Some Educational Aspects of the Music Training Program of the Church of Jesus Christ of Latter-day Saints, 1935-1969

Grant L. Anderson
Brigham Young University - Provo

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SOME EDUCATIONAL ASPECTS OF THE MUSIC TRAINING
PROGRAM OF THE CHURCH OF JESUS CHRIST
OF LATTER-DAY SAINTS, 1935-1969

A Thesis
Presented to the
Department of Music
Brigham Young University

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

by
Grant L. Anderson
April 1976
This thesis, by Grant L. Anderson, is accepted in its present form by the Department of Music of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.

Rendol L. Gibbons, Committee Chairman

William M. Foxley, Committee Member

March 24, 1976

Date

A. Harold Goodman, Department Chairman
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CHAPTER I

INTRODUCTION

There always has been a need for church music education in America, and various approaches and means have been employed to satisfy that need. Vital to the success of devotional services is high quality music. Musicians must be trained either by private instruction, university courses, church seminaries, or through other musical experiences. Some churches have depended on volunteer singers, choir directors and organists to perform the music.

Proper preparation by those contemplating church music careers and non-professional musicians serving in church music assignments is essential. Basic skills and other qualifications required for effective sacred music performance include the following: (a) knowledge of characteristics of good church music, (b) techniques for organ performance or ability to direct choral groups, (c) knowledge of performance practices of the various music periods, and (d) familiarity with the kind of music service desired by the church leaders.

The findings of William M. Foxley in a 1969 survey indicated that in major churches of America with over one hundred thousand members, leaders expressed an almost universal need for better
training of church musicians. While large congregations with adequate income have little difficulty in securing professional musicians for church service, the need in small churches, especially those in rural areas, is often acute and difficult to fulfill.

Foxley stated that needs in music education were also reported in the Church of Jesus Christ of Latter-day Saints, where no professional music staff is found except at the Tabernacle in Salt Lake City, Utah. He wrote as follows:

Local LDS Church units, however, report an unusually high need: a minimum of seven conductors and seven organists for the various organizations. Ideally, each musician serves only one organization. It follows, therefore, that the numbers involved indicate a great need for local training courses for such lay musicians.

The Church endeavored to meet the need by organizing instructional courses for non-professional musicians. A concerted effort began and developed in certain ways and this paper describes that work.

Statement of the Problem

The purposes of this study were (a) to describe the development of the music training program of the General Music Committee of the Church of Jesus Christ of Latter-day Saints for the period 1935 to 1969, and (b) to evaluate its educational methods and effects. Answers were sought to the following questions:


2Ibid., p. 271.

3Ibid., p. 4.
1. What was the scope of the training effort?
2. What were the objectives, methods, problems and contributions of the instructors individually and collectively?
3. What were the reactions of the students?
4. How effective was the program?
5. Why was the program discontinued?

**Assumptions**

It was assumed that:

1. There was an evolution in the training program with certain trends indicated.
2. Problem solving by instructors brought about developments in the instruction.
3. There were both consistencies and inconsistencies in the program and likewise both strengths and weaknesses.
4. Significant contributions were made to LDS music education by the program.

**Delimitations**

The study was limited to the music training classes conducted by the General Music Committee from 1935 to 1969, and to certain instructors appointed by that committee. Research was concentrated largely on organ playing, rather than directing, except for data returned on questionnaires. Content of the courses was only summarized, having been described in other studies.¹

¹Dissertations by Foxley and Maxwell contain important sections on topics and materials for study.
Format of the paper included (a) committee administration and supervision, (b) instruction, and (c) responses of instructors, students, and stake music leaders.

Procedure

This project consisted of (a) an historical description of the educational effort, and (b) a limited evaluation of its results. Certain items in the historical chapters also contributed evaluative elements. The history was divided into three time periods, using data from the following sources: printed materials, unpublished materials, questionnaires, personal interviews, and personal letters. Course evaluation was derived and organized from the responses of instructors, students, and music leaders through questionnaire sampling.

Although a basic format was followed as each of the three historical chapters was developed, elements common to two or more chapters were not necessarily duplicated, particularly when the subject matter was brief. Certain items could not be separated successfully, timewise, because teachers commonly did not indicate precise dates, and their recall of events was sometimes vague. The first period was distinct, being followed by a four-year break due to World War II, but the demarcation line between the two time periods following the war was set arbitrarily between the years 1961-62 for convenience in writing and organization. The chairmanship of the General Music Committee was changed in 1962, with a consequential change in philosophy coming between that date and the reorganization of the committee in 1969.
Questionnaires were intended to gather historical and evaluative data, but were not adapted for statistical analysis. Instead, they were designed to show a profile indicating problems, trends, generalities, and feelings within each of the five groups. A balance was sought in sampling (a) the geographical areas, (b) all three time periods, and (c) both beginning and advanced students.

Questionnaires for instructors, students and stake music leaders were prepared and distributed. Responses received from "open ended" questions consisted of (a) stated problems, (b) suggestions offered, and (c) comments made. Separately, each group responded with the following information:

1. Instructors provided:
   (a) Historical items from an educator's viewpoints
   (b) Objectives, methods and materials for teaching
   (c) Problems and their solutions
   (d) Personal innovations and contributions to the program
   (e) Evaluation of facilities, students, and materials

2. Students evaluated:
   (a) The instruction
   (b) Interpersonal relations of teacher and students
   (c) Outcomes of the courses
   (d) Opportunities for church music service

3. Stake music leaders evaluated the program in terms of increase in quantity and quality of the music and musical activities of the wards.

