

**THE HISTORY AND DEVELOPMENT OF THE
MUSIC CONTEST IN KANSAS**

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CHAPTER I

INTRODUCTION

The purpose of this paper is not only to relate the history and development of the music contest in Kansas but to show its importance as a major factor in our music education system. Without a doubt, the contest has served as a tremendous motivating factor for students and teachers alike in achieving musical goals in the areas of performance and discrimination.

The music teacher who sincerely desires to bring about a growth in the musicianship of his pupils must not be content with his own evaluation.

The evaluation of musical performance in the field of Public School Music has found its most prevalent expression through music contests. Although in many of these contests the competitive spirit has overshadowed, and perhaps at times completely obscured the desire for evaluation, the contest movement has made definite contributions to the quality of musical performance.¹

Mr. Frank A. Beach, Kansas State Teachers College of Emporia, was the originator of the contest idea in the early 1900's. This concept was derived from the early Welsh eisteddvods that existed before the Civil War Days.

¹Frank A. Beach, "Evaluation vs. Competition in Musical Performance" (Excerpts from an address delivered before the Music Supervisors' National Conference, Colorado Springs, Colorado, March 24, 28, 1931). (Mimeographed.)

The following article appeared in a 1930 newspaper:

It is significant to note that the first high school music contest originated at the Emporia Teachers College and the idea has spread until now more than half the states of the Union are holding high school music contests modeled after the competition and festival held at Emporia.²

Related studies. The Kansas High School Activities Journals, 1938 through 1966, and the Kansas Music Educators Reviews, 1937 through 1966, were primary sources of the development of the Kansas music contest.

Early 1900 newspapers located at the Kansas Historical Museum, Topeka, an old scrapbook of newsclippings at Kansas State Teachers College of Emporia, and two papers concerning the history of the music departments at Emporia and Pittsburgh, gave me the information that I required for the early history of this paper. Also, two mimeographed copies of excerpts of Mr. Beach's speeches at the Music Teachers National Meetings in 1925 and in 1931 added significant material. I also made visits to the Hays, Bethany, and Kansas Wesleyan Campuses, attempting to gather more material about their own individual contests held in the 1920's and 1930's. However, I did not have any success as specific records were not kept concerning these contests. Another early contest that was mentioned in old newspapers

²1930, old newspaper clipping from Emporia scrapbook, no title given.

was the Winfield Contest at Southwestern College. I contacted the college library and music department, plus the Winfield Public Library, but was unable to find any information.

Method of procedure and definitions. This paper deals with the first contest in 1913 up to the present time. I have also included some early history of the origin of the Kansas contest because it appears that Kansas was the first state to actually set up a music program in competitive form.

As was stated earlier, the contest idea sprang from the Welsh eisteddvods.

The eisteddvods or penillion is probably the last relic of those legendary contests in which the heroes fought against one another, not only with their weapons, but also with their wits, solving puzzles and competing with musical instruments.³

In 1938 the Kansas High School Activities Association became the controlling factor over the Kansas contests. Commissioner A. E. Thomas stated:

Those who conceived the idea of establishing an Activities Association have endorsed it and it is meeting with the almost unanimous approval of the administrators and music supervisors and teachers. Deans and directors of departments in our collegiate institutions deprecate the unsatis-

³Willie Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1965), p. 563.

factory conditions which have prevailed for several years and readily admit that it is long past time when the school administrators should take hold of the program and endeavor to bring order out of chaos.⁴

The association is a non-profit educational corporation with voluntary membership and charter under the laws of Kansas. Control is in the hands of a thirty-two man Board of Directors made up of twenty-four principals or superintendents, six board of education members, one representative of the State Board of Education, and one representative of the Board of Vocational Education. One of the duties of the Board of Directors is to make rules and regulations. The Executive Board is comprised of five to seven members selected from the Board of Directors, and their duty is to interpret the rules. All sizes of schools, as classified for athletic purposes, must be represented on the Executive Board, plus one board of education member.

From 1938 on the Kansas State High School Activities Association became stronger in dominating all areas of Kansas high school activities. The development of music contests under the supervision of the Kansas State High School Activities Association shows how these contests can be operated to serve the young musicians of a state without overemphasizing the competitive aspect of it and giving

⁴1938, Kansas High School Activities Journal, p. 2.

the experience of competing with other students from other schools while being evaluated by competent adjudicators without the high cost of transportation, housing, et cetera.

Music contests properly conducted constitute our sole present means for evaluating the ensemble work of school systems and they afford the only opportunity for comparing the individual work of different cities. Furthermore, few other stimuli can compare with the inspiration afforded by a large contest. As a motive and a measure of achievement, the music contest is destined to play a larger part in the process of the development of our music faculties.⁵

The Kansas State High School Activities Association has continually referred to the Kansas spring contests as festivals throughout the years. Mr. William Beck, Jr., Instrumental Director at Colby, Kansas, and Past President of the Kansas Music Educators Association, explained the thinking of the association on the differences between the words "contest" and "festival". They think of the word "contest" as having one winner, one successful individual or group of individuals in a particular event. This was the method used in the early contests before 1929. At that time, the Beach Rating Plan went into effect whereby more than one contestant could receive a I Rating and, therefore, these competitive events became known as "festivals". However, many music teachers

⁵1921, old newspaper clipping from Emporia scrapbook, no title given.

still refer to them as contests and it seems at times as though the two words are synonymous with Kansas educators.

CHAPTER II

EARLY HISTORY

In the field of school music the music contest boasts an ancient ancestry in that it owed its immediate inspiration to the eisteddvod.

In 1863 people from everywhere were seeking new homes in a new land. A company of Welsh miners had settled at Pittsburg, Kansas. Then came a company of Welsh, not miners, but farmers and small businessmen, who chose Emporia and the surrounding Lyon County. They had brought their love of singing and playing, and good music, also a large part of their natural competitive spirit.⁶

The eisteddvods ceased about 1890, but its influence persisted. Some sponsors of the Kansas eisteddvod became music supervisors in the public schools. As the Welsh children went into the schools, music became a part of the annual county contest with athletics and declamation. The discontinuance of the eisteddvod in the state furnished the inspiration and occasion for the organization in 1912 of the first contest devoted to music

⁶Catherine Strouse and Robert Taylor, "A History of the Department of Music, Kansas State Teachers College of Emporia", 1963, p. 22. (Mimeographed.)

in the public schools.⁷

Kansas leads the nation in high school music largely because of the All-Kansas Music Competition and Festival conducted for the past 25 years by the Kansas State Teachers College at Emporia. "Keep Kansas Singing" was the slogan of the late Frank A. Beach, dean of the school of music who in 1912 revived the Welsh music festival.⁸

The Emporia contest is the oldest of its kind in the United States and has served as a pattern for similar contests all over the country. The first contest was held in 1913 in connection with a track meet when Professor Beach asked the schools to bring their singers. One hundred singers, representing eight high schools, participated in chorus and quartet singing. It was decided to hold the contest annually for all Kansas high schools. In 1916, the competition-festival idea was extended to the instrumental field. Events were classified in order that small as well as the large schools would have a chance at winning the scholarships offered.⁹

These early contests included solos for the various voices, piano, violin, and the other instruments of the orchestra, girls' quartet and

⁷Frank A. Beach, "Music Competition" (Reprint from the M. T. N. A. Proceedings, 1925), p. 240.

⁸Kansas Year Book, 1937-1938. Pub. by Kansas State Chamber of Commerce, Topeka, Kansas, pp. 162, 163.

