscellaneous costs for the five expenses borne by the largest number of students participating in Mixed Chorus were: meals and lodging, \$1.75; special

costumes, \$1.75; solo music, \$1.25; transportation, \$3.00; and pictures, \$.25. The median annual miscellaneous cost of \$12.00 for private lessons was the most expensive item and was borne by over seventeen per cent of the 778 students enrolled in Mixed Chorus. Total miscellaneous cost in this class was \$26.37.

Median annual miscellaneous costs for five items of expense borne most often by the students who participated in classes using Band instruments were: meals and lodging, \$3.33; upkeep of uniform, \$2.00; special costume, \$2.50; gifts, \$.25; and solo music, \$1.25. The item having the highest median cost was private lessons which amounted to \$13.00. This cost was incurred by over sixteen per cent of the 1,082 students who were enrolled only in classes using Band instruments. Total miscellaneous cost for participation in Band classes was \$40.97.

The median annual miscellaneous costs for the five items associated most often with String classes were: meals and lodging, \$2.00; private lessons, \$15.00; special costume, \$2.00; solo music, \$1.83, and upkeep of uniforms, \$.62. The most expensive median annual miscellaneous cost was private lessons which amounted to \$15.00. This cost was incurred by over forty-three per cent of the fifty-eight students. Total miscellaneous cost to students playing String instruments was \$32.19.

The individually-owned instrument for which the least median annual miscellaneous cost of \$4.00 was found was the brass bass. The baritone saxophone was the instrument for which the median annual miscellaneous cost was greatest. This cost amounted to \$37.78. The median of median annual miscellaneous costs for all instruments was \$13.62, for example, the amount found for trombone and oboe.

The median annual miscellaneous cost borne by students who played school-owned instruments was found to be least for the xylophone. This cost amounted to \$2.00. The highest cost was that for the violin which was \$51.75. The median of these median annual miscellaneous costs was \$7.62 or the cost found for the tenor saxophone and French horn.

The range of costs of depreciation of instruments, supplies and repairs, and miscellaneous costs indicated that there was no relationship between the size of school enrollment and the amount of these costs. The median of medians of these costs for all boys enrolled in music in twenty schools was \$17.18; for girls in twenty-one schools, \$18.95; and for both boys and girls, \$19.54.

The median annual costs of instrument depreciation, supplies and repairs, and miscellaneous costs in twenty-one schools indicated that no relationship was discernible between the size of school enrollment and amount of cost. The

median of these costs for girls in twenty-one schools was \$22.13 in Grade Nine, \$17.40 in Grade Ten, \$19.58 in Grade Eleven, and \$10.40 in Grade Twelve. The median of these costs for boys in twenty schools was \$15.39 in Grade Nine, \$19.65 in Grade Ten, \$18.80 in Grade Eleven, and \$14.42 in Grade Twelve.

The median of median annual costs of instrument depreciation, supplies and repairs, and miscellaneous costs for students enrolled only in instrumental classes was \$16.55. The median of these costs to students who were enrolled only in vocal classes was \$3.40 for Girls' Glee Club, \$2.50 for Boys' Glee Club, and \$3.00 for Mixed Chorus.

When annual costs of instrument depreciation, supplies and repairs, as well as all miscellaneous costs were taken into account, the expense incurred by the student playing a school-owned instrument varied from \$10.52 for a brass instrument to \$26.36 for a percussion instrument; whereas the expense incurred by the student playing an individually-owned instrument varied from \$25.72 for a string instrument to \$44.63 for a percussion instrument.

Total annual costs incurred by students enrolled in the music organizations most frequently scheduled in twenty-six high schools were as follows: Band, \$60.03; Strings, \$43.22; Girls' Glee Club, \$31.00; Boys' Glee Club, \$25.72; and Mixed Chorus, \$30.05.