1See Appendix D for a copy of all questionnaires.
Questions prepared were of three types:

(a) "Information seeking" for personal background experience and related information

(b) "Yes-No" questions, for easy and quick response, and as a method to stimulate recall for the later questions

(c) "Open-ended" questions, inviting expansion of ideas, greater detail and description; definite statements on feelings, needs, expectations, expressions of likes and dislikes, and actual examples for illustrations.

The questionnaire for instructors made use of "open-ended" questions and was quite comprehensive, especially when combined with a personal interview. Questionnaires for students and stake leaders, however, were of the "yes-no" type, with added spaces provided for problems, comments, and suggestions.

Replies from organ students were divided into two groups:
(a) students age nineteen or younger, and (b) those twenty years and over, for comparative analysis between the two groups. Course I Conducting questions involved basic musicianship topics, conducting techniques, and knowledge needed in directing congregational singing. Questions for Course II Conducting were tailored primarily for choir conducting and proficiencies associated therewith.

Following the analysis of data received from all groups of personnel, evaluations, conclusions and recommendations were made.
Related Studies

Four studies gave important information about the music program. Maxwell\(^1\) described the beginnings of the training classes: organization, promotion, and development. He recognized certain problems such as the expense, the incomplete coverage of the Church, and the needs of the greatly-expanding Church membership for an adequate number of trained musicians. He proposed a plan to employ Church-sponsored instructors for the training of a few capable musicians from each ward in a given stake who would, in turn, teach others the necessary skills, church music functions, and appreciation for great sacred music literature qualifying them for church service.

Foxley\(^2\) verified a need and formulated a plan for group music instruction for American churches based on his teaching service for the General Music Committee. His suggested study courses provided for both beginning and advanced students, complete with course outlines, instructional manual, suggested texts and appropriate music literature for church use. Both pretests and posttests were prepared and evaluated for use of conducting and organ students. Recommendations were given concerning Church music policy and organizing groups for music study. Technical and performance aids and suggestions for interpersonal relations were given, as were


sections on music theory, practice hints, definitions of music terms, organ registration and other valuable helps for the church musician.

Slaughter's study\(^1\) covered LDS musical activities from 1830-1962, with the focus on music education. Time was chronicled under each period of the first seven presidents of the Church. Slaughter abstracted the minutes of meetings of the General Music Committee from 1920 to 1962, a rich source of information concerning the music classes, and also revealed trends and changes in philosophy of committee members, indicated development of music correlation for the Church, and discussed other music topics. Dates of the entries furnished an important guide to sequence of events.

Schaefer\(^2\) dealt with the music activities of the McCune School of Music and Art, during the years of its operation. Considerable information was given of its three directors and music faculty members. Church music education was an important part of the curriculum, and the "music institutes" were begun at McCune School and continued to be taught there while committee administrative offices were housed in McCune buildings.

**Contents of Subsequent Chapters**

Chapter II described the early period, 1935-45, when Melvin J. Ballard was chairman of the General Music Committee, followed by


Tracy Y. Cannon in 1939. This period concluded with World War II, when classes were temporarily discontinued.

Chapter III followed the reorganization of the music education program and its growth in the post-war period, 1946-61. Tracy Y. Cannon served as chairman until his death in 1961, when N. Lorenzo Mitchell was appointed acting chairman of the General Music Committee.

Chapter IV carried the classes from 1962-69, under the chairmanship of Leroy J. Robertson. Changes in the program were discussed and the institution of a new music committee under Priesthood correlation was effected in 1969. Music training classes were discontinued that year.

Chapter V presented the results of an evaluative survey of the program. Responses from students, stake leaders and the teachers were tabulated and interpreted.

Chapter VI was devoted to a summary, conclusions and recommendations.
CHAPTER II

BEGINNING PERIOD, FROM THE INCEPTION OF THE PROGRAM TO 1945

Even though formal music training for the stakes of the Church did not actually begin until 1935, prior influences and activities had an important bearing on the program. Early leaders of the Church recognized the need for music, and the Saints were aware of its effect upon their spirituality and recreational activities.

Music in the Church

Almost from the time of its inception, the Church of Jesus Christ of Latter-day Saints has given a prominent place to music. Organized in April, 1830, the Church received a revelation through its prophet, Joseph Smith, addressed to his wife, Emma Smith, in July of that year:

... to make a collection of sacred hymns, as it shall be given thee, which is pleasing unto me, to be had in my church. For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads.¹

Such a strong mandate carried the responsibility of developing a well-functioning music program, including the instruction of prospective musicians as well as those already in service. The

¹Doctrine and Covenants 25:11-12.
first hymnal was published in 1835. Music instruction was given at Kirtland, Ohio and Nauvoo, Illinois and, during the western migration and colonization of the LDS pioneers, education was provided, but only when practical. Many of the pioneers brought with them items of culture which they loved, and among their prized personal possessions were musical instruments, including a few parlor organs, crammed into their westbound wagons. The father of Frank W. Asper brought such an instrument, a small reed organ, to Salt Lake City.

As the immigrants entered Salt Lake Valley and surrounding areas, schools were built and better educational opportunities prevailed, and the effect radiated into the outlying communities. Prominent musicians, mainly converts from New England and Europe, were effective in improving the musical climate of their settlements. Some musicians were called to settle in areas where they were urgently needed, or to move from one community to another where they taught and developed some excellent choirs, bands, orchestras, and even staged theatrical productions.

