THE ORGANIZATION OF A MUSIC FESTIVAL
IN FRANKLIN COUNTY

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by
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THE ORGANIZATION OF A MUSIC FESTIVAL

IN FRANKLIN COUNTY

by

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Approved by Committee:

[Signatures of committee members]

Dean of the Graduate Division
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CHAPTER I

PURPOSE AND EDUCATIONAL OBJECTIVES
OF A COUNTY MUSIC FESTIVAL

Festivals date back to the time of the ancient Greeks, and, in many instances, have made a contribution to the lives and culture of peoples throughout the world.

American institutions such as churches, lodges, industries, as well as schools, have for many years organized, planned and carried through music festival projects of various types.

Music festivals are primarily concerned with combining the musical powers of the participating groups, whether sponsored by community groups or schools, and usually culminate in public performance by the combined groups. Festivals may or may not have significant musical, educational and social values. When carefully planned and adequately prepared, they may result in significant musical growth.

Opportunities to perform music in public, on occasions ranging from the simplest to the most elaborate and formal, should always be thought of and planned with reference to their developmental effect upon the performers themselves and the entire

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1 Some examples of recent music festivals in Iowa are: Annual Church - Chorister Guild; Catholic Music Educators, April 1956; Annual Associated Male Choruses of Iowa; and the All-State High School Chorus, Band, and Orchestra, sponsored by the Iowa High School Music Association and Iowa Music Educators Association each November since 1947.
student body. They should be thought of as opportunities for fostering musical awareness, musical initiative, musical discrimination, musical insight, and musical skill.¹

The Bulletin of the National Association of Secondary-School Principals states:

Each school should attempt to inspire its young people not only to participate actually in music and similar cultural activities outside of school hours during the years they are going to school, but also should encourage them to continue to engage in such cultural participation during adult years.²

There are different views as to purposes, and as to who should participate. In reference to performing groups, the Music Educators National Conference Source Book suggests:

These groups should be set upon a broad base to reach all who are interested in singing or playing and advancing by levels, so that the best students in the school can pace themselves by others of equally fine ability and experience.³

Another point of view is stated by Milton:

The development of every member of the music classes is considered instead of only the talented few, which causes more pupils to elect music. . . .


a festival in which every child, regardless of
the excellence of his musicianship, could par-
ticipate as a member of a group.1

The problem then would seem to be how it applies to a particu-
lar situation.

There were many factors which influenced the growth of
instrumental and vocal music festivals.

Some of the vital and influential factors which
had to do with the remarkable early success of
this movement are: (1) Will Earhart's experiment
with class instrumental instruction; (2) the high
school symphony orchestra Joseph Maddy brought from
Richmond, Indiana to the National Music Supervisor's
Conference in Nashville, Tennessee, in 1922; (3) The
National High School Orchestra, which met for several
years with the National Music Supervisors' Conference
and was conducted by great county band and orchestra
contests and festivals.2

With this background of factors, Ward further states:

Almost overnight instrumental music in the high
school became an educational power, and adminis-
trators never before impressed by the musical expe-
riences and endeavors of boys and girls became
intensely interested.

Dr. Hollis Dann fostered the organization of the
National High School Chorus, which, like the National
High School Orchestra, met for several years with the
National Music Supervisors' Conference. The first
concert of this group made a vivid impression; the
second was amazing; and the third, in the minds of
many, even surpassed the magnificent orchestra in
quality, training, ability, and expression.3

1 Robert W. Milton, "Our School Music Contests and
pp. 32, 67.

2 Arthur E. Ward, Music Education for High Schools,

3 Ibid., p. 261.
Dykema and Gehrken state:

High school music contests today are vying with athletic contests in the interest they create and in the effects they have upon the school and community. Winning or losing frequently becomes so important that educational values are forgotten. There have even been cases in which the tenure of the music director, like the football coach, depended largely upon the success of the team. The contest at least in its rawer forms, tends to set up standards of comparative value, that is, the superiority of one group over other groups.¹

The Iowa high school music program has benefited by its music contests, but the music festival has also contributed much to success of public school music.

Where contests and cooperative meets are annual events, there is the most rapid development of bands, orchestras, and glee clubs. By the same opportunity, there also will be found higher grade of performance.²

Some of the pitfalls that are sometimes attributed to contests are stated below:

However, if a high school music contest is so planned and administered that each high school group participating feels that it must win at all costs, if there is humiliation and bitterness in store for the students and teachers who return home without prizes or cups, or if a teacher’s job is endangered if his group do not win, then that contest is a very bad thing to have in the public schools.³


There are some music directors who feel that some undesirable attitudes and bitterness result from contests.

The contest winner is the most difficult of all music students because he usually spends his first year in college living on his pseudo success, which he has been permitted to consider as an indication of superior talents.¹

Ward summarizes the problems of contests when he states:

The problems presented have brought us to a realization that the contest is not the final word in social music get-togethers. It is the inspiration, not the prize, that the boys and girls want and need. The contest has been a necessary, pleasant evil, but it must eventually pass away.²

Music festivals may be worthwhile and have many values which should first be considered.

The music festival is becoming a major expression in music education today. The festival calls all groups together, encourages no contest, gives no prizes, and heralds no one as the winner. All participants perform with the determination to do their best. All learn from each other, and the feeling of friendliness is preserved. So it is not strange that the festival idea has caught the interest of both students and educators.

In the festival the joy of life is expressed. Somehow, singing or playing with a large group inspires the performers, even the listeners, to imaginative and aesthetic heights not attainable through the mere reasoning functions of the mind. What is more inspiring that young people singing with a sparkle in their eyes, with fervor in their souls, and godliness in their faces? Happiness and joy are about where youth expresses itself in music. Both the capable and the less capable return to their homes in a satisfied and happy mood.³

²Ward, op. cit., pp. 262-263. ³Ibid., p. 263.
The above quotation holds true only when a festival is well planned and organized. It seems necessary then to consider the following for those planning a music festival:

1. Know what contributions music festivals may make to education.
   a. An atmosphere devoid of tensions.
   b. An enjoyment of varied types of instrumental and choral literature.

2. Determine the need of a festival in your particular county.

3. Have a plan of organization which will be effective.
4. Choose a qualified festival conductor or conductors.
5. Determine the functions of a music festival.
6. Analyze and evaluate procedures toward improvement.

Music festivals can contribute much to the total education of a student in his ability to serve moral, spiritual and emotional needs that will carry over into the adult life of the child in the community. A different atmosphere is developed through the spirit of the music festival. Dr. Dann states, in speaking of festivals:

A performance by the united bodies for a festival seems ideal. No contests, everybody happy and enthusiastic. Two rival schools dare not compete in contest, as a riot among the students could take place; however a festival puts them in a different frame of mind. Music is a great leveler.1

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A situation whereby there is an atmosphere devoid of tensions seems ideal. There is little mental anxiety caused by festivals, for students know that no ratings will be given. Therefore, with the right kind of guidance, a healthy attitude will prevail among students. "The mental hygienist points to the forces of competition as a major threat to public health."  

The directors should consider the interest and service to each student and what the student gains from the experience. By taking the preceding statement into consideration, the directors may help lessen any tensions which may exist. Another factor to be considered in the area of "atmosphere" is the social contact brought about when students from the county, or state, come together to play or sing. Facilities should be provided for the student, depending on the situation, whether it be softball equipment, volleyball, or a place to dance. After rehearsing for several hours, each participant needs relaxation. The students' activities are planned for him during the rehearsal, after rehearsal and the concert. The festival may be one of the yearly highlights of the student's life and steps should be taken to insure it.

Enjoyment of varied types of instrumental and choral literature are important in musical growth. Music from various periods and from different countries may help in the

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students' appreciation of music. If a student has learned to know and enjoy music other than "popular", then there has been a fine contribution to his total education.

The administrators and music teachers of Franklin County, Iowa, felt there was need for a music festival because it would give the student the opportunity to play or sing in a cooperative event. Many times in contests students are interested solely in their rating and ignore the comments written by the judges. Small group contests provide a place where the better music students may perform. The music festival gives more students a chance to participate. If all the students are allowed to participate, the overall concert may not be as well-played and sung as if a select group were used. If a very fine performance is desired, then a select group may be used. If the main purpose of a music festival, however, is to interest all the music students, then participation of the entire band, chorus, and orchestra may be desirable. Music festivals contribute to a part of a student's total education.

It brings to every person the consciousness that his own spirit can find expression through the arts; that every life can find in music some fulfillment of the fundamental need for aesthetic development and emotional outlet.¹

The music festival may be called a cooperative event rather than a competitive event. It has been said by one of

the superintendent of a school in Franklin County, Iowa, that he considers the music festival as a place where the students from his school can get together with other students of the county in a friendly and non-competitive manner.