Conclusions

On the basis of the data of annual costs of musical instruction and experiences in twenty-six Kansas high schools the following conclusions are offered:

1. Music instruction and related musical experiences were not free to music students.
2. The amount of various costs was rarely related to the size of school enrollments.
3. Public schools seemed to have no consistent policy with respect to formal class fees for music organizations. Over half the schools assessed class fees for participation in school-sponsored music organizations.
4. The annual cost of owning a Band instrument was more than four times as great as the annual cost of owning a string instrument.
5. The class fees required for participation in all three vocal organizations totaled less than half the cost of owning a Band instrument.
6. The most expensive annual cost associated with participation in school music organizations was the money spent for private lessons. This cost was more than twice as great as the costs of instrumental supplies and repairs.

7. When costs of admissions, class fees, instrument depreciation, supplies and repairs, as well as all miscellaneous costs were taken into account, the cost to the student playing an individually-owned instrument was twice as great as the cost to the student using a school-owned instrument.
8. The total of all costs incurred by students enrolled in Band was nearly fifty per cent greater than comparable costs associated with Orchestra and was more than twice the comparable costs for students enrolled in each of the school choral organizations.

Recommendations

1. Inasmuch as most of the costs investigated in the present study are necessary items of expense for successful participation in school music organizations, the public school administrator should determine the extent of these costs for students in his school system. The philosophy of the local schools should be re-examined to determine whether or not such costs can be justified.
2. In view of the fact that greater costs are associated with instrumental music activities than are associated with vocal music activities, the administrator of a local school system should determine whether or not this differential cost is justified. Once in

possession of cost data for students in a local school system, the administrator must justify costs or initiate steps to reduce or eliminate costs.

The concept of "free" public schools has increasingly come closer to realization in general education. Also, music education has made tremendous strides in its efforts to teach every child equally according to his talents and interests. However, its efforts have been greatly dissipated while trying to cope with the unequal financial abilities of the students.

Inasmuch as this study has shown considerable costs attached to participation in school music activities, and since it is still possible to legislate for better schools, it behooves music educators to teach in such a manner as to justify beyond doubt the approval of a budget sufficient to provide the ideal free public school. If this desirable end is achieved, new heights of emotional and aesthetic satisfaction will have been attained and there will be a greater surge upward to a fuller life because of the liberated potentialities of not just a few but all of the children in the public schools.

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APPENDIX

Cost of Participating in High School Music

(Grades 9, 10, 11, and 12)

Superintendent and/or High School Principal

(Name and Title)

(High School)

The purpose of this Schedule together with Schedules B and C is to determine cost of student participation in music activities. Schedule B solicits data from the Supervisor of music activities in grades 9, 10, 11, and 12 pertaining to the cost of participation to the student. Schedule C solicits data from the student and his parents pertaining to costs of participation.

ONLY ONE COPY OF SCHEDULE A IS TO BE COMPLETED FOR EACH SCHOOL. It attempts to determine the total cost to the student that is required by the school.

1. What is the total enrollment by grades?

Grade	Boys	Girls
9th	_____	_____
10th	_____	_____
11th	_____	_____
12th	_____	_____

2. Is there a general activity fee paid by every student? Yes___ No___

A. If the answer is yes, what is the fee per year per student? \$_____

1. How much from each student fee is allocated to the music department? \$_____
2. How much from each student fee is allocated for assemblies or other programs that could be construed to be a part of the musical experiences provided by the school for its students? \$_____

B. If the purchase of the general activity fee is not required by all, does the school sell a student activity book (by whatever title) to the pupils? Yes___ No___

1. If "yes", how much does it cost a student for one full year? \$_____
2. Approximately how many students in grades 9, 10, 11, and 12 bought an activity book for the current year? _____
3. How much from the cost of each student activity book is allocated for assemblies or other programs that could be construed to be a part of the musical experiences provided by the school for its students? \$_____

4. Does the school bring in outside music attractions for the student body which the student activity ticket does not cover, and for which an admission charge is made? Yes___ No___

If the answer is "yes", list or estimate all such concerts for the current year based on past year if necessary.

List each concert separately (Lyceum, Madrigal, Sinfonietta, etc.)	Student Admission including tax	Number of Students (in grades 9-12) who attends.

5. Are there any other costs or charges assessed against every student in school that can be construed to be musical instruction or experiences?

Item	Cost Per Pupil

Cost of Participating in High School Music

(Grades 9, 10, 11, and 12)

Music Supervisor

(Name and Title)

(School)

The purpose of this study is to determine the cost to the student of participation in the music activities listed below. All musical organizations sponsored by the school should be reported.