The rise of the Church Academies during the period 1876-1926 brought the Saints greater opportunities for education, including music and the development of its skills. Later, as colleges grew


in importance and public school education flourished, more music opportunities became available.

The Salt Lake Tabernacle Choir and organ exerted a strong influence on LDS music by setting a performance standard for choral and organ works. Musical taste was broadened by many selections from various periods and styles. Strong feelings of appreciation, pride, and motivation grew within Church members individually and in choral groups. Later when broadcasts, telecasts and concerts affected virtually every LDS home, the influence was further strengthened.

General Music Committee

With the organization of the Church General Music Committee in 1920 under the direction of President Heber J. Grant, the machinery was set up to organize and correlate the musical activities of the Church. Melvin J. Ballard, a member of the Council of the Twelve, was appointed chairman of the committee. The first meeting was held September 28, 1920, and George D. Pyper was chosen first assistant chairman and acting secretary with Edward P. Kimball as second assistant. This central body made music study programs available on a wide basis as progress developed. Standing committees were also organized in areas of music literature, choristers and organists, hymnbook, and publications.

1 See Appendix A for a listing of General Music Committee members, 1920-1969.


The following objectives were set up by the Church Music Committee: (1) correlation of the music program of the Church; (2) advancement of congregational singing; (3) recommendation of good, appropriate music literature; (4) training of music leadership; (5) organization of ward choirs; and (6) encouragement of home composers.¹

At the November, 1920 meeting, the Music Committee recommended that an institute for instruction of choristers and organists be organized. Covering five weeks, the course was to convene in Salt Lake City early in the summer of 1921. Supervisors of music in the Church schools were invited. B. Cecil Gates, first director of McCune School of Music and Art, was assigned to plan the course of study and a traveling library was suggested and referred to the committee on music literature.²

In 1925, the Pioneer Stake published an account of its music program.³ W. LeGrand Maxwell indicated in his dissertation that this work had been an "experiment" in which music instruction had been given by Tracy Y. Cannon, Stake Music Director; Gerritt de Jong, Jr., Stake Organist; and Alexander Schreiner, prominent young organist beginning in 1913.⁴ This "experiment" provided a basis for structuring and teaching the music classes which came later.

²Slaughter, "Role of Music," p. 322.
³Ibid., p. 335.
The Music Committee discussed a two-year course for choristers and organists which would be offered once a week for two years, beginning in 1927:

... to be held at the McCune School, BYU, and Logan. The course would consist of essentials for choristers and organists, vocal training for choristers, and technical study of the reed organ for organists. Classes would include ten vocal students, ten organ students, twenty in the essentials class. These numbers were considered the largest that could be accommodated.

Among other early courses in Church music was a conducting course given at the McCune School by B. Cecil Gates. Studies in voice and piano were required, in addition to conducting, in obtaining a certificate.

Publicity of Musical Activities

Music publicity was expanded by the General Music Committee as the minutes of the meeting December 8, 1931 indicate:

It was reported that a course for choristers was being given at the McCune School of Music... Notice was to be placed in the Deseret News, Era, Instructor, and Children's Friend. It was decided to continue instructive articles in the Era and to publish activity information in the Deseret News if space could be secured.

1 J. Spencer Cornwall reported that "chorister," used in this context to mean a conductor, first appeared with the Mormon pioneers. While its precise origin is unknown, chorister is mentioned in diaries and journals. A chorister is a singer. The lead singer (or conductor) became known as the chorister, which designation has continued in the Church.


3 J. Spencer Cornwall, interview in Salt Lake City, Utah, 3 November 1972.

4 Slaughter, "Role of Music," p. 338.
Publicity combined with the actual participation in events further stimulated interest in music. As evidenced in the report of the June Conference of 1934, for example, this conference attracted a large number of singers from the United States, Canada, and Mexico. The MIA festival chorus of nearly three thousand sang under the masterful baton of Noble Cain, Chicago musician.\(^1\) Cain remained in Salt Lake City, under a $350 contract, for a full week of instruction for all LDS choir leaders who could attend. He taught double-session courses each day at Barrett Hall. Reports of his work were detailed in subsequent numbers of the *Improvement Era*.\(^2\)

The year 1934 brought additional focus on LDS music. The Church maintained an information booth at the Century of Progress Exposition in Chicago, where the Tabernacle Choir had sung.\(^3\) Broadcasts from the Tabernacle each Sunday illustrated and dramatized the story of a selected hymn. KSL Radio also presented "Sunday Evening on Temple Square" with Frank W. Asper, organist, and Richard P. Condie, tenor, and formerly William Hardiman, violinist.\(^4\)


Organization and Administration of Training Classes

The duties and responsibilities of the General Music Committee were always directed toward the development of music performance and education within the Church. By 1935 the Committee was able to provide for the education of organists and conductors on a larger, more adequate scale.

Tracy Y. Cannon, director of the McCune School of Music and Art, requested an allocation of funds from the First Presidency of the Church for a pilot study in conducting and organ instruction at the school. Six hundred dollars was made available for 1935, and the first-year response was so enthusiastic that the amount was increased to six thousand dollars to continue the program. This financial assistance made the instruction possible.