A definite part of the organizational aspects of a festival would seem to be the selection of a suitable site for the performance. Items for consideration are:

(1) the comfort and pleasure of the performers and the audience; (2) the adequacy of acoustical properties of the auditorium; (3) the size of the auditorium; and (4) the accessibility of the building and the transportation facilities to it...

It is better to select a place which is too small than too large, for a full house is always inspiring, both to the performers and to the audience. The fact that newspapers always have good things to say about a well-attended concert is not to be overlooked.

There are some benefits that may accrue if a festival is properly planned.

Most music educators and general educators agree that great social and emotional value can be found in any properly organized festival, and that festivals in general are to be encouraged.

The social values gained by each participant should be one of the many factors governing the organization and success of a music festival. Other factors to be considered are:

The festival requires the controlling hand of a strong administrator, who is a good organizer, works well with people, and possesses the ability to get things done...

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The School Music Festival is designed to use a great many students, for the larger the number taking part, the greater the public interest. Therefore, the problem of transportation to and from the place of performance should be in the hands of a teacher or principal who is schooled in such routine. He need not be a musician, for executive ability is more important in this job than musical interest.

The music teachers should concern themselves with the performance of the music and prepare the students for participation.¹

Some of the qualifications of conductors considered in this county are presented below. Most music directors have the knowledge and background for selecting festival music, but some select compositions that they personally like without having the students and audience in mind. There was a situation a few years ago where the festival director suggested a particular number. The composition was purchased by all participating schools, but had to be withdrawn from the program because the first clarinet part was found to be too difficult for the students. The above statement does not intend to infer, however, that the participants should select the music.

In the presentation of literature the conductor must know how to introduce it to the students in order that they may enjoy playing or singing the music. He must be able to transmit to them a sense of appreciation of good literature. His interpretation of the music should show musicianship and

¹Ward, op. cit., pp. 264-266.
clearly to the point that it will have a definite meaning to the audience as well as the singers and players. The participants not only need the cultural development and emotional outlet, but should receive a moral and spiritual uplift from the concert.

The patrons of our school should demand this of the school, something to live by. If then we believe that the "survival-value of music lies in its power to assist spiritual development and progress", this would then seem to be our supreme opportunity to justify its presence in the educational systems.1

The primary functions of a music festival are:

1. To provide a musical experience to the student.

2. To develop appreciation of varied music by the student and audience.

3. To contribute a part of the student's total education.

4. To give the student an opportunity to work with students of other communities.

Recent music festivals in Franklin County have been improved by giving the opportunity of participating to all music students.

The music festival can be far greater in scope than it has heretofore been. We have staged wonderfully powerful schooled demonstrations, but there is opportunity for a far wider expression of music experience. The festivals of the future can rightly

demand the consideration of much greater numbers of performers. Then young singers and instrumentalists will not be left at home while their selected representatives participate in performance. They will all join in the experience. 1

Among the basic problems facing the planners of music festivals are:

1. How to motivate participants, both teachers and boys and girls, so that all will develop a sense of individual responsibility in careful preparation of the festival music.

2. How to make the festival a vital musical as well as social experience for all participants and the audience when the less experienced and/or less musical are included.

3. How to make the county music festival a continuing experience for musical growth through fine performance of significant music year after year.

The following chapters report the experiences in Franklin County, Iowa with music festivals since 1947 to the present and concludes with an evaluation summarizing music festivals.

1Ward, op. cit., p. 268.
CHAPTER II

HISTORY OF THE FRANKLIN COUNTY AND WESTFORK
CONFERENCE MUSIC FESTIVAL

The first music festival to be held in Franklin County, Iowa was in 1947. From this date to the present, there has been an annual festival each year but one.

The music directors and superintendents felt there was a need for a musical event based upon cooperation rather than competition.

A festival signifies the bringing together of groups, or of representative members of groups, to achieve massive and representative performances. Evaluation is based on cooperation.\(^1\)

Since music is part of the American culture, there exists a need in Franklin County to further and enhance that part of life of its population and students.

Musical performance not only raises the standard of appreciation in the performers, but if the performance is of high quality it raises the standard of appreciation in the audience.\(^2\)

The small communities in Franklin County take pride in their musical groups, and a festival in which all the music students participate, is one more means of unifying and sharing.

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"A festival builds civic pride through all groups being represented and causes a feeling of oneness."

Mr. F. A. McCoy, former bandmaster at Sheffield, and his son, Mr. Joseph McCoy, then bandmaster in the Hampton Public Schools, organized a festival program combining the two schools. A total of seventy instrumentalists took part in the program held in Sheffield, Iowa, with each school playing three numbers separately and three numbers together. There was no guest director as each man conducted his own numbers. Neither band wore uniforms but members did wear dark trousers and white shirts. Dancing was not allowed during the student’s free time nor was any other recreation planned. The cafes in Sheffield served the students their supper.

In 1948, the second festival was planned and also held in Sheffield. It included a chorus, as well as band, in which most of the band members sang. There were 160 students participating with ninety in the band. Participating schools were Hampton, Sheffield, Geneva, and Latimer. In addition to six numbers by the band and six by the chorus, a saxophone quartette from Geneva played, and Ernest Doeringsfeld of Hampton played a snare drum solo of his own composition, "which won the acclaim of the audience." As in the previous year, no

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1Milton, op. cit., p. 32.

uniforms were worn. No finale was planned by the directors because many of the same students appeared in both band and chorus. Lloyd Oakland, Cornell College, was engaged as the band and choral director. The band mothers of Sheffield served the evening meal.

The third year, 1949, Alexander and Hansell were added, bringing the total number of schools taking part to six. The total number of students participating was 160, with one hundred in band and 125 in chorus. No uniforms were worn as all the schools did not own them. The vocal director cannot be determined as no records or programs were kept. The band director was Dr. Myron Russell, Iowa State Teachers College. Dr. Russell brought a flügelhorn, English horn and other instruments which he demonstrated for the students. A combined girls glee club opened the program with four numbers followed by the mixed chorus, and the band concluded the program. The festival was held outside for the first time in the band shell. A good crowd was in attendance.

In the spring of 1950, Chapin was the seventh school to be added in the festival, which was again held in the band shell in Sheffield. Uniforms were worn by each school. It was decided at that time that more students could participate by eliminating dual membership. By doing this, there were

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1See Appendix.
124 band members and 180 chorus members. The guest conductors in 1950 were Mr. Clayton Hathaway, Fort Dodge High School, and Mr. Frank Piersol, director of bands, Iowa State College. A social hour was planned where the students of the different schools could dance and share in games made available by the host school.

In 1951 the band numbered 135, and the chorus numbered two hundred. The festival program was again held in the band shell. However, to accommodate the larger number participating, a platform was constructed in front and extra lights were installed. The director for the festival band was Mr. Paul Behm, Mason City Public Schools, and the chorus director was Mr. Maurice Gerow, formerly of Iowa State Teachers College.

The 1952 festival was the last Franklin County festival to be held in Sheffield. Rain during the day made it necessary to hold the concert in the school gymnasium. The massed band occupied the gym floor and the mixed chorus was seated on the stage bleachers. There were 250 in the chorus and 150 in the band. The directors for band and chorus respectively were Mr. Carleton Stewart, Mason City, and Mr. Joseph McCoy of the Grinnell Public Schools. Provision was made for recreation during the student's free time.

The 1953 festival was held in the gymnasium of the Franklin Consolidated School. It was believed that more interest would be developed among the people of each community
if the festival was held in a different school every year. This did not prove to be true because this year there was a smaller audience, numbering approximately seventy-five. It was believed that very little advertising was done in connection with this festival, which resulted in little community response. The organization of a festival requires much time and energy, but the bringing together of approximately four hundred students in a festival of music more than compensates for the work done. The directors were Mr. Hadley Crawford, Simpson College, and Dr. Gordon Bird, formerly of Drake University.

At the end of the 1952-53 school year, Franklin Consolidated and Sheffield Public Schools broke away from the athletic conference and severed connection with all the schools musically. When these two schools withdrew, Hampton also withdrew from the festival. In 1954, it was decided that for one year no festival would be held. During this year, the Schoolmaster’s organization met and discussed the possibility of reviving the festival for the six schools in the new conference. The writer informed the group about previous festivals. The motion was then voted and approved to have another festival, to be held in the Hansell Consolidated School. The six schools participating were: Chapin, Alexander, Geneva, Hansell, Popejoy, and Rowan; Rowan providing students only for the mixed chorus. It was agreed by the directors that all the music students in
band and chorus would participate, even those who were in both organizations. Emphasis was placed on securing greater interest in the communities and posters were distributed in each and extra posters were placed in the stores in Hampton. A radio station branch of KSMN, Mason City, is located in Hampton, and free time was provided for advertising the festival. As a result, the attendance at the festival was over 250, which was a larger audience than any previous festival. The band numbered 145 and the chorus numbered two hundred. The directors for this festival were Mr. Milton Trexel, Ames Public Schools, and Mr. Arthur Redner, Iowa State Teachers College, directing the band and chorus respectively.