⁹Ibid.

mixed quartet, boy's glee club, girls' glee club, mixed chorus, string quartet, orchestra, and band.¹⁰

At Emporia's early contests classification of schools were as follows: Class I--enrollment over 150, and Class II--under 150. Contestants were rated as to classes of high schools and were judged on a basis of one hundred points with a stated per cent for pitch, rhythm, attack, et cetera. The score cards were returned to the contestants so that they could work for a strengthening of the points in which the judge found them weak. Winners received \$10.00 trophies and \$400.00 was divided pro rata among the contesting schools according to their expense in reaching Emporia.¹¹

In 1918 Mr. Beach, who sponsored the contest, announced that the next year each school would be expected to enter at least one sight singer.¹²

The Beach Rating System, with emphasis shifted from competition to quality of work, was launched in 1927 with the slogan: "Not to win a prize or defeat an opponent, but to pace each other on the road to excellence".¹³

¹⁰Beach, loc. cit.

¹¹Old newspaper clippings from Emporia scrapbook, no specific date or title given but before 1917.

¹²1918, old newspaper clippings from Emporia scrapbook, no title given.

¹³Kansas Year Book, loc. cit.

Having awakened to the fallacy of the selection of a single winner who is announced as best of all competitors in the group and to the unquestioned necessity of making the music contest of value to all contesting groups, the Kansas Rating Plan was inaugurated at Emporia in 1929.¹⁴

The Kansas Rating Plan did not select a single winner. Neither groups nor individuals were ranked first, second, or third in the competition. Instead, each contestant and each group in its respective event was placed in one of the following classes called ratings:

Honor Rating I--Highly Superior
 Honor Rating II--Superior
 Honor Rating III--Excellent
 Rating IV--Good
 Rating V--Average
 Rating VI--Below Average
 Rating VII--Inferior¹⁵

These ratings were determined by three judges working together. They were based upon the quality of the musical performance. As a guide for arriving at a rating, each judge was supplied with a rating sheet which included the various elements that should be considered in the evaluation of musical performance. These were grouped under the following headings: Accuracy, tone,

¹⁴Frank A. Beach, "Evaluation vs. Competition in Musical Performance" (Excerpts from an address delivered before the Music Supervisors' National Conference, Colorado Springs, Colorado, March 24, 28, 1931). (Mimeographed.)

¹⁵Ibid.

technic, diction, rhythm, phrasing, interpretation, and general effect. A note at the bottom of the rating sheet read: "Factors commended are marked with a plus sign; details overlooked with a minus sign. A double minus indicates need for special attention".¹⁶

Under the Kansas Rating Plan it frequently happened that the rating of "Superior" or even "Excellent" was not given to any group in a certain event. This was in marked contrast to the old contest plan which accorded the ranking of first place to one group in an event while it totally disregarded the general quality of the work presented by all of the groups competing in the event. This plan permitted two or more schools to receive the same rating. Furthermore, it afforded the incentive of permitting a school to compete against its record of previous years. It made available to every school which was entered in certain events definite, constructive comments regarding its work.

It will be of much greater value if the idea of competition is submerged and the aim of comparison emphasized. The contest should be a means of betterment of musical performance and any device which affords constructive suggestions should be utilized.¹⁷

¹⁶Ibid.

¹⁷Ibid.

PITTSBURGH CONTEST

In 1920 the Music Department of the Kansas State Teachers College at Pittsburg inaugurated the Annual Interstate High School Music Contest with a wide range of entries, offering prizes consisting of cups, medals, cash prizes, and scholarships. This contest served not only Kansas, but Missouri, Oklahoma, and Arkansas. The contest brought hundreds of young musicians to the campus and made a substantial contribution to raising the standards and to creating interest in good music in that region. The contest continued until 1938, in which year the Kansas State High School Activities Association put an end to the contest feature of the annual meeting, but the auditions continued to bring large numbers of young musicians to the campus each year.¹⁸

HAYS CONTEST

The Hays Music Festival-Contest was founded in 1919 by Henry Ed Malloy to serve western Kansas. The judges decided the system of grading, and high schools of one hundred fifty or more entered Class A competition

¹⁸Rees H. Hughes, William T. Bawden, "A History of the Kansas State Teachers College of Pittsburg, 1903-1941", (unpublished), pp. 211, 212.

while those schools of less than one hundred fifty entered Class B. There were awarded cups and money for large groups, and medals and scholarships for solos, just in the first, second, and third places. The high school winning the highest number of points in the contest received a loving cup.¹⁹

Other Kansas colleges that sponsored contests in the 1920's and 1930's were Southwestern College at Winfield, Bethany College at Lindsborg, and Kansas Wesleyan at Salina. All of these contests fell by the wayside, either when the Kansas State High School Activities Association came into power in 1938, or when the United States entered World War II.

¹⁹Kansas Year Book, loc. cit.

CHAPTER III

1937 THROUGH 1943

The Kansas contest movement didn't reach it's peak until the 1930's, although the latter part of the previous decade had witnessed the establishment of band and orchestra competition on state, regional, and national levels.

The movement was largely an outgrowth of the rapid development of instrumental music in the schools and the development of technical skills in performance. The primary advantage of the contest was incentive of high achievement standards. The disadvantages were that the competitive aspects were often emphasized too greatly while the educational values were overlooked. Working toward a contest often resulted in an imbalance in the instructional program.

A large group of music directors from all over the country met at Urbana, Illinois, in January of 1937 and unanimously inaugurated the new regional system of National Music Competition Festivals. The country was divided into nine regions for this purpose, with Kansas, Nebraska, Missouri, and Eastern Colorado forming Region Nine. The first Regional Nine Festival

was held in Lawrence, Kansas, May 6, 7, and 8 in 1937.²⁰

To qualify for the Regional Contest, special arrangements were made with the National School Band and National School Vocal Associations for Kansas bands, orchestras, choruses, and soloists to qualify at the following already-established contest centers in Kansas:

- 1) Southwestern College of Winfield
- 2) Dodge City Fine Arts Festival
- 3) Pratt Fine Arts Festival
- 4) K.S.T.C., Emporia, All-Kansas Music Contest
- 5) K.S.T.C., Pittsburg, Interstate Music Contest
- 6) Kansas Wesleyan Fine Arts Festival, Salina
- 7) Salina Band Festival²¹

The schools could choose where they wanted to go, and the classifications of these schools according to enrollment grades 9 through 12 were as follows:
 Class A--schools from 750 up; Class B--250 to 750;
 Class C--less than 250.²²

Besides the competitive nature of this contest, there were also festival events; that is, massed band, orchestra, and chorus.

In 1937 the Kansas Athletic Association became the Kansas State High School Activities Association.

²⁰1937, April, Vol. I., No. 4, Kansas Music Review, p. 1.

²¹Ibid.

²²Ibid., p. 2.

It was organized for the purpose of approving, promoting, developing, and directing contests, festivals and meets among the member schools in athletics, music, forensics and debate, typing, scholarship and any other activities which the membership may desire to sponsor. The purposes are to be attained through a plan of unification in the administration of these activities without destroying the identity of any individual activity.²³

A general feeling was expressed that there had been too many contests and festivals which large numbers of pupils had to travel long distances to attend. Objectionable features included travel hazards; expense of transporting, housing and feeding large groups; high entry fees charged; methods of selecting contest numbers; and large territorial contest units. A favorable comment was offered and accepted concerning the division of Kansas into districts and confining most of the competition within district boundaries.²⁴

A decision by the high school administrators of Kansas was to handle all activities through one agency, the Kansas State High School Activities Association.

Music alone among the major activities has been promoted on a hit-or-miss basis with promoters primarily interested in either the development of

²³1937, Sept., Kansas Athlete and Activities Bulletin, p. 1.