D. Sterling Wheelwright was appointed assistant conductor of the Tabernacle Choir under J. Spencer Cornwall in 1936, and helped set up the Church "music institutes," as the classes were first known, under the direction of the General Music Committee. His brother, Lorin, stated, "Sterling was a genius at organization. His system worked."

During the first two years, only beginning courses were offered, varying in content from teacher to teacher. By the third


\[3\] Lorin F. Wheelwright, interview at Provo, Utah, 8 December 1972.
season advanced work was offered. Instructors in and adjacent to Salt Lake City were excellent, and in peripheral areas the best teachers available were obtained. The financial condition of the Church was poor, as the world was recovering from the great depression. Many Church buildings were old and inadequate, as were pianos, organs and other equipment, making instruction difficult at times. Classes were relatively large as a minimum of twenty conductors or ten organists were recommended. Teaching materials were not readily available. Consequently, extensive use was made of the hymnal, which was found in all of the wards. Enthusiastic response of students generated great demand for instruction. Classes were localized in Utah and southern Idaho, with a gradual extension into Arizona, California and other states.

Location of Classes

Beginning in Salt Lake City at the McCune School, the music institutes soon spread into other stakes in northern Utah and southern Idaho. Approximately 1,177 students were attracted to study during the first two years. By 1937-38 the work had expanded into other locations of Utah, California, Arizona and Canada and second-year work was added in every district.¹ The next year saw training courses in both northern and southern California, southern Idaho, Wyoming, south-central Utah, Arizona, and Oregon. During the 1939-40 season, thirty-four instructors² were chosen to carry out the work, in contrast to the initial need for only three or four.

¹Church News, 22 May 1937, p. 1.
²See Appendix B for a list of instructors.
Reliable statistics of student participation in classes were not available inasmuch as class rolls, yearly reports and other files had been discarded. Figures contained in Table 1 were compiled from annual advance estimates printed in the *Church News*. Rapid growth of the project was already beginning and was expected to continue. Geographical centers were established to which music faculty were sent to provide training for several stakes.

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*Indicates figures unavailable.

In 1942 the program was curtailed due to the war and from 1942-45 only a few classes were held in Salt Lake City and elsewhere.

Tuition

Maxwell indicated that D. Sterling Wheelwright started the tuition system.\(^1\) Cornwall said that teachers received no tuition fee at the beginning. Then they received a little payment, which was later increased.\(^2\) Soon the tuition fees were $5.00 for organists and $2.50 for choristers; one of each was admitted free from each stake and ward. Later the tuition was raised to $10.00 and $5.00 respectively, and one pair was admitted for half price. By 1938 the amount was revised to $8.00 and $4.00 respectively. Finally the fee was set at $5.00 for all students, and the half tuitions abolished, although scholarships were available if circumstances warranted it.

Supervision

Minutes of the Music Committee on June 1, 1938 recorded that N. Lorenzo Mitchell was permanently employed by the Church as field secretary of the General Music Committee to supervise the teaching of the Church music institutes, to help build ward choirs, and do such other work as the Committee might direct.\(^3\) According to Frank W. Asper, Mitchell traveled to places that were hard to reach and taught both organ and conducting.\(^4\) Melvin J. Ballard died during the summer of 1939, and on the following October 13, Tracy Y. Cannon was

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\(^1\) W. LeGrand Maxwell, interview at Salt Lake City, Utah, 26 July 1974.

\(^2\) Cornwall, interview.

\(^3\) Slaughter, "Role of Music," p. 363.

\(^4\) Frank W. Asper, interview at Salt Lake City, Utah, 12 July 1972.
appointed chairman of the General Music Committee with George D. Pyper as first assistant and Leroy J. Robertson as second assistant.¹

Teacher Selection and Training

The first teachers were members of the General Music Committee itself, and were among the finest musicians in the Church, most of whom were also on the McCune faculty. At first only Tracy Y. Cannon and Frank W. Asper had the organ work, and J. Spencer Cornwall the conducting. A few courses were given by Richard P. Condie and others.²

As the educational effort spread into surrounding areas and into other states, many musicians who were considered qualified were appointed to teach in their own locales. Cornwall, who taught many excellent conducting classes at the McCune School and later at the LDS University buildings, indicated that the committee searched everywhere for good teachers. However, he described their preparation as "haphazard":

We sent these teachers out with just meager instructions, and gave them my conducting book and Cannon's book on the organ, and told them to organize classes, with some direction as to how the students were to register, and to collect the fees.³

Cornwall further discussed the work:

I didn't know all the men who taught the classes. They scoured everywhere to get good teachers and had them teach not too far from their homes. Under the Music Committee I taught mostly here in Salt Lake City. Frank Asper had the organists;

¹Slaughter, "Role of Music," p. 365.
²Asper, interview.
³Cornwall, interview.
I had the conductors. He taught at the Assembly Hall and at other places, and I taught at the Church Office Building and also at McCune, where I had a studio after I was appointed to the Tabernacle Choir, and taught several nights a week. Then I moved my studio to the old LDS University buildings until the time I was released from the choir and it was decided to pull those buildings down.¹

Nephi K. Davis, a graduate of the McCune School of Music, taught early classes in northern Utah and Malad, Idaho. He affirmed that he had received some pre-service organ instruction from Tracy Y. Cannon, and had studied conducting in Chicago with Noble Cain.²

On April 10, 1936, a letter from the General Music Committee to the First Presidency requested that the Committee be allowed to extend the courses for organists and choristers into many of the stakes in Utah and Idaho. It was further requested that teachers be called into Salt Lake City for instruction. This training was conducted by McCune School of Music, Brigham Young University, and other Church institutions.³

John R. Halliday, BYU music instructor and one-time assistant conductor of the Salt Lake Tabernacle Choir, reported that he and other teachers met at the McCune School for special instruction provided by Cannon and Mitchell.⁴ Maxwell recalled meeting in the main room at McCune for several sessions. In one group of

¹Cornwall, interview.