The 1956 festival was by far the most successful to date. Every student who was a member of a large group in each community participated. The audience in the 1956 festival numbered over 350. Every available seat opposite the band and chorus was occupied. It seemed to the music directors that the performance had improved greatly. Perhaps one of the factors was the fact that the students were inspired by the larger audience. A movie was shown both in the morning and afternoon for the students who were not in rehearsal. Softball equipment was furnished for those who played outside, while table tennis was the recreation indoors. The audience-participation idea was used for the National Anthem. The directors in 1956 were: Mr. Arthur Redner, Iowa State Teach-
ers College for the chorus, and Dr. Myron Russell directing the massed band.

The directors of participating schools felt that a festival spirit among the students and audience was being attained. If this situation can be reached, much will have been accomplished in bringing music closer to the people of this county.
CHAPTER III

ORGANIZATION OF THE FESTIVAL

BAND AND CHORUS

For some years an organization for all men teachers and superintendents called the Franklin County Schoolmaster's Club has existed in Franklin County, Iowa. This group has met the second Wednesday evening of every month to discuss issues and set events for the coming year concerning all member schools. After each business meeting the various groups adjourned to other rooms, where they discussed and planned events for the coming year which were pertinent to their group. The vocal and instrumental teachers began planning a May festival the preceding fall. This planning was usually done in November. In the November and December meetings the initial planning was done in organizing the instrumentation of the band, the balance of the chorus, and the music to be used.

In the festival of 1951, the instrumentation was not satisfactory and efforts were made to improve the balance and tone quality in placing more students on lower parts. Although the band was a select group, the problem of instrumentation was apparent. For example, Table I shows that there were twenty-two first and second clarinets. Of this total, there were eleven on each part. Table II shows that the
### TABLE I

**INSTRUMENTATION FOR THE FRANKLIN COUNTY, IOWA FESTIVAL BAND IN MAY, 1951**

<table>
<thead>
<tr>
<th>Instruments</th>
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<th>G</th>
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<th>H</th>
<th>S Total</th>
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<tr>
<td><strong>Flutes</strong></td>
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<td>5</td>
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<td><strong>Oboes</strong></td>
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<tr>
<td><strong>Bassoons</strong></td>
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<td>3</td>
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<tr>
<td><strong>1 and 2 Clarinets</strong></td>
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<td>2</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>3</td>
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<tr>
<td><strong>3 and 4 Clarinets</strong></td>
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<td>2</td>
<td>5</td>
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<td>3</td>
<td>3</td>
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<tr>
<td><strong>Bass Clarinets</strong></td>
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<td>1</td>
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<tr>
<td><strong>Alto Saxophone</strong></td>
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<tr>
<td><strong>Baritone Saxophones</strong></td>
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<td><strong>Tenor Saxophones</strong></td>
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<td><strong>2nd Cornets</strong></td>
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<td><strong>3rd Cornets</strong></td>
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<td><strong>4th Cornets</strong></td>
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<td><strong>1st Horns</strong></td>
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<td><strong>2nd Horns</strong></td>
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<td><strong>3rd Horns</strong></td>
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<td><strong>4th Horns</strong></td>
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<td><strong>1st Trombones</strong></td>
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<td><strong>Basses</strong></td>
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<td><strong>Tympani</strong></td>
<td></td>
<td></td>
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</tr>
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<td><strong>Chimes</strong></td>
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<tr>
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<td>3</td>
<td></td>
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</tbody>
</table>

*A - Alexander  
C - Chapin  
F - Franklin Consolidated  
G - Geneva  
HT - Hampton  
H - Hansell  
S - Sheffield
balance was improved in 1952 when there were eight first clarinets, thirteen second clarinets, and fifteen third clarinets. The number of flutes was increased from five in 1951 to nine in 1952 because it was believed that there was a lack of the flute tone in the band. This was accomplished as the directors had developed more flute players in 1951 who were ready for the following year's festival band. In 1951 the problem of instrumentation was especially brought to mind because of the fact that only one of the three oboe players, which Hampton was to furnish, appeared at the festival. In 1952 it was recommended that if it was decided to have three oboes, they should not all be drawn from one school. There was the suggestion that Hampton, Sheffield, and Hansell furnish one oboe each so that the smaller schools of the county could be represented. Two schools furnished three bassoons.

In 1951 the first and second clarinets were listed together, and the third and fourth clarinets were listed together. In 1952 the table was changed, listing each part separately because it was then possible to ascertain the number and balance of each. Another improvement which the band directors of the county made, was in placing some of the better players on lower parts. By doing this, there was equal distribution of parts heard. The problem faced here was that many of the more experienced students wanted to play first part. However, each band director explained that all parts must be represented
### TABLE II

**INSTRUMENTATION FOR THE FRANKLIN COUNTY, IOWA FESTIVAL BAND IN MAY, 1952**

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Schools</th>
<th>*A</th>
<th>C</th>
<th>F</th>
<th>G</th>
<th>HT</th>
<th>H</th>
<th>S</th>
<th>Total</th>
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</table>

*A - Alexander  
C - Chapin  
F - Franklin Consolidated  
G - Geneva  
HT - Hampton  
H - Hansell  
S - Sheffield*
so that better balance was possible in the festival band. The alto saxophone section was one which was most improved upon, especially in 1951. In the 1951 festival band there were eight first chair alto saxophones and only three second chair alto saxophones. During the rehearsal that spring there was a passage for the second alto saxophone part. Needless to say, it was not heard. In the 1952 festival band each school was limited to one alto saxophone with three playing the first part and three playing the second. Since there were two alto saxophone parts, it was recommended that another column be included in the instrumentation table.

The tenor saxophone section was well represented; however, it was not necessary for Alexander to have furnished two players. Usually in the small schools there is one good player in a tenor saxophone section, though it is hard to believe that with a band numbering twenty-two, one will find two high-calibre players in the same section. Of course, keeping the idea in mind that a festival band and not a contest band has been organized, there probably should be some exceptions. The abilities of the two tenor saxophone players from Alexander were not known, but perhaps the actual participation in a festival band improved the attitude of the additional player toward his local band. If that be the case, then the right step was taken. The rules cannot be too rigid, but if definite cases such as the one presented should appear, the situation
should be analyzed to see what can be done. Another baritone saxophone player would have been used, but it was believed that two would suffice.

Because Franklin County has many small schools, each director has similar problems concerning the balance of the cornet section, since most of those who take cornet want to play "melody". Consequently in 1951 the band was overbalanced with ten first chair cornet players. It was believed that if the first cornet section was reduced to six with the addition of more cornets in the lower parts, there would be a better cornet section. During the massed band rehearsal a few of the directors stood near the players who were playing third cornet music. Listening to them, one could readily see that it was a weak part. In fact, it could not even be heard!

There was much improvement in the horn section. Referring to Table I, there was no one person assigned to the fourth horn part which was an oversight by the directors. In 1952 there were two fourth horn players. There existed a possibility of using fewer trombones because they were too prominent in the 1951 festival. In 1952 the number of trombones were reduced from twenty to thirteen. The baritone horn section was increased by the addition of two players the following year. The bass horn section was increased from six to eleven players.

In 1951 the agreement between directors on the quota
for each was that each school was to have representation of half the size of its band for the festival band. Listed below are the number of students each school furnished, each school's quota, and the size of each band. Starting with Alexander and proceeding across Table I, each school's situation is given. According to this table, Alexander furnished a total of sixteen players in the festival band. Their quota for the festival band was eleven, which shows a balance of five players in excess of their quota. The membership of the Alexander band totaled twenty-two. Chapin used ten of their band members. They were two players under their quota as they also had a membership of twenty-two in their band. Franklin Consolidated furnished twenty-six players. Their quota was twenty-two, which shows four players over their quota. Geneva furnished twenty-one players, therefore, they were two over their quota as their band totaled thirty-eight.

One director in 1951 was not as cooperative as the others; therefore, that particular band appeared with four-fifths of its school's quota. The size of this band was approximately forty-five. Directors were changed; consequently, better cooperation and festival spirit from this school was accomplished. Since this writer was director at Hansell and has been critical of other schools, it was his duty to set the example to those who exceeded their quota. Hansell had thirty-seven in band at the time of the meeting in the fall of 1950.
and was represented by eighteen for the festival band. Sheffield's quota was twenty-five members, however, they furnished twenty-seven students—two over their quota. The membership of the Sheffield band numbered fifty. By using the quota system, the festival band had an excess of twenty-eight players over the total number expected in the band. By using the above method as a basis of computation, the festival band in 1952 was, by and large, the better players from each school band.

During one of the meetings each vocal director stated the total number of soprano, alto, tenor, and bass voices his school could contribute. This was an improvement over the questionnaire sent out in the past asking for the information, as problems of balance that arise could then be discussed. One way to improve the balance is to use some of the alto voices on the tenor part. There was no limit to the total number which participated in chorus. It is believed that the festival idea for everyone who wants and enjoys singing should be maintained.