One Music Supervisor or teacher for each school should complete this schedule. Please include information for other music teachers in the school who have classes containing students in grades 9, 10, 11, and 12.

1. Please indicate below the required costs to every student in the classes listed below for this year. Base costs on last years figures if necessary.

REQUIRED COSTS OF MUSIC INSTRUCTION

	Enrollment (grade 9-12) inclusive	Purchase of music & texts books	Class Fee or Assessment	Uniform Costs or Rental Fee	Others (Spec- ify)
Band (First)					
Band (Second)					
Marching Band					
Beginning Band					
Orchestra					
String Section					
Beginning String					
Mixed Chorus					
Girls Glee Club					
Boys Glee Club					
General Music					
Others:					

Cost of Participating in High School Music

(Grades 9, 10, 11, and 12)

Student

The purpose of this study is to determine the cost to music students of participating in music activities for a school year.

Each music student should fill in this form.

 (Student's Name)

 (Name and address of school)

1. Grade (check one) 9th____, 10th____, 11th____, 12th____

2. Boy____ Girl____

3. Check the classes in which you are enrolled:

____ Band (First)

____ Mixed Chorus

____ Marching Band

____ Band (Second)

____ Girls Glee Club

____ String Section

____ Orchestra

____ Boys Glee Club

____ General Music Class

____ Harmony

____ Appreciation

____ Beginning Band

____ Music History

____ Beginning Strings

____ Others: Please name

____, _____, _____, _____

4. Cost of Instruments:

A. What instrument or instruments do you play in school music activities this year?

Kind
(cornet, violin, etc.)

Trade Name

1. _____

2. _____

3. _____

B. If you are furnishing your own instrument(s), (i.e. if it is not school owned) what was the cost and how old is the instrument(s)?

Kind
(cornet, violin, etc.)

Cost

New or used
When you got it

No. of years
you have had it

1. _____

2. _____

3. _____

5. Please estimate total cost of supplies and repairs on your instrument or instruments for this school year in the appropriate spaces below. (Base your estimate on the expenses of last year, if necessary.)

A. Woodwind (clarinet, flute, saxophone, etc.):

_____ Reeds	_____ Estimate yearly cost that you will incur
_____ Cork Grease	for replacement of parts, adjustment, re-
_____ Bore Oil	pair, etc.
	_____ Other Costs

B. Brass (cornet, trombone, etc.):

_____ Oil	_____ Estimate yearly cost that you will incur
_____ Polish	for replacement of parts, adjustment, re-
	pair, etc.
	_____ Other Costs

C. String Instruments (violin, cello, etc.):

_____ Strings	_____ Estimate yearly cost that you will incur
_____ Rosin	for replacement of parts, adjustment, re-
_____ Cleaner	pair, etc.
	_____ Other Costs

D. Percussion (drum, xylophone, etc.):

_____ Practice Pad	_____ Sticks	_____ Transportation of equipment
_____ Special Traps	_____ Drum Heads	_____ Other Costs

6. Estimate the amounts you will spend during the present year on the following: (Base your estimate on expenses of last year, if necessary.)

_____ Private lessons	_____ Rent or Repair Fees on School Instrument
_____ Solo music	_____ Upkeep of Uniforms
_____ Ensemble music	_____ Upkeep of Robes
_____ Music stand	_____ Festival and Clinic Music
_____ Instrument Insurance	_____ Festival and Clinic Fees
_____ Practice room rent	_____ Gifts for the teacher
_____ Transportation to Music Events	_____ Pictures of groups
_____ Meals & lodging on Music Trips	_____ Rent on Instrument not applied on purchase price
_____ Rent on Costumes for Operetta, etc.	_____ Cost of Music social activities
_____ Special costumes or parts as tie, shirt, skirt, etc.	_____ Music letters or insignia
	_____ Music case or folder

Other Costs, please list: _____, _____, _____

DEALERS' QUESTIONNAIRE

I am making a study to determine the cost to the student of participating in High School Music. As part of this study I will need to know the standard depreciation of music instruments over a period of years.