²Nephi K. Davis, interview at Long Beach, California, 1 January 1973.


approximately fifteen to twenty teachers, Frank Asper "gave a marvelous presentation on teaching of organ."

**Instruction**

The instructional area explored the identity and accomplishments of some of the teachers. It also described their objectives, methods, materials, and the physical conditions under which they taught.

**The Teachers**

Excellent instructors were hired to teach the Church courses to which they gave part-time service. The program was carried into Utah Valley through Brigham Young University. J. J. Keeler gave the organ instruction and John R. Halliday the conducting. For several seasons they traveled throughout the valley and conducted courses.

"Those were good classes," Halliday remarked.

The work of McCune School instructors was described by Schaefer:

Teachers in the organ department offered an outstanding service when they participated for eight years in the Church music institutes. These courses of study were given either at various ward chapels throughout the Church or at the McCune buildings. Proper preparation of Church organists was emphasized in classes which consisted of ten or less students.

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1 Maxwell, interview.

2 Halliday, letter.

Schaefer further indicated that "several organs were available for student use at the school, and the pipe organ in the Assembly Hall on Temple Square."¹

Lorin F. Wheelwright taught in Central Utah. He recalled his experience and that of his brother:

W. H. Manning took my brother, Sterling, under his arm. He said, "I am going to Chicago next summer, and I want to take you with me so you can study the organ." Sterling was enthusiastic from that time on and never lost it for music. He later taught his younger brother, Lorin, to play the organ.

Sterling was secretary to the General Music Committee and he started the organists and directors training programs. He engaged me to be one of the teachers, so I saw it in action, firsthand. I taught down highway #89 in Central Utah: Mount Pleasant, Salina, Richfield, Elsinore, and Gunnison. I was young and enjoyed teaching both conducting and the organ. My service was during the summer of 1938.

When we reported our work back in Salt Lake City and I told of my system for teaching conducting, the others wanted to make copies of my outline. My students began with 2/4 time starting on the down beat, then had easy hymns in 3/4 time, first without any fermatas or special problems, later including them.

Those teaching at that time were Virginia Summerhays Howard, Alfred Durham, Lorenzo Mitchell (he was a gentle, kindly man), George Durham and others.²

Wayne Devereaux, Ogden Tabernacle organist, described his early teaching experience with the classes. He stated:

I first taught organ courses in company with Franklin Madsen, who had the conducting, in the old Wilshire stake house, 1938-39. We traveled over one thousand miles a month in southern California teaching the students.³

W. LeGrand Maxwell began his church music teaching as a substitute in Cache Valley. Later, when he accepted a teaching

¹Ibid.

²Lorin F. Wheelwright, interview at Provo, Utah, 8 December 1972.

³Wayne Devereaux, interview at Ogden, Utah, 24 November 1972.
position in Arizona schools, he held music classes in central and northern Arizona. He offered the information that George Durham had taught courses in eastern and southern Utah.¹

Objectives

Replying to questionnaires, the teachers outlined their purposes and objectives. The following statements were significant samplings from some of the teachers.

General Objectives

Maxwell:
The purpose was to improve standards of organ playing and choir conducting, and education of more talented musicians in the Church.

Nephi Davis:
Use of teaching examples from the hymnal is essential to increase appreciation of hymns.

Objectives for Organ Classes

Keeler:
My purposes were to try to impart the fundamentals of organ playing, or harmonium playing; to give students some working knowledge of the application of these principles; to create organists who could play hymns in an organistic manner; and to develop a small repertoire of preludium and postludium.

Devereaux:
My objective was to teach the beauty of a pipe organ, and the repertoire of a pipe organ.

Amber Davis:
I felt they needed to know what the organ was for; how it should be used. The teacher must demonstrate well.

¹Maxwell, interview.
Frank Asper:

We wanted, eventually, to have the courses throughout the Church, but that didn't occur.

Objectives for Conducting Classes

Nephi Davis:

I strived to develop rhythmic patterns from the hymns assigned.

Cornwall:

I think it very important to find the talented students, then work especially with those, encouraging them to further study.

Methods

Class instruction was the method used for reasons of convenience and economy. Conducting classes were successfully directed by having all class members practicing beat patterns together and singing simultaneously, because a leader needed voices to direct.

Class organ instruction was less satisfactory at times because one person played while, hopefully, the others listened. However, many values were gained in a class situation, such as better motivation, peer teaching, and social values. J. J. Keeler expressed his opinion that not enough individual attention could be given in the class situation and that was its weakness. He postulated, however, that "many basic facts can be learned just as well in class as in the private lesson, especially for the beginning student. It is when the individual differences have to be recognized that problems occur in group instruction."¹

¹J. J. Keeler, interview at Provo, Utah, 23 May 1972.
Teaching Materials

Having been given a general idea about what the courses should contain, each teacher was responsible for preparation of course outlines and lesson plans, and to find suitable instructional materials. Various reed and pipe organ methods were used until Tracy Y. Cannon published his inexpensive Organist Manual\(^1\) in 1940, which then became a recommended study book until 1969. Revisions of this little manual adapted pedal studies devised by Pietro A. Yon, with whom Cannon had studied in New York.\(^2\)

Keeler had recently returned from study in Europe when he was called to teach in the program. He used Gustav Merkel's Organ School\(^3\), which had some features that were adaptable for class instruction, but it was never as successful as some volumes used later.\(^4\)

Nephi Davis frequently exhibited his expertise in improvising studies from a music selection or hymn. He accomplished this by isolating segments of the music to illustrate technical or artistic features and to solve particular problems.\(^5\)

\(^1\)Tracy Y. Cannon, Organist's Manual (Salt Lake City, Utah: Deseret Book Co., 1952).