The procedure used in selecting the music literature was practically the same for both band and chorus. In the first meeting it was decided that the band program would include two marches, a semi-classical number, a novelty number, and at least one overture. During the period between 1948-51 the chairman asked for the names of possible numbers to be
used on the program. Each number sent was noted by the chairman, who in turn had the complete list typed. A copy of the list was then sent to each band director in the county. The upper portion of the paper contained the information which requested that each director place a checkmark in column one before the numbers he would like. In column two he was asked to put a checkmark before those numbers which were already in his library so that extra arrangements need not be ordered. By using this method every music number selected was one which the majority wished. After the tabulation of votes, a second form was sent out with the number of the numbers selected. A box was put at the side of each number and each director checked the one that he wished ordered. A deadline was typed on every form, and it was understood that any director who did not return his sheet, was responsible for obtaining each selection.

A list of vocal numbers was made out and sent to each director. Each checked the one he would like and returned the sheet to the chairman. After the tabulation the ones selected were placed on the same sheet as the band numbers. A box was at the left of each title, and below were also instructions for the director to place in this box the number

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1See Appendix.
2See Appendix.
3See Appendix.
of copies he needed. All the vocal music was arranged for SATB with the exception of one SAB number, since some of the smaller schools did not have enough boys in high school for a four-part chorus. It should be noted here that every vocal and band number on all questionnaires sent out included the composer's name, the arranger, publisher, and in vocal music, the publisher's code number. Past experience had shown that every bit of identification was needed because there were several arrangements for some of the numbers.

After finding out what each school needed, the chairman sent the complete order to one firm. It had been learned from past experience that much time could be saved by ordering from one music house rather than from two or more. When each part or each arrangement arrived, it was noted on a ledger page and sent to the schools. After everyone had received his music and notation had been written in the ledger, the next phase of planning was directed to the day and evening of the rehearsal and concert.

Sheffield, the host school, from 1947 to 1952, was responsible for the arrangement of all chairs where the massed band was to rehearse, and also for the hall where the chorus was to rehearse. The only place indoors for a massed band to practice was on the gymnasium floor. Since all directors were close observers of time, the entire band was tuned and in position within fifteen minutes after the indicated rehear-
sal time. Each band director was there ready to help wherever needed by the chairman or the director. A problem arose in 1951 when the director, in the middle of the rehearsal, changed various sections around. In 1952 and thereafter, the festival chairman sent a letter to each festival director asking for a seating chart. This letter was then mailed to the local chairman in order that the chairs would be ready for rehearsal. When everything is well organized, the students realize it and acquire a healthier attitude toward festivals.

The chairman of the host school had a group of boys and a truck ready for call at the moment the afternoon rehearsal was finished. That was necessary for the concert was to be held at another site. In Sheffield the festival was held in the band shell, which is located in the city park. Therefore, all chairs had to be transferred from the school to this site. At the band shell the band and vocal directors of the county set up the chairs. As soon as the chairs were brought to the band shell, they were immediately arranged for the chorus. According to the seating chart, there were six semi-circles plus a part of a semi-circle made up of bass horns. Since there were seven directors, each director was responsible for the setting up of one semi-circle, with the seventh, the chairman, making a final count of each row. Before the band players were dismissed in the afternoon, they were told to note which row they were in and what their number of chair was
from the end of that row. By doing that each player knew
where he was to sit. There were three approaches to the stage,
two from the front and one from the rear-side door. The di-
rections were given in the afternoon that rows one through
four were to use the front approaches, and that rows five and
six were to use the rear approach. In that single operation,
the directors marched approximately 250 chorus members off
the stage, arranged the chairs for the band, marched about
150 band personnel onto the stage, all within twelve minutes!
The program in 1952 started exactly at eight p.m. and was over
a few minutes before nine p.m. Everyone was surprised at the
brevity of the program. In fact, the directors had anticipated
fifteen minutes longer; therefore, they did not realize their
own efficiency.

The 1953 seating of the students at Franklin Consoli-
dated was quite simple because a student could participate in
one organization only. The chorus was on temporary bleachers
on the gym floor and the band was situated on the stage. In
the festivals of 1955 and 1956 the chorus was situated on the
bleachers on one side, the band on the gym floor, and the au-
dience in the bleachers opposite the chorus. Since there were
students who were in both groups, a numbering system was used.
The chorus was first in the program and each student knew
where he was to sit. In setting up the band each student was
given a number which corresponded to a like number which was
placed on the back of his chair. This idea proved to be very
effective, and less congestion took place. In fact, there
was no congestion! Poorly organized festivals can do much
harm in its personal appeal to the students. Every detail
should be worked out so that there is little if any confusion.

If the concert or festival is carefully planned
so that each child knows what he is to do and when
to do it, if it be properly staged so as to eliminate
confusion and excessive delay, if it be thoroughly
perfected in precision of ensemble, the result will
almost invariably have a tremendous popular appeal,
inducing a reaction that will sooner or later redound
to the benefit of music in the community.1

The festival at Sheffield was rained out but once in
the six years it was held there. However, it was planned that
if the festival were rained out, it would then be held in the
gymnasium. The band would be placed on the floor and the
chorus could be seated on the stage. There are bleachers in
the gym to accommodate the audience. If these bleachers were
filled, it had been planned that in the assembly and in every
other large room, a loud-speaker system would be in operation.
There was also the possibility that the organization could
buy an inexpensive transmitter which could broadcast the con-
cert over car radios up to five hundred feet. This would be
able to reach the automobiles parked around the school block.

There are many other problems connected with the

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1Theodore F. Norman, Instrumental Music in the Public
Schools (Pennsylvania: Oliver Ditson, 1933), p. 74.
organization of a music festival. Many of the methods used have been changed and the same errors made have been corrected.

A change was made in organization of the 1955 and 1956 festivals relative to the previously explained charts. The first four form letters were now consolidated. Through experience it was found that nearly everything can be planned at one meeting of the music directors. The reason for this change was because there was direct contact with other directors, many of the items of less importance could be discussed, each score could actually be seen rather than visualized by checking numbers only by name.

In previous festivals the chorus personnel was assembled as soon as all the schools had arrived, then section by section was seated. However, in the 1956 festival, name tags for each section were placed in front of each section. As the different schools arrived, each student knew where he was to sit. This helped to lessen the confusion which was apparent in other rehearsals.

Another change was made in the seating of chorus and band personnel. Before the last two festivals a letter was sent to the band director asking for a seating chart. The same type letter was sent this year to the chorus director. This procedure saved approximately fifteen to thirty minutes

\[\text{1See Appendix.}\]
of time. The chorus director in the 1955 festival did not approve of the order of numbers listed on the program, therefore changed the numbers around during the concert. In order to avoid the same mistake a letter was sent to both festival directors asking them to list the program in the order they wished it. This seemed to be another improvement of the many details concerned with festivals. If improvements and corrections are made with each succeeding festival, the overall functions of a music festival seem to operate more smoothly.

A step-by-step organization of the duties of the festival chairman in Franklin County in 1956 are listed below:

1. Send a letter to all music directors.¹
2. Send letters to the festival directors selected giving the date and time of the concert, and stating the program, instrumentation and number of students participating.
3. Send the order for the music to one music store.
4. When the music arrives, every number and arrangement is noted and sent to the various schools.
5. Six weeks before the festival date, an instrumentation chart is mailed to each music director and to the festival director along with scores for each number.
6. Four weeks before the festival date a letter is sent to the festival directors asking for a seating chart and the order of the numbers for the program.

¹See Appendix.
7. Two weeks before the festival date a final letter is sent to all music directors and superintendents.\footnote{See Appendix.}

8. One week to ten days before the concert the advertising campaign is launched.

9. Immediately after the festival a statement is sent to each school listing the cost of the music.

10. After all receipts and bills are presented, a financial statement of the festival is sent to each school.

The above steps in organization are given as a guide to others organizing a festival for the first time, and give an account of what is done in Franklin County in the planning of a music festival.
CHAPTER IV

ORGANIZATION OF FINANCES

The area of the organization of finances may require more actual working time than any other phase of planning a music festival. This area requires accuracy, legibility, and proper planning. The festival director must organize his activities wisely and make detailed plans for handling his many details. "The ledger provides a record of accounts. Ledger accounts may be recorded on cards, in a bound book, or on loose-leaf sheets".¹ Each arrangement and copy of music must be recorded when it is received and sent.

The order of accounts or areas in the financing of a music festival are: (1) ledger for the music, (2) ledger for the invoices, (3) advance sale of tickets, (4) final statement for each school, and (5) the financial statement for the festival.