A selected number of reliable dealers who maintain repair departments in their establishments are being asked to submit anonymously the amount that they would be willing to pay for instruments at the end of each of the following periods of student ownership. Your estimation should be based upon present values of instruments having normal wear.

The following types of instruments are being considered:

1. A new second grade cornet retailing for approximately \$125.00 list:

End of 1st year _____ 3rd year _____
 2nd year _____ 5th year _____
 10th year or more _____.

2. A factory or shop reconditioned cornet; cleaned, lacquered, with accessories and new case retailing for approximately \$85.00 list:

End of 1st year _____ 3rd year _____
 2nd year _____ 5th year _____
 10th year or more _____.

3. A used cornet and case in fair condition retailing for approximately \$50.00 list:

End of 1st year _____ 3rd year _____
2nd year _____ 5th year _____
10th year or more _____.

4. A new violin outfit retailing at approximately \$50.00 list:

End of 1st year _____ 3rd year _____
2nd year _____ 5th year _____

When your estimations are returned, percentages will be calculated and averaged to determine average yearly amount of depreciation.

Please check if you would like a composite of the returns. (_____)

Very truly yours,

(Signature)

RETURNS OF EIGHT MUSIC DEALERS' ESTIMATES OF ANNUAL DEPRECIATION

Type & Age of Instrument	Dealer								Average
	1st	2nd	3rd	4th	5th	6th	7th	8th	
<u>New Cornet Out-</u>									
<u>fit @ \$125.00</u>									
1st year	\$50.00	\$20.00	\$51.00	\$60.00	\$50.00	\$62.50	\$62.50	\$40.00	\$57.00
2nd year	45.00	65.00	39.00	45.00	45.00	45.00	62.50	35.00	47.69
3rd year	40.00	50.00	30.00	35.00	40.00	37.50	50.00	30.00	39.06
5th year	50.00	40.00	21.00	30.00	35.00	25.00	31.25	25.00	29.66
10th year	20.00	--	12.00	22.50	25.00	10.00	12.50	7.50	13.69
<u>Reconditioned</u>									
<u>Cornet @ \$85.00</u>									
1st year	30.00	60.00	36.00	60.00	50.00	40.00	51.00	30.00	43.38
2nd year	25.00	40.00	30.00	40.00	45.00	27.50	42.50	25.00	34.38
3rd year	22.50	35.00	27.00	30.00	40.00	17.50	29.75	20.00	27.72
5th year	20.00	25.00	18.00	25.00	25.00	10.00	21.25	15.00	19.91
10th year	15.00	--	12.00	20.00	20.00	2.50	12.75	5.00	9.06
<u>Used Cornet</u>									
<u>@ \$50.00</u>									
1st year	20.00	40.00	24.00	30.00	25.00	25.00	20.00	25.00	26.13
2nd year	17.00	35.00	21.00	20.00	25.00	15.00	12.50	20.00	20.69
3rd year	15.00	30.00	18.00	15.00	20.00	5.00	10.00	15.00	16.00
5th year	12.50	25.00	9.00	12.50	15.00	--	5.00	10.00	11.13
10th year	10.00	--	--	7.50	10.00	--	2.50	5.00	4.38

RETURNS OF EIGHT MUSIC DEALERS' ESTIMATES OF ANNUAL DEPRECIATION

Type & Age of Instrument	Dealer								Average
	1st	2nd	3rd	4th	5th	6th	7th	8th	
New Violin Outfit @ \$50.00									
1st year	\$17.50	\$25.00	\$18.00	\$30.00	\$20.00	\$25.00	\$20.00	\$15.00	\$21.31
2nd year	17.50	20.00	15.00	25.00	20.00	20.00	20.00	15.00	19.06
3rd year	15.00	20.00	15.00	20.00	20.00	15.00	12.50	15.00	16.56
5th year	15.00	20.00	12.00	18.50	15.00	10.00	12.50	15.00	14.75
10th year	10.50	10.00	6.00	15.00	15.00	5.00	7.50	10.00	9.88