\(^2\)Asper, interview.

\(^3\)Gustav A. Merkel, (Organ School) Orgelschule (Leipsig: C. F. Peters, 1884).

\(^4\)Keeler, interview.

\(^5\)This writer was enrolled in one of Davis' early organ courses, and studied piano privately with him later.
Finding suitable texts for courses in conducting was equally difficult. The Gehrkins book was used in conducting classes early, as reported by Halliday and Maxwell. Cornwall caught the vision of the value for using the hymnbook in conducting, and his story follows:

When I began teaching we didn't have a text so I wrote one and it was accepted by the Committee. As soon as I started teaching I could see that it was inadequate, so I revamped that and put out another one which was slightly enlarged and more complete. Then I realized that for a Church course, and since most of our music was from the hymnbook, what was needed was a text which had something about every hymn, with classifications as to category, conducting patterns, and eccentricities. Then I prepared Fundamentals of Conducting which was quite complete after several revisions. Evidently my book was used extensively, because several thousand copies were sold throughout the Church.

Cornwall brought other books on conducting to class, such as: The Eloquent Baton, by Will Earhart; a book by Hollis Dan; and other materials to enrich the courses. Some of the students purchased these books.

An historic breakthrough in LDS organ literature came when Alexander Schreiner had his Organ Voluntaries, Vol. I published in 1937. Its contents were organized according to a format of various uses in Church services. The book filled an important need for LDS organists. Two copies of that collection were sent to every ward and

1 Karl Gehrkins, Essentials in Conducting (Boston: Oliver Ditson Co., 1919).
2 J. Spencer Cornwall, Fundamentals of Conducting (Salt Lake City, Utah: Deseret Book Co., 1965)
3 Cornwall, interview.
stake in the Church, and it was acclaimed by organists of other churches as well. Schreiner later published other collections for Church services, as did Tabernacle Organist Frank W. Asper, whose Devotional Organ Album\textsuperscript{1} was used extensively.

Devereaux was adamant in his belief that "time-tested" organ literature is the greatest which can be played for Church. Note his convincing argument:

I like Mendelssohn, which every organist must learn. He was the great musician who wrote for church. Bach wrote everything for the "glory of God." You have to be more selective when you play Bach, but he wrote some great music. Symphonies and sonatas by famous organists often are good—soft movements for preludes, fast movements for postludes. That great music is often easier to play than the easiest arrangements in many collections.\textsuperscript{2}

**Physical Conditions for Teaching**

Certain unfavorable conditions were mentioned by instructors and were also considered by the General Music Committee. During autumn meetings in 1941, the Committee prepared statements of policy concerning architecture. Changes, however, were made slowly, and two decades passed before these ideas were moderately well implemented by the building committee. Listed below are some of those statements:

1. There should be consistency between the arrangement of the building and the placement of the choir.

2. The choir should be placed in front of the congregation rather than at the rear.

3. The organ grill should be placed in the wall facing the congregation and the opening should be generously large.

\textsuperscript{1} Frank W. Asper, *Devotional Organ Album* (New York: Carl Fischer, 1942).

\textsuperscript{2} Devereaux, interview.
4. Ample space should be provided for singers, conductors, and musical instruments including small groups of orchestral players.

5. Good lighting should be provided for the choir.

6. Provisions should be made for a pipe organ in all new buildings, whether or not the ward is prepared to purchase an organ at the time of building.

7. Every chapel seating two hundred fifty or more should provide space for a pipe organ. This was presented to architects and the Presiding Bishopric in writing.¹

Teachers listed other problems. Keeler found unpleasant conditions and poor facilities at times:

Most of the students stayed in their own town, or own area. I taught mostly in Utah Valley, as far south as Nephi and as far northeast as Heber, sometimes in the bitter winter, and often the churches were virtually unheated. We sat in our overcoats many times.

In a few cases we had pipe organs and some two-manual reed organs with pedals but the "harmonium" was the standard. We didn't use pianos for teaching.²

There was further criticism of lack of classroom space, poor blackboards and poor quality pianos and organs. Some chapels and organs were kept so carefully locked that students and teachers often spent valuable time searching for a key.

During the entire time studied, committee members were concerned with the increased purchase, acceptance, and use of electronic organs. Pipe organs were usually recommended by the tabernacle organists, but due to the larger initial cost of the pipes,

¹Slaughter, "Role of Music," pp. 369-370.

²Keeler, interview.
the electronic instruments were frequently substituted in chapel installations.
CHAPTER III

POST-WAR PERIOD (1946-1961)

Following the war, the rapid growth of LDS Church membership increased music needs. Hundreds of new chapels with greater facilities were constructed, and new organs and pianos were purchased. Hence, the need grew for church music instruction, and many local musicians were hired to teach. New organ methods and collections of sacred choral music were published, which aided the instruction.