²⁴Ibid., p. 2.

a high school program along the lines approved by them or admittedly for the glory and advertisement of the promotional agency and the city in which the festivals have been held. This is, of course, an intolerable situation from the standpoint of good educational procedure and calls for the establishment of uniform conditions throughout the state which will provide equality of opportunity for every school and every pupil.²⁵

By this time it became obvious that the Kansas State High School Activities Association wanted complete control of the Kansas music activities and frowned upon the National Regional Nine type of contest. The following two articles, both appearing in the 1937 issue of the Kansas Music Review, show that there was a difference of opinion between some music directors and the Kansas State High School Activities Association.

The value and effectiveness of this new type of festival was felt so profoundly by all who attended the First Annual Regional Nine Festival at Lawrence last May, that a great wave of enthusiasm is already sweeping over the five states comprising it for the second of these great festivals to be held at Omaha, Nebraska, May 12, 13, and 14, 1938. Entries from six states are already assured, and there will be capacity delegations from Nebraska, Kansas, Colorado, Missouri, and Western Iowa. This is a way to reward your advanced students for the faithful and unselfish service they have performed in their school music groups.²⁶

²⁵1937, 1938, Dec., Jan., Kansas Athlete and Activities Bulletin, pp. 6, 7.

²⁶1937, Dec., Vol. II, No. 2, Kansas Music Review, p. 3.

Festival events were all inclusive. Competition events included band, orchestra, mixed chorus, all band and orchestra solo events, all vocal solo events, and also all types of small instrumental ensembles as outlined in the national regulations, both string, woodwind, and brass. Marching band and baton twirling competition was featured in a night event.

KANSAS STATE HIGH SCHOOL ACTIVITIES ASSOCIATION STEPS IN

It was generally agreed by administrators and music supervisors that a revision of the contest and festival features of the high school music program was desirable.

Some festivals have become too large and unwieldy and there have been so many types of festivals and other musical events, each with a different set of rules and regulations, that the Kansas High School administrators and music leaders apparently believe something should be done to standardize procedure and establish sufficient uniformity to provide equality of opportunity for all high school pupils. Since nearly every other major school activity has been organized on a statewide basis with district or regional centers for contests and other types of performances, it was decided that an effort should be made to gradually revise the musical set-up so that it could be maintained upon a similar basis. Opportunity will thus be provided under Association rules for all to evaluate their material early enough to select those pupils who are to participate in the larger invitational

or national festivals.²⁷

Through the power invested in them by the Constitution of the Activities Association, the Delegate Assembly and Board of Control worked out a tentative plan for District Music Festivals to be held for the first time in the spring of 1938. The first Commissioner of the Association was A. E. Thomas.

The following recommendations were made by the committee on arrangements relating to the District Music Contests sponsored by the Kansas State High School Activities Association:

1. Following events:
 - a) Large groups, chorus, boys' and girls' gies clubs, band, and orchestra.
 - b) Vocal ensembles--3 to 9 members, any combination, no school to enter more than three groups, each in different combinations.
 - c) Instrumental ensembles--schools may enter string, woodwind, and brass ensembles, any four.
 - d) Vocal solos--girls' and boys' high, medium, low. No school to enter more than three boy and three girl voices, each of which must be in different voice classes.
 - e) Instrumental solos--violin, viola, cello, bass, flute, B flat clarinet, alto clarinet, bass clarinet, obee, bassoon, trumpet, horn, trombone, baritone, tuba, drum xylophone, and piano.

²⁷Ibid., p. 4.

2. Large groups select one number from those on the required list and perform one of their own choice.
3. Time limits (playing time) band and orchestra--12 minutes; chorus and glee clubs--8 minutes; solos and ensembles--5 minutes.
4. Instrumental solos and ensembles choose numbers from national list.
5. Vocal ensembles and soloists were referred to lists recently published by Jenkins Music Company, Kansas City.
6. Size limits--no limit in size of band, orchestra, or chorus. Glee clubs--Class C and D, 10 to 24 members; Class B, 16 to 48 members; Class A, 24 to 72 members.²⁸

Booklets containing the National Instrumental Lists and the National Vocal lists were mailed to all schools. These included numbers acceptable for the festivals and were classified for the schools in the various classes: A--Difficult, B--Difficult and Medium, C and D--Medium and Easy. Fees of fifty cents for each soloist and twenty-five cents for those participating in group events only were charged. No limits were placed upon the number of events in which a pupil could participate. If the collection of such fees provided more than necessary to meet the required expenses of the festivals, the net balance was to be prorated back to the schools on the basis of the amount of fees paid.

Commissioner Thomas was authorized to work with

²⁸1938, Feb., Vol. II, No. 3, Kansas Music Review, p. 1.

the special music committee composed of Principal George Caldwell of Needesha, Principal J. F. Gilliland of Hutchinson, and Principal Winter Brown of Cullison, and any others necessary in the selection of judges for the festivals.

Reports from festival managers, judges, principals, and supervisors indicated that the 1938 festivals were very successful and that they served as a necessary unit in the general music program.

There were ten district festivals in 1939 in comparison to nine in 1938. There were some noticeable modifications in the rules that year:

1. Bands and orchestras were allowed 15 playing minutes instead of 12 minutes.
2. Instrumental ensembles--3 to 9 instruments--any combination of instruments, no school to enter more than five groups.
3. Instrumental solos that were added were: Harp, alto saxophone, tenor saxophone, and baritone saxophone. Baton twirling was also added.
4. Marching bands were included in the program.
5. All festival events were rated on a five point basis: Highly superior, superior, excellent, good, and average.
6. In those districts in which there was a demand for them, there were separate divisions for junior high schools.
7. Schools were to furnish copies of their selections for the judges.
8. The district festivals were the qualifying meets for the National Regional Festival. One representative in each event at each festival center was to be designated as eligible to go to the National Regional at Colorado Springs in May.

9. No school could be represented in an event at one of the large invitational festivals at the college centers and also at the National Regional. Schools were limited to a league or county festival, the district festival, and one of the large invitational festivals. There was no automatic qualification for the National Regional by any soloist or group that did not attend the district festival and demonstrate it's right to be selected.²⁹

In 1939 the National Regional Nine Festival was held at Colorado Springs. A maximum of one out of ten soloists and one out of five of the larger groups in each class was recommended. The judges were advised to recommend none who did not receive highly superior or superior ratings.

In 1939 the Board of Control voted that beginning September 1, 1941 the same rules regarding National Interstate meets that the Kansas State High School Activities Association had in athletics and other activities were to be applied to music meets, and member schools not be permitted to participate in the National Regional Nine contest after that date.³⁰ The Association was striving for uniformity of regulations and in taking this step it was pointed out

²⁹1939, Feb., Vol. III, No. 4, Kansas Music Review, p. 2.

³⁰1939, Nov., Kansas High School Activities Journal, p. 3.

that if top-ranking critics and judges could be brought to Kansas, there was no reason to take the pupils out of the state to meet the same judges and critics.

No particular individual numbers were required for any of the District Festivals in 1940. Any number in the cumulative or selective lists could be used. In the large group events in which two numbers were required, only one of those had to be selected from the printed lists. In the solo and small ensemble events it was permissible to go outside the lists entirely for selections, but such a practice was not advisable for those who expected to qualify for the National Regional.³¹

For the first time in 1941 the Association put a maximum number of pupils eligible to participate in the various large group events. For mixed chorus a maximum of one hundred was allowed, while band and orchestra had a maximum of ninety. They also changed the terminology of the rating system. All festival performances were rated on a five-point rating scale: First division, second division, third division, fourth division, and fifth division.³²

³¹ Ibid.

³² 1941, Feb., Kansas High School Activities Journal, p. 15.