Two forms need be made; one for band music, and the other for vocal music. Table III, to be used for control of band music has column headings as follows: name of each composition, name of each school with subtitles under each school. The subtitles under each school are listed ordered, sent, and billed. Ordered indicates if a particular school ordered a

### TABLE III

**SUMMARY OF BAND MUSIC ORDERED, SENT, AND BILLED FOR THE FESTIVAL HELD IN 1951**

<table>
<thead>
<tr>
<th>Name of Number</th>
<th>Alexander Ordered</th>
<th>Alexander Sent</th>
<th>Alexander Billed</th>
<th>Chapin Ordered</th>
<th>Chapin Sent</th>
<th>Chapin Billed</th>
<th>Franklin Consolidated Ordered</th>
<th>Franklin Consolidated Sent</th>
<th>Franklin Consolidated Billed</th>
<th>Geneva Ordered</th>
<th>Geneva Sent</th>
<th>Geneva Billed</th>
<th>Hampton Ordered</th>
<th>Hampton Sent</th>
<th>Hampton Billed</th>
<th>Hansell Ordered</th>
<th>Hansell Sent</th>
<th>Hansell Billed</th>
<th>Sheffield Ordered</th>
<th>Sheffield Sent</th>
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</tr>
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</tr>
<tr>
<td>Men From Mars</td>
<td>X X 2.50</td>
<td>X X 2.50</td>
<td>X X 2.50</td>
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<tr>
<td>Git On Board</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
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<td>X X 4.00</td>
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<tr>
<td>Gypsy Guitars</td>
<td>X X 5.00</td>
<td>X X 5.00</td>
<td>X X 5.00</td>
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</tr>
<tr>
<td>March Processional</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
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<tr>
<td>Queen City March</td>
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<td>---</td>
<td>---</td>
<td>X X 1.25</td>
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<td>X X 1.25</td>
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<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Lift Up Your Head</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
<td>X X 4.00</td>
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<td>X X 4.00</td>
<td>---</td>
<td>---</td>
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<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>$25.50</td>
<td>$27.25</td>
<td>$18.50</td>
<td>$26.00</td>
<td>$17.00</td>
<td>$22.00</td>
<td>---</td>
<td>$17.00</td>
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</tr>
</tbody>
</table>

**Code:**  
- X means music to be ordered and music sent to each school.  
- means music not to be ordered, and music that should not be sent.
certain work. If none was ordered, then a dash could be inserted in the space. When the music is received by the chairman, an arrangement of the song is placed in an envelope for that particular school. When this has been mailed, a check mark may be placed under the subtitle sent. If the number was not ordered, then a dash could again be inserted. The third subtitle under each-named school is billed. This shows the cost of each number. Below the last song listed, total may be placed, as this would show the total cost of band music for each school.

Table IV which was used for the vocal music was the same except for the addition of giving the price per copy of each vocal selection. Under the subtitle ordered and sent, the number of copies would be listed. The copies sent were recorded in ink.

Table V gives an overall account of the music ordered, invoiced, and billed. The column headings, are as follows: title of number, number of copies, invoice number, date of invoices, price per copy, tax, and total including tax. At the bottom of the page below total, including tax, is the grand total for all the festival music. This table gives a concise picture of the music purchased.

If there is an advance sale of tickets, a chart may be made showing the number of tickets sent to each school, and the number of tickets sold by each school. The overall heading
## Table IV

**SUMMARY OF VOCAL MUSIC ORDERED, SENT, AND BILLED FOR THE FESTIVAL HELD in 1951**

<table>
<thead>
<tr>
<th>Name of Number</th>
<th>Alexander Ordered</th>
<th>Alexander Sent</th>
<th>Alexander Billed</th>
<th>Chapin Ordered</th>
<th>Chapin Sent</th>
<th>Chapin Billed</th>
<th>Franklin Consolidated Ordered</th>
<th>Franklin Consolidated Sent</th>
<th>Franklin Consolidated Billed</th>
<th>Geneva Ordered</th>
<th>Geneva Sent</th>
<th>Geneva Billed</th>
<th>Hampton Ordered</th>
<th>Hampton Sent</th>
<th>Hampton Billed</th>
<th>Hansall Ordered</th>
<th>Hansall Sent</th>
<th>Hansall Billed</th>
<th>Sheffield Ordered</th>
<th>Sheffield Sent</th>
<th>Sheffield Billed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now Let Every Tongue Adore Thee</td>
<td>20 20 3.00</td>
<td>15 15 2.25</td>
<td>30 30 4.50</td>
<td>20 20 3.00</td>
<td>50 50 7.50</td>
<td>20 20 3.00</td>
<td>20 8* 3.00</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Land and My Land</td>
<td>20 20 3.60</td>
<td>15 15 2.70</td>
<td>30 30 5.40</td>
<td>20 20 3.60</td>
<td>50 50 9.00</td>
<td>20 20 3.60</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Big Bear and the Little Bear</td>
<td>20 20 3.00</td>
<td>15 15 2.25</td>
<td>30 30 4.50</td>
<td>20 20 4.00</td>
<td>25 25 3.75</td>
<td>20 20 4.00</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Auf Weidersehn</td>
<td>20 20 4.00</td>
<td>15 15 3.00</td>
<td>5  5  3.00</td>
<td>20 20 4.00</td>
<td>50 5010.00</td>
<td>20 20 4.00</td>
<td>20 5* 4.00</td>
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<td></td>
</tr>
<tr>
<td>The Lord's Prayer</td>
<td>20 20 5.00</td>
<td>15 15 3.75</td>
<td>30 30 7.50</td>
<td>-- --</td>
<td>50 5012.50</td>
<td>20 20 5.00</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grandfather's Clock</td>
<td>15 15 2.25</td>
<td>15 15 2.25</td>
<td>30 30 4.50</td>
<td>20 20 4.00</td>
<td>50 50 7.50</td>
<td>20 20 4.00</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>$20.85</strong></td>
<td><strong>$16.20</strong></td>
<td><strong>$27.40</strong></td>
<td><strong>$18.60</strong></td>
<td><strong>$50.25</strong></td>
<td><strong>$22.60</strong></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Code:**  -- means music not to be ordered, and music that should not be sent.

* * means music that is to be re-ordered.
<table>
<thead>
<tr>
<th>Title of Number</th>
<th>Number of Copies</th>
<th>Invoice Number</th>
<th>Date</th>
<th>Price Per Copy</th>
<th>Tax</th>
<th>Amount Including Tax</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now Let Every Tongue Adore Thee</td>
<td>175</td>
<td>543</td>
<td>1/20/51</td>
<td>$.15</td>
<td>$.52</td>
<td>$26.77</td>
</tr>
<tr>
<td>Your Land and My Land</td>
<td>155</td>
<td>544</td>
<td>1/20/51</td>
<td>$.18</td>
<td>.55</td>
<td>28.45</td>
</tr>
<tr>
<td>The Big Bear and The Little Bear</td>
<td>130</td>
<td>545</td>
<td>1/20/51</td>
<td>$.15</td>
<td>.39</td>
<td>19.89</td>
</tr>
<tr>
<td>Auf Weidersehn</td>
<td>150</td>
<td>546</td>
<td>1/20/51</td>
<td>$.20</td>
<td>.60</td>
<td>30.60</td>
</tr>
<tr>
<td>The Lord's Prayer</td>
<td>135</td>
<td>547</td>
<td>1/20/51</td>
<td>$.25</td>
<td>.67</td>
<td>34.42</td>
</tr>
<tr>
<td>Grandfather's Clock</td>
<td>150</td>
<td>548</td>
<td>1/20/51</td>
<td>$1.15</td>
<td>.45</td>
<td>22.95</td>
</tr>
<tr>
<td>Star Spangled Banner</td>
<td>2</td>
<td>714</td>
<td>2/2/51</td>
<td>1.25</td>
<td>.05</td>
<td>2.55</td>
</tr>
<tr>
<td>Byron March</td>
<td>3</td>
<td>715</td>
<td>2/2/51</td>
<td>1.25</td>
<td>.07</td>
<td>3.82</td>
</tr>
<tr>
<td>Copa Cabana</td>
<td>5</td>
<td>737</td>
<td>2/6/51</td>
<td>3.50</td>
<td>.35</td>
<td>17.85</td>
</tr>
<tr>
<td>Marshmen Overture</td>
<td>5</td>
<td>738</td>
<td>2/6/51</td>
<td>3.00</td>
<td>.30</td>
<td>15.30</td>
</tr>
<tr>
<td>Men From Mars</td>
<td>5</td>
<td>739</td>
<td>2/6/51</td>
<td>2.50</td>
<td>.25</td>
<td>12.75</td>
</tr>
<tr>
<td>Git On Board</td>
<td>4</td>
<td>740</td>
<td>2/6/51</td>
<td>4.00</td>
<td>.32</td>
<td>16.32</td>
</tr>
<tr>
<td>Gypsy Guitars</td>
<td>5</td>
<td>758</td>
<td>2/9/51</td>
<td>5.00</td>
<td>.50</td>
<td>25.50</td>
</tr>
<tr>
<td>March Processional</td>
<td>7</td>
<td>759</td>
<td>2/9/51</td>
<td>4.00</td>
<td>.56</td>
<td>28.36</td>
</tr>
<tr>
<td>Queen City March</td>
<td>2</td>
<td>716</td>
<td>2/2/51</td>
<td>1.25</td>
<td>.05</td>
<td>2.55</td>
</tr>
<tr>
<td>Storm King March</td>
<td>2</td>
<td>717</td>
<td>2/2/51</td>
<td>1.25</td>
<td>.05</td>
<td>2.55</td>
</tr>
<tr>
<td>Lift Up Your Heads</td>
<td>7</td>
<td>760</td>
<td>2/10/51</td>
<td>4.00</td>
<td>.56</td>
<td>28.56</td>
</tr>
</tbody>
</table>