SCALE OF ANNUAL PERCENTAGE OF DEPRECIATION
ON FOUR TYPES OF MUSICAL INSTRUMENTS FOR A TEN YEAR PERIOD*

Year	New Cornet @ \$125.00	Factory Rebuilt Cornet @ \$85.00	Used Cornet @ \$50.00	New Violin Outfit @ \$50.00
1st	54.0%	49.0%	48.0%	59.0%
2nd	8.0	11.0	11.0	3.0
3rd	7.0	7.0	9.0	5.0
4th	3.5	5.0	5.0	1.5
5th	3.5	5.0	5.0	1.5
6th	2.6	2.4	2.6	2.0
7th	2.6	2.4	2.6	2.0
8th	2.6	2.4	2.6	2.0
9th	2.6	2.4	2.6	2.0
10th	2.6	2.4	2.6	2.0
Remaining Value at End of 10 years	10.0	11.0	9.0	20.0

* Percentages for years between 3rd - 5th and
5th - 10th were equally spaced.

FINAL ANNUAL PERCENTAGE OF DEPRECIATION SCALE

Year**	New Cornet @ \$125.00	Used Cornet @ \$50.00 - \$85.00*	New Violin @ \$50.00
1st	54.0%	48.0%	59.0%
2nd	8.0	11.0	3.0
3rd	7.0	9.0	5.0
4th	3.5	4.5	1.5
5th	3.3	4.5	1.5
6th	2.6	2.6	2.0
7th	2.6	2.6	2.0
8th	2.6	2.6	2.0
9th	2.6	2.6	2.0
10th	2.6	2.6	2.0
Value Remaining	10.0	10.0	20.0

* The depreciation for a factory reconditioned instrument was practically identical with that of a used instrument of average playing condition so they were combined and labeled as used instruments.

** Percentages for years between 3rd to 5th and 5th to 10th were equally spaced.

TOTAL ENROLLMENT OF GRADES NINE
THROUGH TWELVE OF PARTICIPATING SCHOOLS

301	169
286	161
267	155
241	152
230	149
217	147
199	146
195	137
190	124
182	113
180	103
179	76
174	70

REQUEST FOR ENDORSEMENT

Dr. Kenneth E. Anderson
Fraser Building
University of Kansas
Lawrence, Kansas

Dear Dr. Anderson:

I want to make a study of the cost to the high school student of participation in music activities. An appropriate, stratified, random sampling will be made to select sixty Kansas Schools. The completed study will be offered to fulfill the thesis requirement for the Doctor of Education Degree at the University of Kansas.

I hope to secure the joint endorsement of the Kansas State Committee of the North Central Association of Colleges and Secondary Schools, and of the Kansas Music Educators Research Council. I feel that the endorsement of these two organizations will be of great assistance in securing the desired returns from the schools.

Copies of three questionnaires are enclosed which are in the process of revision: A to be completed by the Superintendent and/or Principal (10 to 15 minutes), B to be completed by the Music Supervisor, or one person appointed by the Principal (15 - 20 minutes), and C to be completed by the student at home with the assistance of his parents (20 - 30 minutes).

Will you assist in securing the endorsement of this study by the Kansas State Committee of the North Central Association of Colleges and Secondary Schools?

I shall appreciate any suggestions or criticisms
that you or the committee care to make.

Very truly yours,

(Signature)

REQUEST FOR ENDORSEMENT

Mr. Marcus E. Hahn
Music Education
University of Kansas
Lawrence, Kansas

Dear Mr. Hahn:

I want to make a study of the cost to the high school student of participation in music activities. An appropriate, stratified, random sampling will be made to select sixty Kansas Schools. The completed study will be offered to fulfill the thesis requirement for the Doctor of Education Degree at the University of Kansas.

I hope to secure the joint endorsement of the Kansas State Committee of the North Central Association of Colleges and Secondary Schools, and of the Kansas Music Educators Research Council. I feel that the endorsement of these two organizations will be of great assistance in securing the desired returns from the schools.

A preliminary search for information which shows the costs involved for education in our public schools finds very little has been done in this area. Endorsement by the Kansas Music Educators Research Council will indicate a desire to assist in determining the extent of costs of participation in music activities in Kansas high schools.