Acoustical tiling was installed in chapels quite extensively when an effort to create reverence was encouraged. Unfortunately, the quality of both choral and instrumental music usually was impaired by these installations.

Organization

In 1946 the General Music Committee was reorganized\(^1\) and the study classes were resumed. W. LeGrand Maxwell was appointed music coordinator for the Church. He reorganized the educational program, promoted it and taught many of the classes personally during the following two years. The General Music Committee hoped to provide full-time salaried instructors\(^2\) but that plan was never fully


\(^2\)Ibid., p. 378.
implemented. The following table adapted from Maxwell gives the number and percentage of stakes participating from 1946-1950.¹

**TABLE 2**

**PARTICIPATING STAKES**

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Stakes</th>
<th>Percentage of Stakes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>1947</td>
<td>51</td>
<td>-</td>
</tr>
<tr>
<td>1948</td>
<td>60</td>
<td>35% (largest to date)</td>
</tr>
<tr>
<td>1949</td>
<td>45</td>
<td>25%</td>
</tr>
<tr>
<td>1950</td>
<td>40</td>
<td>23%</td>
</tr>
</tbody>
</table>

The post-war period had larger classes because the early limit of twenty choristers or ten organists was not maintained, although fewer stakes participated. Maxwell cited the rapid growth of the Church, the high cost of instruction, and the inability of the Church to attract a sufficient number of well-qualified instructors as reasons for the temporary decline.² However, the work continued to be effective and the peak enrollment was reached in 1956.³

Carol H. Cannon, secretary to the General Music Committee, remembered the decade 1950-1960 as having probably the largest

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¹W. LeGrand Maxwell, "Revision of Music Study Programs," p. 32.
²Ibid., p. 32.
enrollment and the most teachers. She suggested a "possible average" of two-thousand students annually from 1950 to the conclusion of the program.¹ Cornwall concurred that it was necessary to hire many local teachers after the war in order to teach the exceedingly large number of students enrolled in classes. Seventy-five registered for one of his conducting courses in Ogden, and he had to divide the group.²

Alexander Schreiner encouraged the Church musicians and music students to register for courses available in their areas.³ His plea was especially strong for young men contemplating missions. The enrollment figures he gave for the year 1959 were:

a) Conducting I and II 1,237
b) Organ I and II 1,251
Total 2,488

Administration and Supervision

N. Lorenzo Mitchell was the long-time supervisor of classes, and a teacher in outlying areas. His unselfish service coupled with enthusiasm for music and his indomitable spirit made him a strong leader. Harold H. Lundstrom, General Music Committee member, wrote of him in 1968:

N. Lorenzo Mitchell conducted unnumbered training courses during his thirty-two years as a member of the General Music Committee of which he had served both as secretary and as

¹Carol Hinckley Cannon, interview at Salt Lake City, Utah, 26 May 1972.
²Cornwall, interview.
chairman. His long service had taken him into hundreds of wards and many stakes from Canada to Mexico. His extraordinary qualities of heart and spirit had achieved for him a secure distinction in Church musical activities.\(^1\)

In 1959, Mitchell was placed in charge of directing the purchase and maintenance of musical instruments in the Church,\(^2\) and Lundstrom asserted that in that position, he . . . probably had more to do with the purchase of more pianos and organs in the vast Church building program than any other single individual. His undeviating musical conscience and his high sense of service to the Church combined to make significant impact on the high quality of these many purchases and installations.\(^3\)

Location and Growth of Classes

As the work spread into additional geographical areas, many local teachers were engaged. A few examples were reported as follows:

Los Angeles

Cannon, Cornwall, and others held special seminars for prospective teachers in Los Angeles, and Nina B. Hust placed the dates as 1953, 1954, and 1956. Among those attending were Nephi and Amber Davis, Rowan Taylor, Cicely Adams Brown, I. Calvin Greer, Bernice T. Jamison, and Thelma Yancey.

San Diego

Prior to the time the General Music Committee sponsored their program in California, Nina B. Hust had taught conducting courses in

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\(^1\)Harold Lundstrom, "Death Ends Career of Noted Musician," Church News, 16 November 1968, p. 15


\(^3\)Lundstrom, "Death Ends Career," p. 15.
the LDS Branches throughout the Imperial Valley and in the San Diego area from 1934, continuing after the San Diego Stake was organized.

Then she described her work for the General Music Committee:

I taught my first classes in 1953-54 and continued until 1969. San Diego Stake teaching began with twelve wards. I traveled from my home to wards in the south, east, north, and even to Coronado Branch. We went to the Tijuana border about thirty miles from there, east fifteen miles, north ten miles into the beach areas. San Diego Stake was organized in 1958, our East Stake in 1960, San Diego North Stake about 1963, and I taught the first conducting and organ classes in these stakes.

Chicago

The Chicago area enjoyed the services of Sylvan Ward, violinist and college musician, who taught conducting courses for many years under Church sponsorship. Eva West and other local teachers gave organ instruction. Excellent results were reported and the courses provided enough trained leaders to fill the music positions, until recent years.

Washington, D.C.

W. LeGrand Maxwell taught a number of courses in the eastern United States. In Washington, D.C. Stake, during 1951-52, he gave the pilot study courses as outlined in his proposed plan, and reported excellent success.