**Total**                                 |                  |                |            |                |     | **$316.84**          |
for Table VI is: advance sale of tickets and assets and expenditures. Each column heading reads as follows: school, tickets sent, tickets sold, and money returned. Subheadings under tickets sold are adult and student. The subheading under tickets sold are the same with the price for each adult and student ticket in parenthesis. At the bottom of each column the totals for each are placed. Tickets sold at gate is placed in order to show the amount of gate receipts. These totals may be listed under tickets sold and money returned. The final total receipts then shows the total amount of money received by the sale of tickets. From 1949 to 1953, there was an agreement by the superintendents to charge each school an entry fee of fifty cents per student participating. Each school then had the opportunity to sell more tickets over and above their allotment for the entry fee. If a school could sell more than their allotment, the money would be returned into each school’s music fund. There was an agreement by the superintendents, however, that there would be no entry fee from any of the schools in the festival commencing in 1955. This proved to be satisfactory as there was no pressure put on students to sell tickets. The selling of tickets was to help defray the expenses for the festival.

In conjunction with the area of the sale of tickets is the advance publicity given. The first seven festivals were advertised by the local papers. The 1955 festival was
## TABLE VI

**ADVANCE SALE OF TICKETS AND ASSETS AND EXPENDITURES**

<table>
<thead>
<tr>
<th></th>
<th>Tickets Sent</th>
<th>Tickets Sold</th>
<th>Money Returned</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Adult</td>
<td>Student</td>
<td>Adult (50%)</td>
</tr>
<tr>
<td>Alexander</td>
<td>30</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>Chapin</td>
<td>30</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>Hampton</td>
<td>100</td>
<td>50</td>
<td>32</td>
</tr>
<tr>
<td>Hansell</td>
<td>50</td>
<td>25</td>
<td>14</td>
</tr>
<tr>
<td>Franklin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Consolidated</td>
<td>65</td>
<td>35</td>
<td>21</td>
</tr>
<tr>
<td>Geneva</td>
<td>50</td>
<td>25</td>
<td>16</td>
</tr>
<tr>
<td>Sheffield</td>
<td>65</td>
<td>35</td>
<td>31</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>390</td>
<td>210</td>
<td>133</td>
</tr>
<tr>
<td><strong>Tickets Sold at Gate</strong></td>
<td>23</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>Money From Schools for Music</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EXPENDITURES:**

- **Directors' Fees**  
  70.00  

- **Posters and Tickets**  
  19.79  

- **Labor, Postage, Miscellaneous**  
  12.45  

- **Music Purchased from Carleton Stewart Music Co.**  
  316.84  

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Expenditures</strong></td>
<td>$419.08</td>
</tr>
<tr>
<td><strong>Balance</strong></td>
<td>2.49*</td>
</tr>
</tbody>
</table>

*Debit.*
not only advertised in the newspapers, but posters were made
and placed in store windows in Hampton, and KSMN radio station
provided free advertising of the festival. In the 1956 festi-
val all the above advertising was done with the addition of
posters being placed in each community advertising the festival.
It is believed that a thorough job of advertising will draw
a larger audience.

A statement of all the music purchased by each school
needs to be sent to each school. This is required because
each superintendent needs a bill to present to his school
board for approval. The final statement should be sent be-
fore the festival if possible, or at least before the last
board meeting of the school year. Delay in sending the state-
ment is not considered proper or efficient because some school
boards may take a dim view on future festivals. The lower
half of the statement should list each number purchased, price
per copy or arrangement, a blank space for the number of
copies purchased, and a space for the total of each number to
be placed. At the end of each section, total, vocal, and
total, band should be listed. Below this, the amount due from
each school needs to be given. The sending of an accurate
account of music purchased will help show the efficiency of
the organizational aspects concerned with music festivals.

After the festival has been given and all data has been
received and tabulated, a final financial statement should be
made. Three columns should appear: first, the name of each school; second, the number of tickets sold by each school; and third, the cost of music to each school. Below this material two columns could be placed. The total receipts and the total expenditures and balance on hand need to be given to show an accounting of all money received and spent for the festival. If the balance is deposited in a band, a statement need be made to that effect. It is considered proper that a statement by the superintendent or festival chairman, or both, be made to the effect that the figures presented are believed to be a true and just accounting of the festival. A final note may be added to thank any individuals or individuals for their work and cooperation for the success of the festival. Any comment or general suggestion for improvement of the festival could also be stated.

It seems proper that with any public transaction of money a concise and accurate statement should be made known to those in authority. A final statement showing the disbursements and receipts of all monies seems to be good business. A record of the finances should be filed and kept for future reference. Whether or not to charge admission to a music festival depends upon the general practice of that particular county or area. The directors’ fees and the appropriations for the music need to be set by the organization sponsoring a music festival. If policies concerning finance are set in advance, the chances for success are greatly enhanced.
CHAPTER V
SUMMARY AND CONCLUSIONS

The term "music festival" to this writer could be defined as a cooperative event where a group of people unite in presenting a concert which contributes to the total education of an individual in its ability to serve his emotional, moral, spiritual, and social needs. This can be done through the combined effort of every participant, music teacher, administrator and the festival directors. There is the element of values derived by the audience and participant which is of importance in what is gained from the festival. In order to gain these values and needs, the festival should be properly organized.

The total music program should be organized to serve a maximum number of students... it helps to serve the whole child and community, including the social, physical, and emotional development.1

It is felt that a festival grows better only if the directors experience by their mistakes and consider other and new ideas. In some festivals each school chorus or band, or both, offer two or three numbers. In some instances there may be a judge who will give constructive criticisms. Audience

participation may be used in festivals. Other ideas for festivals are given by Cory:

The Highland Park High School of Dallas, Texas sponsors an annual festival which is quite comprehensive and well organized. A large festival band, orchestra, and chorus are used for both clinic and concert purposes. . . . Music workshop sessions are held for the music teachers. . . . A variety of social events are included and an evening of pageantry is climaxed by the ceremony of crowning a festival queen.¹

If music festivals are properly organized to serve the child and community it seems that there is enough reason for its continuance in music education. In writing of music festivals, Dykema states:

The combined efforts of a happily united group can produce a festival of high merit. This makes the listening or entertainment value of the festival more important than the tension of a contest permits, and hence suggests the desirability of having the festival held from year to year in different towns. This is no light matter to decide, because the preparation for a festival and the accommodating of the large number of participants and visitors involve a great amount of work and managerial ability.²

It is the belief of this writer that the benefits accruing from music festivals are numerous. A properly planned and staged festival will help towards developing one's values. It is also believed that efficient organization of a music festival is the key to a successful music festival. The


functions of a music festival are great and should be handled by those who show qualities of organizational ability, the ability to get along with his fellow men, and his knowledge of the problems of each phase of planning.
BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


B. PERIODICALS


C. NEWSPAPERS

TO: ALL MUSIC DIRECTORS
FRANKLIN COUNTY

THE TIME HAS COME WHEN WE SHOULD BEGIN ORGANIZING OUR ANNUAL MUSIC FESTIVAL.

INSTRUMENTAL AND VOCAL DIRECTORS: SUBMIT THE FOLLOWING:
NAME OF NUMBER, COMPOSER, ARRANGER, AND PUBLISHER. ABOUT FIVE NUMBERS FOR EACH WOULD BE SUFFICIENT.

INSTRUMENTAL DIRECTORS: PLEASE SEND A LIST OF THE INSTRUMENTS YOU CAN FURNISH. AN INSTRUMENTATION CHART WILL BE MADE OUT AND SENT TO YOU AS SOON AS ALL HAVE SENT THEIR OWN LISTS.

VOCAL DIRECTORS: IT HAS BECOME APPARENT THAT SATB MUSIC WILL HAVE TO BE USED: THEREFORE, IT IS TENTATIVELY PLANNED FOR TWO NUMBERS TO BE SATB AND APPROXIMATELY FIVE NUMBERS TO BE SATB (INCLUDING THE FINALE). YOUR COMMENTS AND SUGGESTIONS ON THIS MATTER WILL DETERMINE WHAT WE SHOULD DO! PLEASE SEND THE NUMBER OF EACH: SOPRANOS, ALTOS, TENORS, AND BASSES, YOU CAN FURNISH.