Higher quality performances were required at the district music festivals in 1941 as qualification for the National Regional Festival to be held in Topeka. Whereas in 1940 some were recommended despite No. 2 ratings, in 1941 only those receiving No. 1 ratings were recommended for the festival.³³

The members of the board discussed the National Regional music set-up. The Delegate Assembly voted in 1939 for Kansas High Schools to withdraw from full participation in the festivals and instructed the Board of Control to make preliminary plans to stage a state festival instead. Since then there was considerable sentiment expressed in favor of not starting a state festival and perhaps permitting limited participation in the National Regional instead. It was noted to refer the matter back to the Delegate Assembly and the commissioner was instructed to communicate with the Delegate Assembly members in order that they might learn the sentiment among their member schools in regard to permitting soloists and small ensembles to participate in the festival at Omaha in 1942.³⁴

³³1941, April, Kansas High School Activities Journal, p. 17.

³⁴1941, Sept., Kansas High School Activities Journal, p. 1.

Some new regulations concerning district festivals for 1942 were that all instrumental soloists must be members of the band or orchestra, if the school had either organization, with the exception of pianists. Duplication of selections used the previous year by either soloists or groups was not permitted. They also increased the maximum number of students qualified to participate in vocal ensembles from nine to fifteen.³⁵

Further development of the Kansas music contest under the guidance of the Kansas State High School Activities Association was temporarily interrupted with the entry of the United States into World War II. The music departments across the state were giving concerts to sell War Stamps and programs of a nationalistic nature. With a tire and gasoline shortage and the beginning of a war, economy made it impractical to continue with the district music festivals in 1942.

After consideration of the conditions of travel and the necessity for local musical organizations to be prepared with music not of a contest or festival nature, it was voted by the Board of Control not to sponsor the regular district music festivals in 1943 either, but to encourage county, league, and small

³⁵1942, Feb., Kansas High School Activities Journal, p. 13.

invitational meets in which the requirements for extensive travel were not great. It was also motioned that schools be requested to forego attendance at large invitational music clinics in favor of added attention upon local patriotic programs and other vital school activities. The motion carried unanimously.³⁶

The commissioner also communicated with those accustomed to sponsoring large invitational clinics and requested that they be discontinued.

³⁶1943, March, Kansas High School Activities Journal, p. 1.

CHAPTER IV

DEVELOPMENT OF KANSAS CONTESTS AFTER WORLD WAR II

District music festivals were held in 1944 for soloists and small ensembles only. Because no large groups participated in these district festivals, the rules and regulations had to be altered to better accommodate the situation.

Festival Regulations for 1944:

1. Participation will be confined to solos and small ensembles. Only one number is required, but vocal ensembles may sing two numbers if the time limit of five minutes is not exceeded.
2. Vocal ensembles--3 to 15 voices--any combination of voices. No school to enter more than eight groups, each in a different voice combination, and no pupil to sing in more than two groups.
3. Instrumental ensembles--3 to 9 instruments--any combination of instruments. No school to enter more than eight groups, each in a different combination of instruments, and no pupil to play in more than two groups.
4. Vocal solos--no school may be represented by more than a total of five girls and five boys and not more than two in the same voice.
5. Instrumental solos--entries limited to two for each instrument and one pupil may not enter more than two solo events.
6. Music for the solos and small ensembles is optional.
7. A fee of fifty cents per pupil will be charged. If a pupil participates in more than one solo event, he has to pay fifty cents for each time he performs.

8. No a cappella numbers are required and there will be no restrictions on accompanists.³⁷

The Board of Control in the spring of 1944 voted not to approve out-of-state music festivals for Kansas high schools except in the individual cases of particular schools which would be served better at less expense than at similar events within our own state.³⁸ This meant those schools on the borders of Kansas that would be closer and, therefore, more convenient for them to travel to an out-of-state festival rather than one in Kansas.

In the fall of 1944 the Board of Control decided to go ahead with plans for the spring music festivals. That year provisions were made for bands, orchestras, and large vocal groups, besides the ensembles and solos. The vocal solos were increased from the number of five to six from any one school.³⁹

Again, music for all groups and solos was optional, but it was recommended that the 1943 edition of the School Music Competition-Festivals Manual be used to guide the

³⁸1944, April, Vol. VII, No. 8, Kansas High School Activities Journal, p. 3.

³⁹1944, Oct., Vol. VII, No. 2, Kansas High School Activities Journal, p. 10.

instructors in their selections.⁴⁰

In view of the discontinuance of the National Regional Music Festival the past few years, a proposal was presented that following the district music festivals there be set up one or more state festival which the best performers in the district meets would be qualified to enter. After some discussion it was agreed that due to housing and transportation difficulty there should be no such festivals for bands, orchestras, and other large groups. It was moved and carried unanimously that two state festivals be held in different sections of the state for soloists and small ensembles qualifying in the district festivals.⁴¹

The music advisory committee composed of officers of the Kansas Music Educators Association and other leading music teachers recommended a change in school classification on the same basis as that used for athletics.⁴²

The last national competition-festivals manual published was the one put out in 1943. The new supple-

⁴⁰1944, Mar., Vol. VII, No. 7, Kansas High School Activities Journal, p. 12.

⁴¹1946, Oct., Vol. IX, No. 2, Kansas High School Activities Journal, p. 2.

⁴²Ibid.

mentary thirty-two page booklet contained selective lists for band, orchestra, mixed chorus, boys' and girls' glee clubs, string orchestra, and instrumental ensembles.⁴³

The district festival regulations for 1947 generally remained the same except for the following:

1. The time limits for bands and orchestras were defined to a greater degree. Besides the usual fifteen minutes allowed for playing time, no more than ten minutes was allowed between numbers. That is, twenty-five minutes after one band or orchestra started to play, the next one on the program had to be ready to start playing.
2. Schools were classified according to enrollments as follows: Class AA, schools with more than 475 pupils enrolled in grades 9, 10, 11, 12; Class A, from 151 to 475; Class B, below 151. For classification purposes, all schools had to include enrollments of all four grades 9, 10, 11, and 12.
3. The maximum in all classes was fifty for girls' glee clubs and forty for the boys'.⁴⁴

All those who received first division ratings in the solo and small ensemble divisions at the districts qualified for the state festivals to be held at Emporia and Hays in May. The Board of Control agreed that each student earning a first division rating should receive

⁴³1946, Nov., Vol. IX, No. 3, Kansas High School Activities Journal, p. 1.

⁴⁴1947, Feb., Vol. IX, No. 6, Kansas High School Activities Journal, p. 9.

a gold medal, whether as a soloist or a member of an ensemble, and in consequence it was voted to charge an entry fee of \$1.00 for each student entered in each event,⁴⁵

In December, 1947, the Kansas Music Educators Association voted to affiliate with the Activities Association. The affiliation made it possible for representatives of the Kansas Music Educators Association to confer with members of the Board of Control and Legislative Council in the preparation of festival and clinic regulations and to advise with these bodies on legislation governing all music activities.

Some significant changes were made in the regulations for the district music festivals in 1948.