Copies of three questionnaires are enclosed which are in the process of revision: A to be completed by the Superintendent and/or Principal (10 to 15 minutes), B to be

completed by the Music Supervisor, or one person appointed by the Principal (15 - 20 minutes), and C to be completed by the student at home with the assistance of his parents (20 - 30 minutes).

Will you assist in securing the endorsement of this study by the Kansas Music Educators Research Council?

I shall appreciate any suggestions or criticisms that you or the committee care to make.

Very truly yours,

(Signature)

PERSONAL LETTER TO THE ADMINISTRATOR

We are attempting to determine the cost to students of participating in music activities in selected high schools in Kansas. This study has the endorsement of the Kansas State Committee of the North Central Association of Colleges and Secondary Schools and the Kansas Music Educators Research Council.

It is important for all of us to know the financial burden we place on our students whether these costs are directly assessed or among the many "hidden costs" that surround school. With such knowledge we can more ably assess the outcome of all our instruction.

Appropriate sampling techniques are being used in the selection of schools. Your school is one of these selected. We urge your assistance on the following if it can possibly be arranged.

1. Superintendent and/or Principal to complete Schedule A.

(10 - 15 minutes)

A. Distribute Schedules B and C to the Music Supervisor or to one person designated by you.

B. Return Schedules A, B, and C to the writer when they are completed. (Postage will be furnished.)

2. Music Supervisor to complete Schedule B (10 - 20 minutes)

(Only one for your school: aided by other music teachers if needed.)

A. Distribute Schedule C to each music student in grades 9, 10, 11, and 12.

B. Return Schedules B and C when completed to the Superintendent and/or Principal.

3. Student to complete Schedule C and return it to the Music Supervisor. (25 - 30 minutes)

First, would you fill out and return today the enclosed post card indicating your willingness, and, ability to cooperate in this cost study. The material will be sent to you by return mail.

A summary of the data will be sent you at the completion of the present study.

Very truly yours,

(Signature)

REMINDER LETTER

JUST A REMINDER!

Have you found that you are able to join in the "Cost of Music Participation" Study?

Remember, that a summary of the data will be sent to you for your own use. This will let you know the "hidden costs" to your students as well as the average costs to students in all schools responding.

We shall appreciate a reply at your earliest convenience--another reply card is enclosed.

Very truly yours,

(Signature)

ABSTRACT

COST OF PARTICIPATING IN MUSIC ACTIVITIES IN SELECTED HIGH SCHOOLS OF KANSAS

by Kenneth A. Fite

Statement of the Problem

A majority of citizens are convinced of the advantages of free education in the public schools of America. "Free" public instruction is a facet of the educational system to which nearly all point with pride. However, the results of numerous studies related to "hidden tuition costs," "participation in extra-curricular activities," and "drop-outs" reveal that "free" public schools do not exist. It was the purpose of this study to show the extent of costs to students for participation in music in selected Kansas high schools.

Method and Procedure

Three questionnaires were devised to obtain data of annual costs incurred by students participating in school music organizations. Schedule A was completed by the administrative official, Schedule B was completed by the music supervisor, and Schedule C was completed by the individual student in Grades Nine through Twelve. An additional questionnaire for music dealers was constructed, from which was determined annual depreciation of instruments.

The schools invited to participate in this study were selected by a random sampling procedure from the middle fifty per cent, with respect to enrollment, of Kansas high schools accredited by the North Central Association of Colleges and Secondary Schools in 1950-51, the academic year during which the cost data were obtained. Returns were secured from twenty-six schools which represented forty-three per cent of the sixty schools drawn from this stratum.

The method of reporting medians was used in order to minimize extreme cases. However, the range of costs and the costs at quartiles also were reported. The median cost-per-pupil was determined for each kind of data reported from each of the three schedules. The sum of these medians was taken to represent a total median cost to the student to participate for one year in specific musical activities in Kansas high schools.

Findings

Six schools enforced a compulsory activity fee. The median of the portion allocated to music was \$.34. Nine schools charged admissions to non-student music programs for which the median was \$.77. Eight schools utilized voluntary admission to non-school music programs for which the median charge was \$.33. The median annual admission to school-produced music programs in ten schools was \$.50.