SINCE THERE IS MUCH TO DO, THE DEADLINE FOR THE ABOVE INFORMATION WILL BE THIS SATURDAY, NOVEMBER 8.

Sincerely yours,

W. W. Zabilka
Geneva, Iowa
TO: Music Directors  
Franklin County  

This is the list of numbers which have been submitted. Please put an "X" before numbers you would like in Column 1. Leave the ones you don't want blank. In Column 2, mark an "X" by the numbers you have in your library in case that number is selected. Please return by November 21.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memories of Stephen Foster Medley, arr. Holmes, Barnhouse.</td>
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<tr>
<td>Festival Overture, Hazel, Barnhouse.</td>
<td></td>
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<tr>
<td>Moonlight and Roses, Concert arr. Yoder, Robbins.</td>
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<tr>
<td>Byron March, Mesang, Southern Music Co.</td>
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<tr>
<td>Lustspiel Overture, Keler-Bela, Fischer.</td>
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<tr>
<td>Argentina Tango, Damerell-Evans, arr. Yoder, Mills.</td>
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<tr>
<td>Copa Capana, Walters, Rubank.</td>
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<tr>
<td>Marsden Overture, Leoni, Belwin.</td>
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<tr>
<td>Magnus Verture, Ted Mesang, Schmidt.</td>
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<tr>
<td>Over The Rainbow, arr. Yoder, Feist.</td>
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<tr>
<td>Git On Board, arr. Yoder, Kjos.</td>
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<tr>
<td>El Charro Tango, Tarver, Boosey and Hawkes, #16131.</td>
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<tr>
<td>March Processional, Marcelli, Fischer.</td>
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<tr>
<td>Cabins, American Rhapsody, Gillette, Witmark and Sons.</td>
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<tr>
<td>El Capitan March, Sousa.</td>
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<tr>
<td>Queen City March, Bourne.</td>
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<tr>
<td>Thine Alone, Victor Herbert, arr. Teague, Witmark and Sons.</td>
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<tr>
<td>Meadowlands, Knippec, arr. Bennett.</td>
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<tr>
<td>Storm King March, Finlayson, Boosey-Hawkes.</td>
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<tr>
<td>Down South American Sketch, arr. Lampe, Marks.</td>
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</tr>
</tbody>
</table>
To: Vocal Directors  
Franklin County

Here is the complete list of vocal numbers that have been suggested, of which any are suitable for our Franklin County High School Music Festival. PLEASE ASSIST in this matter and return by the deadline date of -- NOVEMBER 21.

Column No. 1—place an (X) if you want the number.  
A (No) in column No. 1 will indicate that you do not want the number.

Column No. 2—write in the number of copies you want before each number below because if a number is selected by the majority and not checked by you, we will know how many copies to order.

**SATB**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teach Me The Way of Thy Statutes, Atwood, Schirmer</td>
<td></td>
</tr>
<tr>
<td>Holy City, two choirs, first choir SSA, second choir SATB</td>
<td></td>
</tr>
<tr>
<td>Now Let Every Tongue Adore Thee, Bach, Kjos</td>
<td></td>
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<tr>
<td>Lord’s Prayer, Malotte, G. Schirmer</td>
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</tr>
<tr>
<td>Preserve My Soul O God, Will Jones, Aelian Choral Series</td>
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<tr>
<td>I Have A Rendezvous With Life, Yhayer and O’Hara, Palfma</td>
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<tr>
<td>Invictus, Bruno Huhn (#175), Arthur P. Schmitt Co.</td>
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<tr>
<td>You’ll Never Walk Alone, Rodgers &amp; Hammerstein, Waring arr. Auf Weidersehn, Romberg, Harms</td>
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<tr>
<td>Smoke Gets In Your Eyes, Kern, Harms</td>
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<tr>
<td>Grandfather’s Clock, Swift, Belwin Pub. Co.</td>
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<tr>
<td>Big Brown Bear, Mana Zucca</td>
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<tr>
<td>Set Down Servant, Waring arr.</td>
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<tr>
<td>Your Land and My Land, Romberg, Harms</td>
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<tr>
<td>My Own America, Wribel</td>
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<tr>
<td>Ol’ Man River, J. Kern, arr. Stickles, Harms</td>
<td></td>
</tr>
</tbody>
</table>

**SAB**

Trees, Rasback-Riegger, G. Schirmer  
The Big Bear and The Little Bear, Larson, Belwin  
My Lord Delivered Daniel, arr. Cain, Belwin
FORM LETTER IV

TO: MUSIC DIRECTORS
FRANKLIN COUNTY

ON THE BASIS OF RETURNS OF QUESTIONNAIRES SENT TO YOU, TABULATIONS SHOW THAT OUR PROGRAM WILL CONSIST OF THE FOLLOWING NUMBERS, CHORUS AND BAND.

PLEASE PLACE BEFORE THE VOCAL TITLES THE NUMBER OF COPIES YOU WANT.
BAND DIRECTORS CHECK IN THE MARGIN TO THE LEFT OF THE TITLES THE ARRANGEMENTS YOU NEED.
PLEASE RETURN BY DECEMBER 5.

CHORUS

NOW LET EVERY TONGUE ADORE THEE, Bach, Kjos
YOUR LAND AND MY LAND, Romberg, Harms
AUF WEIDERSEHEN, Romberg, Harms
THE LORD'S PRAYER, Malotte, G. Schirmer
GRANDFATHER'S CLOCK, Swift, Belwin Pub. Co.
THE BIG BEAR AND THE LITTLE BEAR, Larson, Belwin

BAND

BYRON MARCH, Mesang, Southern Music Co.
COPA CABANA, Walters, Rubank
MARSSEN OVERTURE, Leoni, Belwin
MEN FROM MARS, Walters, Rubank
GIT ON BOARD, arr. Yoder, Kjos
GYPSY GUITARS, arr. Bennett, Mills
MARCH PROCESSIONAL, Marcelli, Fischer
QUEEN CITY MARCH, Fourne
STORM KING MARCH, Finlaysen, Boosey-Hawkes
LIFT UP YOUR HEADS, Coleridge-Taylor, arr. Bushtel, Kjos
FORM LETTER V

Geneva, Iowa
October 31, 1952

TO: ALL MUSIC DIRECTORS
FRANKLIN COUNTY

THE TIME HAS COME WHEN WE SHOULD BEGIN ORGANIZING OUR
ANNUAL MUSIC FESTIVAL.

IT IS IMPORTANT THAT WE ALL BE AT THE NEXT MEETING
WHICH WILL BE AT GENEVA, WEDNESDAY - NOVEMBER 12. PLEASE
BRING BAND AND VOCAL SCORES ALONG WHICH YOU THINK MIGHT BE
GOOD FOR THE FESTIVAL.

LISTED BELOW ARE THE ITEMS WHICH SHOULD BE DISCUSSED
AND FOR YOUR CONSIDERATION.

1. DATE AND PLACE OF FESTIVAL
2. NUMBER OF STUDENTS IN THE CHORUS
3. INSTRUMENTATION FOR BAND
4. PICK GUEST CONDUCTORS AND ALTERNATES
5. UNIFORM DRESS
6. ARRANGING CHAIRS FOR BAND AND CHORUS
7. LUNCH
8. ENTERTAINMENT
9. ANY NEW IDEAS
10. VOCAL DIRECTORS BRING SATB AND SAB MUSIC, BE PREPARED
    TO GIVE THE VOICES IN EACH SECTION YOU CAN FURNISH.

WILL EXPECT TO SEE EVERYONE HERE UNLESS NOTIFIED OTHERWISE.

Sincerely yours,

W. W. Zabilka
Geneva, Iowa
December 15, 1952

Carleton Stewart Music Co.
106-112 N. Delaware Ave.
Mason City, Iowa

Gentlemen:

Please order immediately the music listed below, for our
county music festival. Charge to the account of Franklin
County Music Festival and send the music and invoices to me.

VOCAL MUSIC

| SATB | Now Let Every Tongue Adore Thee, Bach, Kjos | 175 |
| SATB | Your Land and My Land, Romberg, Harms | 155 |
| SATB | Auf Weidersehn, Romberg, Harms | 150 |
| SATB | The Lord's Prayer, Malotte, Schirmer | 135 |
| SATB | Grandfather's Clock, Swift, Belwin | 150 |
| SAB | The Big Bear and The Little Bear, Larson, Belwin | 130 |

BAND MUSIC

1. The Star Spangled Banner, Damrosch Ab Arr. 2
2. Byron March, Mesang, Southern Music Co. 3
3. Copa Cavana, Walters, Rubank 5
4. Marshmen Overture, Leoni, Belwin 5
5. Men From Mars, Walters, Rubank 5
6. Git On Board, arr. Yoder, Kjos 4
7. Gypsy Guitars, arr. Bennett, Mills 5
8. March Processional, Marcelli, Fischer 7
9. Queen City March, Bourn 2
10. Storm King March, Finlaysen, Boosey-Hawkes 2

Sincerely yours

W. W. Zabilka
FORM LETTER VII

FINAL STATEMENT TO ALL SCHOOLS

Geneva, Iowa 2/15/51

TO: SUPERINTENDENTS -- FRANKLIN COUNTY HIGH SCHOOLS

The music for the annual County Music Festival is now in the hands of your music directors. We hold invoices for all this music, and we are asking you to send us checks to balance at your earliest convenience.