1. All participants must be eligible according to the State Association rules and by-laws. They must be carrying successfully at least three subjects of unit weight; must be under twenty years of age; must not have been high school students for more than eight semesters, including the current semester; and must have passed in at least three subjects of unit weight the previous semester.
2. The number of students eligible to participate in the various groups is: Mixed chorus, band, and orchestra, maximum 100 in all classes; boys' and girls' glee clubs, maximum 48 for boys, 60 for girls; minimum

⁴⁵1947, April, Vol. IX, No. 8, Kansas High School Activities Journal, p. 16.

for glee clubs, Class AA, 24; Class A, 16; Class B, 10.⁴⁶

There were a few schools in eastern Kansas who, in the spring of 1947, asked the Board of Control to allow them to participate in a festival at Joplin, Missouri. The Kansas Music Educators Association advisory committee met with the Board of Control the next fall. They decided to still maintain the policy of not approving any festivals or clinics outside the state, provided the same policy be adopted in regard to group meets and tournaments in the major athletic sports, such as track, baseball, and basketball. It is not against the Kansas regulations for participation in out-of-state events, provided they are only exhibitions and no awards are made to anyone.⁴⁷

Two changes in the district music festival regulations were authorized by the Legislative Council to take effect in the spring of 1949. Ninth graders were allowed to represent their high schools in vocal and instrumental solo divisions. Before this, the junior high school students were eligible only for the

⁴⁶1948, Feb., Vol. X, No. 6, Kansas High School Activities Journal, p. 8.

⁴⁷1948, Oct., Vol. XI, No. 2, Kansas High School Activities Journal, p. 2.

ensemble events. It was not permissible for four-year high schools to enter their freshmen in the junior high division.⁴⁸

Also, the high schools were limited to three entries in each vocal solo division, high, medium, and low, instead of two. There was still a limit of six vocal soloists from one school, but they could be assigned to the various divisions as the school so desired.⁴⁹

In January, 1949, it was voted upon recommendation of the officers of the Kansas Music Educators Association to remove the maximum membership limits of one hundred on bands, orchestras, choruses, and glee clubs. Each pupil was limited to a maximum of two ensembles in both vocal and instrumental ensembles. No vocal or instrumental duets were permitted.⁵⁰

A report submitted by the Advisory Committee on Music was presented and discussed in the fall of 1950. In keeping with the recommendations of the committee, a motion was made and carried that baton twirling and marching bands be eliminated from the district and state music festival program. Another motion was carried that

⁴⁸Ibid., p. 8.

⁴⁹Ibid.

⁵⁰1949, Jan., Vol. XI, No. 5, Kansas High School Activities Journal, p. 1.

the participation of junior high school students in the state music festivals be discontinued. This did not affect the participation of junior high students in the district music festivals. It was also voted to revise the district festival fee schedule so that all students who participated in ensembles would be charged twenty-five cents and soloists would be charged fifty cents in addition. In view of the excess of receipts over expenditures for expenses of the state music festivals, it was voted to charge soloists one dollar for each solo event and reduce the fee of those in ensembles to fifty cents for each appearance.⁵¹

There was some question as to the restrictions on trios and duets for the music festivals. Below are the general interpretations issued by the Association:

Trios--A combination of two brass instruments and a piano, or two woodwinds and a piano, or one brass, one woodwind and a piano is not classified as a trio. The piano is included as one of the trio instruments only in string trios.

Duets--Duets are not admissible for performance. This applies to piano duets and piano duos, whether one piano is used or two. Piano entries are limited to soloists, members of string trios, and accompanists.⁵²

⁵¹1950, Oct., Vol. XIII, No. 2, Kansas High School Activities Journal, p. 1.

⁵²1951, Mar., Vol. XIII, No. 7, Kansas High School Activities Journal, p. 1.

It had been permissible for some years for high schools to enlist the services of grade school youngsters for their bands and other ensembles. A new rule passed in 1952 provided very definitely that such pupils were eligible to participate only as members of bands, orchestras, glee clubs, and choruses. They were not eligible to represent high schools as members of small ensembles.⁵³

The rules and regulations governing the district and state festivals remained static until 1956. In order that the number of participants in the solo and small ensemble divisions of the district music festivals would vary according to the enrollment classifications of the schools, the Legislative Council authorized the Board of Control to make appropriate changes in the festival participation regulations. The following new regulations applied to vocal and instrumental solos and small ensembles:

1. Vocal solos--there will be three divisions, high, medium, and low voices for both boys and girls. Each school in Class AA may enter a maximum of eight boys and eight girls, with not more than three in the same voice. In Class A the maximum will be six boys and six girls, with a maximum of three in the same voice; and in Class B

⁵³1952, Jan., Vol. XIV, No. 5, Kansas High School Activities Journal, p. 5.

- the maximum limit is five boys and five girls, with not more than three in the same voice.
2. Instrumental solos--each student may represent his school in only one solo, except that if he participates as a piano soloist, he may enter one other solo event. The marimba and piccolo are added to the instrumental solo list.
 3. Ensembles, vocal and instrumental--each school in the AA Classification is limited to a maximum of ten vocal and ten instrumental ensembles. In the Class A schools the limit is eight vocal and eight instrumental ensembles, while in Class B the maximum limit is six vocal and six instrumental ensembles. Each ensemble must be in a different voice classification or combination of instruments.
 4. In all classes, the maximum number of voices in any ensemble is fifteen and the minimum number is three. In all classes, the maximum number of instruments in any ensemble is nine and the minimum is three.
 5. All small ensembles, vocal and instrumental, must perform without directors.
 6. It is not permissible for schools to enter a quota of performers in more than one festival.⁵⁴

Two changes were adopted for the 1958 festival which increased the number of members allowed in each small instrumental ensemble from nine to fifteen and discontinued the maximum of three vocal solos in the same voice.⁵⁵

Several music festival managers met with the board

⁵⁴1956, Jan., Vol. XVIII, No. 5, Kansas High School Activities Journal, p. 19.

⁵⁵1958, Feb., Vol. XIX, No. 6, Kansas High School Activities Journal, p. 14.

to discuss problems and plans for the annual 1958 music festivals. There was general agreement that entry fees would have to be increased for 1959, since additional festival centers were necessary and three judges would probably be used for large groups.

The executive secretary explained the method used in selecting judges for the festivals that year. A complete list of possible judges in Kansas and surrounding states was compiled by the Kansas State High School Activities Association in October and presented to a Kansas Music Educators Association committee for approval in November. This committee then sent an approved list to the Executive Secretary, Mr. Don Baily, President of the Kansas Music Educators Association, and Mr. Lloyd Mordey, Music Supervisor at Independence High School, and they spent one day in Topeka assisting the Kansas State High School Activities Association staff with district and state festival assignments. Insofar as possible, only out-of-state judges were assigned to the state festivals and in no instance was an adjudicator to be used on a state festival in the same general area where he served in a district festival.⁵⁶

⁵⁶1958, March, Vol. XX, No. 7, Kansas High School Activities Journal, p. 2.

A list of instructions to judges was drawn up and approved by the Kansas Music Educators Association, Festival Managers, and the Executive Board of the Kansas State High School Activities Association for the 1959 district and state festivals.

Instructions to Judges: Festivals on the district level have the same standards throughout the entire State of Kansas. Only the finest performers should receive 1st division ratings which entitle them to participate in state festivals. The following ratings are given in the district festivals--I, II, III, IV, and V. The judges should not hesitate to use the ratings III, IV, and V if the performance merits it.

The state festival is the final competition in Kansas. Only the finest performers should receive 1st division ratings which entitles them to receive medals. No solo or group performance is to receive below III rating in state competition. It is of the general opinion that any event receiving a 1st division rating from their respective district centers should qualify for a rating of I, II, or III in state competition.

All judges should make adequate comments to justify their ratings. Contestants should be rated on performance. Ratings should not be lowered because of selection of music. However, suggestions for better literature will be in order.

Judges should not make verbal comments to participants or directors while the festival is in progress.

Judges of large groups shall not be seated together. Each judge is to arrive at his decision individually rather than collectively. Festival managers will average the three ratings of each large group.