Nineteen kinds of music classes were listed by music teachers. The median annual class fees for the most prevalent classes were: Band, \$1.50; Marching Band, \$9.75; Orchestra and Strings, \$1.25; Mixed Chorus, \$2.50; Girls' Glee Club, \$1.00; and Boys' Glee Club, \$.50.

The median purchase prices of instruments ranged from \$12.50 to \$675.00. The median of median purchase prices for all instruments was \$129.43. The range of median annual depreciation of instruments was \$1.38 to \$162.00. The median of median annual depreciation for all instruments was \$12.95. The median of median annual costs of supplies and repairs to students who played individually-owned instruments was \$9.10; and to those who played school-owned instruments \$6.15.

The median annual costs of the five miscellaneous items reported most often by students in order of incidence were: meals and lodging, \$5.00; upkeep of uniforms, \$2.00; special costume, \$5.00; solo music \$3.00; and gifts, \$.50. The highest median annual cost was paid for private lessons and ranged from \$10.00 to \$15.00 in traditional classes. In all music classes except one, approximately sixteen per cent of the students studied privately. However, over forty-three per cent of the students enrolled in classes using String instruments reported charges for private lessons.

Median annual costs of instrument depreciation, supplies and repairs, and miscellaneous costs for girls in Grades Nine through Twelve were \$22.13, \$17.40, \$19.58, and \$10.40. These costs for boys in Grades Nine through Twelve were \$15.39, \$19.65, \$18.80, and \$14.42.

Median annual total costs appeared to have no relation to the size of school enrollment. The median annual total cost to students in the smallest school was \$32.00, while that for the largest school was \$35.60.

The most important findings of this study are summarized in Tables 1, 2, and 3. These tables show median annual costs to an individual student who played an instrument in the various choirs of instruments, and who sang in vocal organizations. Reference to Table 1 indicates that in each section of a Band or Orchestra the median annual cost to the student playing a school-owned instrument is generally less than half of this cost to the student playing an individually-owned instrument. These students were enrolled in instrumental music and possibly in vocal classes.

TABLE 1

MEDIAN ANNUAL COSTS ASSOCIATED WITH PARTICIPATION
IN INSTRUMENTAL MUSIC ACTIVITIES

Costs	Individually-Owned			
	Strings	Woodwinds	Brass	Percussion
Instrument Depreciation	\$2.10	\$8.10	\$14.00	\$2.53
Supplies & Repairs	10.50	10.65	7.03	12.08
Miscellaneous	13.12	15.05	13.50	8.55
Total Costs	25.72	33.80	34.53	23.16

Costs	School-Owned Instruments			
	Strings	Woodwinds	Brass	Percussion
Instrument Depreciation	--	--	--	--
Supplies & Repairs	\$5.40	\$5.31	\$6.05	\$15.75
Miscellaneous	10.95	9.73	6.00	7.32
Total Costs	16.35	15.04	12.05	23.07

The data in Table 2 indicate that the total miscellaneous costs incurred by members of the Band are nearly fifty per cent greater than are these costs to students enrolled in any of the other four organizations. The miscellaneous costs to Band and Orchestra students are shown for those enrolled only in instrumental classes while costs to students in Girls' Glee Club, Boys' Glee Club, and Mixed Chorus are shown for students enrolled only in vocal music.

The data reported in Table 3 indicate all expenses incurred by all students belonging to the five school music organizations. It is possible that some of the students were enrolled in both vocal and instrumental classes.