Please check with your directors from the list below.

Date for the Festival is May 9--Friday. We will be able to furnish you with as many tickets as you request.

Superintendent

Music Director

VOCAL NUMBERS FOR

Now Let Every Tongue Adore Thee, 20 15¢ - - - - $3.00
Your Land and My Land, 20 18¢ - - - - 3.60
The Big Bear and the Little Bear, 20 15¢ - - - - 3.00
Auf Weidersehn, 20 20¢ - - - - 4.00
The Lord's Prayer, 20 25¢ - - - - 5.00
Grandfather's Clock, 15 15¢ - - - - 2.25
Total - - Vocal $20.55

BAND NUMBERS FOR

Star Spangled Banner - - - - - - - - - - - - - - - - $1.25
Byron March - - - - - - - - - - - - - - - - - - - - 1.25
Copa Cabana - - - - - - - - - - - - - - - - - - - - 3.50
Marsmen - - - - - - - - - - - - - - - - - - - - - xxxx
Men From Mars - - - - - - - - - - - - - - - - - - - - - 2.50
Git On Board - - - - - - - - - - - - - - - - - - - - - 4.00
Gypsy Guitars - - - - - - - - - - - - - - - - - - - - - 5.00
March Processional - - - - - - - - - - - - - - - - - - - - - 4.00
Queen City March - - - - - - - - - - - - - - - - - - - - - xxxx
Storm King March - - - - - - - - - - - - - - - - - - - - - xxxx
Lift Up Your Heads - - - - - - - - - - - - - - - - - - - - - 4.00
Total - - Band $25.50
Tax .46

Due from High School - - - - $46.81
TO: SUPERINTENDENTS
WESTFORK CONFERENCE

This letter contains an itemized listing of the music purchased by your school for the festival. A 10% discount on the music was given. The amount given for scores for the directors and accompanist, telephone calls, postage charged by Carleton Stewart Music Co., and postage by this school are divided equally among the six schools.

Music Purchased By ___________________________ School

<table>
<thead>
<tr>
<th>Music Purchased</th>
<th>Price per Copy</th>
<th>Copies Ordered</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Espana Overture</td>
<td>$4.50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mountain Majesty</td>
<td>4.50</td>
<td></td>
<td></td>
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<tr>
<td>In A Clock Store</td>
<td>5.00</td>
<td></td>
<td></td>
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<tr>
<td>Autumn Leaves</td>
<td>5.00</td>
<td></td>
<td></td>
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<tr>
<td>Mamboango</td>
<td>4.00</td>
<td></td>
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<tr>
<td>Texas Tempo March</td>
<td>1.50</td>
<td></td>
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<tr>
<td>Psalm 150</td>
<td>.22</td>
<td></td>
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<tr>
<td>Nightfall in Skye</td>
<td>.20</td>
<td></td>
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<tr>
<td>Everytime I Feel</td>
<td>.18</td>
<td></td>
<td></td>
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<tr>
<td>The Spirit</td>
<td>.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let's Sing to Victory</td>
<td>.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Be Kind To Your Parents</td>
<td>.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You'll Never Walk Alone</td>
<td>.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>105</strong></td>
</tr>
</tbody>
</table>

10% Discount _____________________________

Total Miscellaneous ____________________

Grand Total $ _________________________

The amount circled is the amount to be paid to:
Iowa Westfork Conference and to be sent to Supt. Dale Mulford,
Geneva, Iowa

(signed) Dale C. Mulford
Supt., Geneva

(signed) William W. Zabilka
Festival Chairman
THE SECOND ANNUAL
FRANKLIN COUNTY HIGH SCHOOL
MUSIC FESTIVAL

At Sheffield - Friday - May, 1948  8:00 p.m.

MASSED BAND

1. National Anthem - Keys
2. Mandalay - Buchtel
3. Tea For Two - Geneva Saxophone Quartette
4. Now Is The Hour - Walters
5. American Patrol - Meacham, arr. Yoder
6. Our Director March - Bidelow
7. Snare Drum Solo - Ernest Doeringsfeld
8. Romantic Overture - Buchtel
9. Whiffenpoof Song - Yoder
10. Queen City March - Boorne

This Event Sponsored by the Franklin County Schoolmaster's Club and directed by the Band Directors of the participating Franklin County High Schools.
THE FOURTH ANNUAL
FRANKLIN COUNTY HIGH SCHOOL
MUSIC FESTIVAL

At Sheffield - Friday - May, 1950  8:00 p.m.

MASSED CHORUS

Land of Hope and Glory  .  .  .  .  .  .  Elgar
Dance My Comrades  .  .  .  .  .  .  .  .  R. Bennett
Accept Our Thanks  .  .  .  .  .  .  .  .  Sibelius
I Got Shoes  .  .  .  .  .  .  .  .  .  .  .  N. Cain
I Hear America Singing  .  .  .  .  .  .  H. Frey
The Lord Bless You and Keep You  .  Lutkin

MASSED BAND

Marcho Poco  .  .  .  .  .  .  .  .  .  .  Moore
Mountain Majesty  .  .  .  .  .  .  .  .  Yoder
If Thou Be Near  .  .  .  .  .  .  .  .  Bach
Business in Bb  .  .  .  .  .  .  .  .  Handlen
Officer of the Day March  .  .  .  Hall
Bells Across the Meadow  .  .  .  Ketelby
Romantic Overture  .  .  .  .  .  .  .  Buchtel
Lita (Tango)  .  .  .  .  .  .  .  .  Babish
Our Director March  .  .  .  .  .  Bigelow

Finale  .  .  .  God Bless America  .  I. Berlin
THE FIFTH ANNUAL
FRANKLIN COUNTY HIGH SCHOOL
MUSIC FESTIVAL

At Sheffield - Friday - May 9, 1953 8:00 p.m.

MASSED CHORUS - Clayton Hathaway, Fort Dodge High School
1. Now Let Every Tongue Adore Thee
2. Auf Weidersehn
3. The Lord's Prayer
4. Grandfather's Clock
5. The Big Bear and The Little Bear
6. Your Land and My Land

MASSED BAND - Frank Piersall, Iowa State College, Ames
1. The Star Spangled Banner
2. Byron March
3. March Processional
4. Gypsy Guitars
5. Queen City March
6. Marsmen Overture
7. Copa Cabana
8. Men From Mars
9. Lift Up Your Heads
10. Git On Board
11. Storm King March

This Event Sponsored by the Franklin County Schoolmasters Club and directed by the Band and Vocal Directors of the eight Franklin County High Schools.
THE SIXTH ANNUAL
FRANKLIN COUNTY HIGH SCHOOL
MUSIC FESTIVAL

At Sheffield - Friday - May 1952

8:00 p.m.

MASSED CHORUS
This Is My Country .... Jacobs
To Thee We Sing. ...... Tkach
OL' Man River. ...... Kern
Madame Jeanette. .... Murray
Rain and the River ...... Fox
Gospel Boogie. .... Abernathy

MASSED BAND
Star Spangled Banner .... Keyes
March Processional .... Morrelli
Troubadour Overture .... Buchtel
Jim Dandies. .... Walters
Smoke Gets In Your Eyes. .... Yoder
Rio Rita .... arr. Bennett
Queen City March .... Boorne
Joshua .... Yoder
Soliloquy .... Bloom
Storm King March .... Finlayson
THE SEVENTH ANNUAL
FRANKLIN COUNTY HIGH SCHOOL
MUSIC FESTIVAL
At Sheffield - Friday - May 1, 1953

MASSED CHORUS

Bells of St. Mary's ...................... Adams
The Green Cathedral ..................... Hahn
Serenade ................................ Romberg
Bless This House ......................... Brahe
Legend .................................... Tschaikowsky
Play Gypsies, Dance Gypsies .......... Kalman
The Lord's Prayer ....................... Malotte
When Day Is Done ....................... Katscher

MASSED BAND

Men of Ohio March ..................... Fillmore
Kom Susser Tod .......................... Bach
American Patrol ........................ Meachem
Time Out For A Jam Session .......... Handlon
Maytime .................................. Romberg
El Capitan .............................. Sousa
Finale ................................. Hymn of Freedom .......... Gardner