Following is the schedule of ratings which is used in district festivals for large groups having

schools in that area entered at Arkansas City unless considerable travel could be eliminated by entering another festival. Such schools could enter at Haven, Emporia, Pratt, or Pittsburg.⁵⁹

The Executive Secretary presented a report from Wendell Hodges relative to Kansas Music Educators Association recommendations for changes in regulations on instrumental solo entries in the district music festivals for 1961. The proposed changes did away with the limitation of two entries in each solo event for each school and allowed instead a maximum of ten entries in woodwinds, ten in brass, ten in strings, four in percussion, and two in piano in all classes. These recommendations were passed.⁶⁰

It was also moved and carried to delete the following sentence under vocal solos: "Each vocal ensemble must be in a different voice combination."⁶¹

In the fall of 1960 the Association adopted a new rule limiting schools on music festivals or clinics. Section 5 reads as follows:

⁵⁹1960, Mar., Vol. XXII, No. 7, Kansas High School Activities Journal, p. 12.

⁶⁰1960, May, Vol. XXII, No. 9, Kansas High School Activities Journal, pp. 1, 2.

⁶¹Ibid.

Member schools may be represented in county, league, or invitational festivals or clinics. Each school is limited to a maximum of two such events, in addition to the district and state festivals. Thus, a school may be represented in two festivals, two clinics, or one of each. The Executive Board is authorized to designate types of events for approval and to establish participation regulations.⁶²

Participation in such events as a string festival, Kansas Music Educators Association program, or a college clinic or festival counted as one of the two events each school could enter during the school year. Band days were not considered a clinic or festival.

A new age rule became effective in 1961 that applied to students in all interschool activities. This new regulation made those students ineligible who reached the age of nineteen on or before September 1. Any student who became nineteen after September 1, but on or before January 1, was eligible for interscholastic participation up to and including December 21, but became ineligible thereafter. Any student who reached the age of nineteen after January 1 was eligible for the rest of the school year.⁶³

⁶²1960, Nov., Vol. XXIII, No. 3, Kansas High School Activities Journal, p. 13.

⁶³1961, Feb., Vol. XXIII, No. 6, Kansas High School Activities Journal, p. 15.

In May of 1961 the following recommendations of the music committee were approved for district and state festivals:

1. Instrumental ensembles of ten to fifteen students may be directed.
2. Vocal or instrumental ensembles may present two numbers provided both can be sung or played within the time limit of five minutes.
3. Festival managers should be requested to post ratings as soon as possible in at least three locations and enforce time limitations more rigidly.
4. Judges may delay issuance of ratings until they have heard three or four numbers in a particular classification. Thereafter, ratings should be made immediately following each performance.⁶⁴

A new plan for classifying schools for inter-scholastic activities was adopted in 1962 to become effective with the 1962-63 school year. All member high schools were divided into three classes--AA, A, and B. Class AA included the 56 high schools with the largest enrollments; Class A the next 64; and Class B the remainder. Classification was determined by the total enrollment in the ninth, tenth, eleventh, and twelfth grades as of September 15.⁶⁵

The Executive Board adopted the following

⁶⁴1961, Sept., Vol. XXIV, No. 1, Kansas High School Activities Journal, pp. 1, 2.

⁶⁵1962, May, Vol. XXIV, No. 9, Kansas High School Activities Journal, pp. 2, 3.

recommendations by the Kansas Music Educators Association in May, 1963: The state music festival program was to be expanded in 1964 to include a third center and that students should announce their own numbers at district and state festivals.⁶⁶

Section 5 of the Music Regulation Handbook regarding the number of clinics or festivals in which students could participate was revised to let each student of each school participate to a maximum of two such events in addition to district and state festivals; the general interpretation being that each student could participate in two instrumental clinics, two vocal clinics, and two festivals.⁶⁷

The following Kansas Music Educators Association recommendations were adopted by the Executive Board in May, 1964:

1. The third sentence in paragraph (d), Section 7, of the Festival Regulations on page 37 of the Kansas State High School Activities Association Handbook stating, "Each ensemble must be in a different combination of instruments.", be deleted.
2. Beginning in 1965, there will be no commercial recordings at the district and state music festivals.
3. Festival managers are to separate entries from the same schools in the same events.

⁶⁶1963, Sept., Vol. XXVI, No. 1, Kansas High School Activities Journal, p. 2.

⁶⁷1964, May, Vol. XXVI, No. 9, Kansas High School Activities Journal, p. 3.

4. The grade boxes on the right-hand side of the adjudicator sheets and the statement on the percussion solo and ensemble rating forms requiring drum rudiments at the beginning of each performance will be deleted from future forms.⁶⁸

Problems were developing rapidly in acquiring adequate sites for district music festivals, the schools' cost of transportation, and the shortage of competent adjudicators.

In 1964 it was suggested to eliminate district music festivals and schedule a series of four state sites for each class. Under such a plan, large groups, as well as ensembles and soloists, would perform at the state festivals for a rating. The secretary explained that representatives from the Kansas Music Educators Association had recently visited a similar festival in Illinois and the initial reports were favorable.⁶⁹

In April, 1965, the following Kansas Music Educators Association recommendations were adopted by the Executive Board:

District music festivals be eliminated and a series of state festivals for Classes AA, A, B, and BB schools

⁶⁸1964, Sept., Vol. XXVII, No. 1, Kansas High School Activities Journal, p. 2.

⁶⁹Ibid.

be scheduled effective in 1965-66; sight reading be required for bands, orchestras, and mixed choruses, but optional for glee clubs in state festivals; Class AA schools be permitted to enter three piano soloists in place of two; two vocal solos be required; Class BB entries be limited to four boys and four girls in vocal solos; five vocal ensembles; six instrumental ensembles, each in a different combination of instruments; vocal solos and ensembles set up on a six-minute schedule; and a five-minute limit for all performances. Each room must have a timekeeper, in addition to a judge's assistant. Each band, orchestra, chorus, and glee club (if they choose to participate) will sight read immediately after finishing their prepared performance. Each group will leave the stage and move to a room set up for the specific purpose of sight reading. There will be one adjudicator and no spectators. A rating will be given; however, it will not be averaged into the prepared performance rating.⁷⁰

The Kansas State High School Activities Association sponsored sixteen state music festivals in 1966, with schools in Classes AA and B competing on April 1 and 2 and the A and BB schools on April 22 and 23.

⁷⁰1965, May, Vol. XXVII, No. 9, Kansas High School Activities Journal, pp. 4, 5.

CHAPTER V

CONCLUDING STATEMENTS

The music contest idea resulted from the settlement of the Welsh in Kansas in the 1860's when they established the famous Welsh eisteddfods. The eisteddfod was the forerunner of the music competition, although these early contests included athletics and other games besides music events.

Mr. Frank A. Beach, Emporia State Teachers College of Emporia, Kansas, revived the Welsh eisteddfod in 1913 and, therefore, could be considered the founder of the first music contest. Mr. Beach has probably done more for the music contest movement than any other individual in Kansas history. He not only originated the first contest, but he also kept revising it to make it serve the purposes of sound music education principles.

In 1929 Mr. Beach inaugurated his Beach Rating System with emphasis shifted from competition to quality of work. This rating system proved to be an important factor in changing the thinking of music educators all over the country toward music competition festivals.

Prior to 1927 there was only one winner chosen from each respective event, regardless of how many good students were in that particular event or the lack of an

outstanding student who deserved such a high award. This early system certainly didn't take into consideration the individual differences, musical ability, or experiences of the student.