TABLE 2

MEDIAN ANNUAL MISCELLANEOUS COSTS INCURRED BY STUDENTS
PARTICIPATING IN PUBLIC SCHOOL MUSIC ORGANIZATIONS

Miscellaneous Costs	Organizations				
	Band	Orch.*	Girls' Glee Club	Boys' Glee Club	Mixed Chorus
Private Lessons	\$13.00	\$15.00	\$12.50	\$10.00	\$12.00
Solo Music	1.25	1.83	1.34	1.00	1.25
Ensemble Music	1.00	.50	1.00	1.00	1.00
Music Stand	2.50	1.00	--	--	--
Instrument Insurance	2.00	.75	--	--	--
Transportation	3.90	.75	3.33	3.33	3.00
Meals & Lodging	3.33	2.00	2.00	2.00	1.75
Costume Rental	1.08	.50	1.08	1.08	1.08
Special Costume	2.50	2.00	2.64	1.00	1.75
Rent on School Instruments	2.00	1.00	--	--	--
Uniform Fees	2.00	.62	1.00	--	1.00
Robe Fees	--	--	1.50	--	1.13
Festival Fees	.25	.29	.25	.21	.25
Festival Music	.59	.32	.48	1.50	.55
Gifts	.25	.13	.17	.33	.17
Pictures	.35	.50	.25	.30	.25
Rent on Private Instruments	3.00	--	--	--	--
Social Activity	.50	--	.35	1.43	.33
Music Letters	.87	--	.63	.87	.86
Totals	40.37	27.19	28.52	24.05	26.37

* Costs for Orchestra are for String instruments only.

TABLE 5

MEDIAN ANNUAL TOTAL COSTS INCURRED BY STUDENTS ENROLLED
IN PUBLIC SCHOOL MUSIC ORGANIZATIONS

Costs	Organizations				
	Band	Orch.*	Girls' Glee Club	Boys' Glee Club	Mixed Chorus
Class Fee	\$1.50	\$1.25	\$1.00	\$.50	\$2.50
Admissions	1.18	1.18	1.18	1.18	1.18
Instrument Depreciation	8.58	2.10	--	--	--
Supplies & Repairs**	5.00	6.50	--	--	--
Miscellaneous	40.37	27.19	28.52	24.05	26.37
Total Costs	56.63	38.22	30.70	25.73	30.05

* Costs for Orchestra are for String instruments only.

** Costs for individually-owned instruments.

Conclusions

On the basis of the data of annual costs of musical instruction and experiences in twenty-six Kansas high schools the following conclusions are offered:

1. Music instruction and related musical experiences were not free to music students.
2. The amount of various costs was rarely related to the size of school enrollments.
3. Public schools seemed to have no consistent policy with respect to formal class fees for music organizations. Over half the schools assessed class fees for participation in school-sponsored music organizations.
4. The annual cost of owning a Band instrument was more than four times as great as the annual cost of owning a String instrument.
5. The class fees required for participation in all three vocal organizations totaled less than half the cost of owning a Band instrument.
6. The most expensive annual cost associated with participation in school music organizations was the money spent for private lessons. This cost was more than twice as great as the costs of instrumental supplies and repairs.

7. When costs of admissions, class fees, instrument depreciation, supplies and repairs, as well as all miscellaneous costs were taken into account, the cost to the student playing an individually-owned instrument was twice as great as the cost to the student using a school-owned instrument.
8. The total of all costs incurred by students enrolled in Band was nearly fifty per cent greater than comparable costs associated with Orchestra and was more than twice the comparable costs for students enrolled in each of the school choral organizations.

Recommendations

1. Inasmuch as most of the costs investigated in the present study are necessary items of expense for successful participation in school music organizations, the public school administrator should determine the extent of these costs for students in his school system. The philosophy of the local schools should be re-examined to determine whether or not such costs can be justified.
2. In view of the fact that greater costs are associated with instrumental music activities than are associated with vocal music activities, the administrator of a local school system should determine whether or not this differential cost is justified. Once in

possession of cost data for students in a local school system, the administrator must justify costs or initiate steps to reduce or eliminate costs.

The concept of "free" public schools has increasingly come closer to realization in general education. Also, music education has made tremendous strides in its efforts to teach every child equally according to his talents and interests. However, its efforts have been greatly dissipated while trying to cope with the unequal financial abilities of the students.

Inasmuch as this study has shown considerable costs attached to participation in school music activities, and since it is still possible to legislate for better schools, it behooves music educators to teach in such a manner as to justify beyond doubt the approval of a budget sufficient to provide the ideal free public school. If this desirable end is achieved, new heights of emotional and aesthetic satisfaction will have been attained and there will be a greater surge upward to a fuller life because of the liberated potentialities of not just a few but all of the children in the public schools.