Mr. Beach summed up the situation quite well in a speech to the Music Supervisors' National Conference in 1931 when he stated:

The chief indictment against the average music contest is that it does little more than select one winner and segregate the losers. Recasting the parable of the talents, it recognizes only him who apparently has made large interest with his ten talents and casts into outer darkness those who appear to have gained no return from their one, two, or three talents. For this latter group the average contest does nothing more than hang about the neck a sign, or brand indelibly on the forehead "loser". Industry utilizes competition and systems of measurement to improve its entire product but in the selective process of the music contest all except those who place "first", to borrow a phrase from the racing world, are merely "also rans". Having failed to win first place and having received no specific information as to how he may better his work, the loser in the average contest might wisely conclude that participation in the competition does not compensate for the time and effort spent in preparation.⁷¹

The Beach Rating Plan served as a guide for other music contests to better evaluate the young musician rather than making him compete as in an athletic event.

⁷¹Frank A. Beach, "Evaluation vs. Competition in Musical Performance", (Excerpts from an address delivered before the Music Supervisors' National Conference, Colorado Springs, Colorado, March 24, 28, 1931). (Mimeographed.)

During the 1920's and 1930's other music contests began to appear across Kansas, following in the footsteps of the All-Kansas Music-Competition Festival at Emporia. The various colleges of the state which sponsored such meets were Hays College, Southwestern College, Kansas Wesleyan, and Pittsburg State College. Although these contests were similar in awarding cash prizes, loving cups, scholarships, et cetera, there were no specific or uniform procedures of these contests. Each campus ran its own individual meet as it wanted to.

In the year of 1937 came the forming of the National Regional Nine Contest which consisted of Kansas, Nebraska, Missouri, and Eastern Colorado. Western Iowa was included in 1938.

There were some administrators and music supervisors who did not approve of this national contest, mostly because of the expense involved in transporting the students to the different centers.

In 1937 the Kansas Athletic Association became the Kansas State High School Activities Association which gradually took control of all interschool activities.

The formation of the High School Association greatly revised the contest in Kansas and slowly but surely did away with the Regional Nine and other college-sponsored contests. The entry of the United States into

World War II greatly helped the Association in its purpose of doing away with the above-mentioned contests. By the early 1940's, the Kansas State High School Activities Association had complete control over the Kansas music contest, setting up rules and regulations for the entire state.

During the 1940's, 1950's, and 1960's, there were constant changes made in the contest, with the Kansas State High School Activities Association working closely with the Kansas Music Educators Association on these innovations.

There were many alterations and deletions of the various rules and regulations concerning the classification of schools; maximum and minimum number of participants in small ensembles and large groups; the different voice and instrumental combinations for small ensembles; the prices of entry fees; the time allotments for performance; the age limit for students to be eligible; the number of solos permitted from each school; and the participation of junior high school students.

In my opinion, the following differences are the more important in the development of the Kansas music contest during this era:

Because of the discontinuance of the National Region Nine Music Competition-Festival, it was decided to hold

two state festivals besides the district festivals in 1947. These state festivals were for solos and small ensembles only who had received I Ratings at the District Festival.

In 1950 baton twirling and marching bands were eliminated from the district and state festivals.

For the first time, three judges were used for large groups, orchestras, band, choruses, and girls' and boys' glee clubs in 1959.

Another important change occurred in 1966. District music festivals were eliminated and a series of state festivals were set up which included the large groups.

The most significant innovation in the 1966 state contest setup was the inclusion of sight reading which was required for orchestra, band, and mixed chorus, but optional for the girls' and boys' glee clubs.

Sight reading was mentioned at various times throughout the development of the Kansas music contest but it didn't make an appearance until 1966. It was first recommended by Mr. Harold Palmer of Fort Hays State College in September, 1955, but no action was taken.⁷²

⁷²1955, Sept., Vol. XVII, No. 1, Kansas High School Activities Journal, p. 1.

In 1959 it was generally agreed that sight reading could not be included on the district festival program at that time because of lack of adequate facilities at some of the centers.⁷³

Even Mr. Frank Beach encouraged sight singing at the Emporia contest as early as 1918.

I feel that the inclusion of compulsory sight reading has been one of the most important contributions to the Kansas music contest next to that of the Beach Rating System of 1929.

The most important outcome of sight-reading competitive events would be the arousing of teachers and students to the importance of placing sufficient emphasis on the development of skill in reading music.⁷⁴

Sight reading will help the music instructor to realistically evaluate his own teaching procedures. A director who works all year on a few numbers for the specific purpose of "shining" at a music contest does a grave injustice to himself and, in particular, to his students, and defeats the educational purpose of the contest. How can one possibly teach discrimination and

⁷³1959, Mar., Vol. XXI, No. 7, Kansas High School Activities Journal, p. 18.

⁷⁴1954, "Sight Reading Contests for Bands, Orchestras, Choruses". National Interscholastic Music Activities Commission, p. 12.

reading skills without playing a wide variety of music from traditional to contemporary, marches to overtures, and jazz to bossa nova?

For example, there were a few bands at the Kansas State Music Festival in 1966 who received a I Rating in their prepared numbers but received III and IV Ratings on sight reading. This should show an instructor that something is lacking in his music curriculum and should point the way for self-evaluation.

In the final analysis, it is the consensus of music educators that the music contest is here to stay and has been a tremendous motivating factor for both students and teachers.

It is up to the individual director of each school to try to handle the contest situation with moderation. It will be the director's opinion and personality toward the contest that makes it a successful contribution to our music goals or something that is feared or thought of as a conquest. The teacher must try to instill in his students that they can learn from the contest and that not receiving a I Rating will make him a "social outcast".

There have been many articles written about the pros and cons of competition in music, but the fact still remains that more and more participants enter our spring contests each year across the nation.

Again I repeat from my first chapter, the music teacher who sincerely desires to bring about a growth in the musicianship of his pupils must not be content with his own evaluation.

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A P P E N D I X

APPENDIX A

RULES AND BY-LAWS FOR MUSIC FESTIVALS AND EVENTS

RULE I

ELIGIBILITY

The provisions of the General Eligibility Rule shall apply to all pupils who participate in music festivals and events. In addition, the following shall apply:

Section 1. Every pupil who participates in musical events must be below 21 years of age the day of the event in which he participates.

Section 2. Any pupil who has attended a high school nine semesters is ineligible for high school music participation. Attendance for fifteen days or participation in a music festival or other event shall constitute a semester's attendance.

Section 3. Grade school pupils of the same school system may be permitted to participate in band, orchestra, or other instrumental ensembles without affecting their eligibility after they become high school pupils. However, they cannot perform solos.

RULE 2

ADMINISTRATION

Section 1. All music activities, including festivals and other events in which representatives of more than one school participate, shall be subject to the approval of the Board of Control.

Section 2. The state shall be divided into a convenient number of districts and the Association shall sponsor music festivals in those districts; the time and place of each festival to be determined by the Board of Control, the recommended dates being April 1 and 15.

Section 3. For participation in the district festivals and other large invitational festivals, the schools shall be divided into four classes: A, B, C, and D, according to enrollment. Schools with enrollments of more than 500--Class A; those from 251 to 500--Class B; those from 101 to 250--Class C; those below 101--Class D. It is permissible for schools to participate in a higher classification group, one with schools of a larger enrollment, but it is not permissible to change to a lower group classification.

INTERPRETATION

In six-year junior-senior high schools the enrollment

of the upper four grades is counted if freshmen are permitted to participate. If only those in the upper three grades are used--bands, orchestras, and instrumental ensembles excepted--then only those in the upper three grades are counted.

Section 4. Each member school shall be represented in not more than one county or league festival in addition to the district festivals and others for which provision is made hereafter. In case a school has no opportunity to participate in a county or league festival, it may participate in lieu thereof in an invitational festival comparable in size to the county and league festivals, the maximum number of schools to be represented being twelve.

Section 5. In addition to the district festivals and the county, league, or smaller invitational festivals provided in Section 4, each member school may participate in one invitational festival sponsored by some outside agency, provided such festival has the approval of the Board of Control. (Reference is made here to such festivals as those held each year at the University of Kansas, the various Teachers' Colleges, and Denominational Colleges, and other places, including the National Regional Festival.)

INTERPRETATION

1. It is not permissive for representatives of a school to refrain from participation in one of the various types of festivals and then take part in more than one of some other type. There are three general types of festivals approved and representatives of a school are limited to participation in one of each.

2. It is permissible for a school to send participants to one invitational festival and other participants to another of the same type. For example, a school may send its band to one of the larger invitational festivals and its glee clubs, soloists, et cetera, to another.

3. It is the intention that all district festivals be held on the same dates and also that all the larger festivals be held on the same dates.

Section 6. There shall be uniform fees in all district festivals and the fees in all festivals, including those in the larger college and university centers, shall not exceed fifty cents for solo events and twenty-five cents for each individual in group events. Pupils who enter solo events shall be permitted to enter group events without paying group event fees in addition to the solo fees.

Section 7. In addition to any committees for which provision is made by the Delegate Assembly, the Board of

Control may appoint special committees of principals, supervisors, and teachers to assist in the selection of judges, time schedules, programs of events. et cetera.⁷⁵

⁷⁵1938 First Annual Year Book, Kansas State High School Activities Association, pp. 21, 22.

APPENDIX B

KANSAS CONTEST CENTERS, 1938-1966, SPONSORED BY THE
KANSAS HIGH SCHOOL ACTIVITIES ASSOCIATION

1938	1939	1940	1941	1942-1943	1944	1945
Chanute Concordia Dodge City Topeka Norton Russell Pratt Salina Wichita	Chanute Concordia Dodge City Topeka Norton Oakley Russell Pratt Salina Wichita	Chanute Clay Center Dodge City Goodland Hays Lawrence Pratt Salina Wichita	Concordia Dodge City Emporia Goodland Hays Lawrence Lindsborg Pittsburg Pratt Wichita	NO CONTEST BECAUSE OF WAR	Colby Concordia Dodge City Emporia Hays Lawrence Lindsborg Pittsburg Pratt Wichita	Concordia Dodge City Emporia Hays Lawrence Lindsborg Oberlin Pittsburg Pratt Wichita
1946	1947		1948		1949	
Colby Concordia Dodge City Emporia Hays Lawrence Lindsborg Pittsburg Pratt Wichita	<u>DISTRICT</u> Concordia Dodge City Emporia Goodland Hays Lindsborg Lawrence Pittsburg Pratt Wichita	<u>STATE</u> Emporia Hays	<u>DISTRICT</u> Colby Concordia Dodge City Emporia Hays Lindsborg Lawrence Pittsburg Pratt Wichita	<u>STATE</u> Emporia Hays	<u>DISTRICT</u> Colby Concordia Dodge City Emporia Hays Lindsborg Lawrence Pittsburg Pratt Wichita	<u>STATE</u> Emporia Hays

1950

<u>DISTRICT</u>	<u>STATE</u>
Concordia	Emporia
Dodge City	Hays
Emporia	
Hays	
Lawrence	
Oberlin	
Pittsburg	
Pratt	
Salina	
Wichita	

1951

<u>DISTRICT</u>	<u>STATE</u>
Concordia	Emporia
Dodge City	Hays
Emporia	
Lindsborg	
Hays	
Lawrence	
Oberlin	
Pittsburg	
Pratt	
Wichita	

1952

<u>DISTRICT</u>	<u>STATE</u>
Concordia	Emporia
Dodge City	Hays
Emporia	
Hays	
Lawrence	
Oberlin	
Pittsburg	
Pratt	
Lindsborg	
Wichita	

1953

<u>DISTRICT</u>	<u>STATE</u>
Concordia	Emporia
Dodge City	Hays
Emporia	
Hays	
Lawrence	
Oberlin	
Pittsburg	
Pratt	
Lindsborg	
Wichita	
Winfield	

1954

<u>DISTRICT</u>	<u>STATE</u>
Concordia	Emporia
Dodge City	Hays
Emporia	
Hays	
Lawrence	
Oberlin	
Pittsburg	
Pratt	
Lindsborg	
Wichita	
Winfield	

1955

<u>DISTRICT</u>	<u>STATE</u>
Colby	Emporia
Concordia	Hays
Dodge City	
Emporia	
Hays	
Hutchinson	
Lawrence	
Pittsburg	
Pratt	
Salina	
Winfield	

1956

<u>DISTRICT</u>	<u>STATE</u>
Colby	Emporia
Concordia	Hays
Dodge City	
Emporia	
Hays	
Hutchinson	
Lawrence	
Pittsburg	
Pratt	
Salina	

1957

<u>DISTRICT</u>	<u>STATE</u>
Colby	Emporia
Concordia	Hays
Dodge City	
Emporia	
Hays	
Hutchinson	
Lawrence	
Pittsburg	
Pratt	
Salina	
Wichita	

1958

<u>DISTRICT</u>	<u>STATE</u>
Colby	Emporia
Concordia	Hays
Dodge City	
Ellinwood	
Emporia	
Hays	
Hutchinson	
Lawrence	
Pittsburg	
Pratt	
Salina	
Topeka	
Wichita	

1959

<u>DISTRICT</u>	<u>STATE</u>
Colby	Dodge City
Concordia	Emporia
Dodge City	
Ellinwood	
Emporia	
Haven	
Hays	
Lawrence	
Pittsburg	
Pratt	
Salina	
Topeka	
Wichita	

1960

<u>DISTRICT</u>	<u>STATE</u>
Arkansas City	Emporia
Wichita	Hays
Topeka	
Salina	
Pratt	
Pittsburg	
Goodland	
Concordia	
Dodge City	
Ellinwood	
Emporia	
Haven	
Hays	
Lawrence	

1961

<u>DISTRICT</u>	<u>STATE</u>
Arkansas City	Emporia
Haven	Hays
Topeka	
Dodge City	
Lawrence	
Concordia	
Ellinwood	
Pratt	
Salina	
Hays	
Goodland	
Wichita	
Emporia	
Pittsburg	

1962

<u>DISTRICT</u>	<u>STATE</u>
Emporia	Dodge City
Topeka	Emporia
Wichita	Hays
Pittsburg	
Salina	
Goodland	
Arkansas City	
Lawrence	
Concordia	
Hays	
Dodge City	
Haven	
Pratt	
Ellinwood	

1963

<u>DISTRICT</u>	<u>STATE</u>
Arkansas City	Dodge City
Wichita	Topeka
Colby	
Concordia	
Dodge City	
Emporia	
Hays	
Hutchinson	
Lawrence	
Larned	
Pittsburg	
Pratt	
Salina	
Topeka	

1964

<u>DISTRICT</u>	<u>STATE</u>
Arkansas City	Emporia
Colby	Hays
Concordia	Wichita
Dodge City	
Hays	
Hutchinson	
Pittsburg	
Emporia	
Lawrence	
Salina	
Larned	
Pratt	
Topeka	
Wichita	
Winfield	

1965

DISTRICT

Arkansas City
 Colby
 Concordia
 Dodge City
 Emporia
 Hays
 Hutchinson
 Larned
 Lawrence
 Pittsburg
 Pratt
 Salina
 Topeka
 Wichita
 Winfield

STATE

Dodge City
 Emporia
 Lawrence

1966

STATE

Arkansas City
 Buhler
 Concordia
 Dodge City
 Emporia
 Hays
 Hutchinson
 Lawrence
 Pittsburg
 Haven
 Iola
 Oakley
 Pratt
 Salina
 Topeka