Class Size

Originally, organ classes had ten students and conducting had twenty. Keeler believed the ideal organ class should have no more than six, and when class size was subsequently reduced, greater

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success was achieved. Devereaux, too, recommended smaller classes. Whereas formerly, twelve two-hour classes were given, it became standard to offer one-hour classes of four to six students.

All field representatives faced large classes at times. Foxley, for example, taught many conducting classes of fifty to sixty students. He taught one conducting group from the pulpit, facing the enormous class which occupied much of the congregational seating area. Burley, Idaho, Stake recruited 135 students one time, and Wolford reported nearly 180 in the Big Horn Stake, which was a real challenge as the majority were organists. In one course in Granite Stake, Cornwall taught 60 conducting students. Foxley preferred twenty to thirty conducting students at the rate of ten per hour, or twenty or more for two hours. Belnap indicated that energetic leadership in some stakes recruited more students than could properly be taught.

In Los Angeles Stake, Thelma Yancey reported a total of twelve organ classes, ranging from five to ten students each, the average figure being 7.7 students per class. She noted that Cicely Adams Brown taught courses in Los Angeles Stake, as did teachers

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1 Keeler, interview.
2 Devereaux, interview.
traveling from Salt Lake City. She commented that "the material and instructions sent from the General Music Committee were followed as closely as possible."  

Correlation

Considerable progress was made in music correlation during the 1950's. The General Music Committee saw a need for supervising the work done in stakes conducting their own training programs and for correlating them. The need was recognized also for correlating the entire music program of the Church. Music programs of schools, seminaries and institutes, and auxiliaries among and within stakes needed to be better aligned. Correlation improved as Church leaders became more involved with the General Music Committee and the aforementioned groups worked together. However, improvements were not dramatic and the problem was not fully resolved until music was placed under priesthood correlation in 1969.

The Teachers

In 1960 Alexander Schreiner named eleven musicians who had taught in the program: J. Spencer Cornwall, Richard P. Condie, Lorenzo Mitchell, Frank W. Asper, Roy M. Darley, William M. Foxley, Robert M. Cundick, Darwin K. Wolford, Nephi K. Davis, Nina B. Hust and Lorraine Bowman. This was a partial list of competent instructors.

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A brief statement about certain teachers and their activities could describe the nature of this period. Some teachers served a long time, their work overlapping other time periods.

William M. Foxley served twenty years (1949-69), working full time except part-time service during his university study. He taught in many stakes, from Canada to Mexico, traveling 30,000 to 40,000 miles per year, and was credited with teaching more students in the program than any other person. He did considerable work in Salt Lake City and gave pre-service assistance to new instructors.

Darwin K. Wolford claimed approximately 200 courses in 160-170 stakes during the decade of his service (1957-67). He taught during summer vacations from university studies and full time during some years.

Parley L. Belnap taught during the time of his graduate studies at Brigham Young University (1954-5), and during several seasons until 1965. He studied organ in Europe twice and taught one course in the Amsterdam-Rotterdam area. He brought new ideas and music literature from Belgium, France, and other western European countries.

Robert M. Cundick reported that he taught summer classes at Blackfoot and Twin Falls, Idaho; Parawon, Kanab, Brigham City and Price areas in Utah, and other places before he received his appointment as Tabernacle Organist in Salt Lake City. He noted that students consisted generally of a mixture of teen-age beginners and older experienced organists.

William LeGrand Maxwell taught the pilot course of his study, "Revision of the Music Study Programs," in the Washington, D.C. area,
1951-52. He, being the "Master teacher" as designated in his plan, taught one organist and one conductor from each ward. Two weeks into the beginning session, all students became teachers, presenting the lessons to others in their own wards. This endeavor was reported as very successful.¹

Maxwell's plan called for ten to twelve sessions of two hours each. Organists would meet for one hour of study, then join with the conductors for a musicianship class. Then, the third hour, the conducting class would meet for separate instruction. Maxwell believed that musicianship subjects were absolutely essential for gaining correct concepts of intonation, music structure, and performance. He expressed his conviction that even young children can learn these basic skills.

Wayne Devereaux returned from California to Ogden in 1944 and Tracy Y. Cannon employed him there. He remarked:

I taught anywhere that he appointed me until 1949, when I was appointed organist of the Ogden Tabernacle, and then I taught organists of this area and assisted many in learning the Ogden Tabernacle organ.² I invited all the organists to come and play the organ, and they came from the different churches.³

Nina B. Hust expressed love for music and her students. The scope of her work was shown in the following quotation:

¹W. LeGrand Maxwell, interview at Salt Lake City, Utah, 26 July 1974.

²This organ in 1949 consisted of an old Kimball pipe organ, having an Austin console. After August 1957, classes were taught in the new Ogden tabernacle containing a 36-rank B&W (Reuter) organ.

³Devereaux, interview.
There is a constant need for trained choristers and organists in the Church, and it is necessary for stakes to maintain these continuous classes. I have taught nearly 800 musicians in the San Diego area, 1935-69. Many who have moved away have sent letters indicating they are continuing leadership in music wherever they reside. Five stakes in the San Diego area have stake music chairmen and auxiliary organization musicians from my classes, and I taught the beginning classes in each new stake.

Advanced organ students from Brigham Young University, University of Utah, Utah State University, and possibly other institutions, served the Church during summer vacations, traveling to the more remote places. After graduation, a number of them continued to teach courses.

Frequency of Classes

The first courses were repeated each year, and when advanced courses were offered during the fall or winter season, the beginning groups were started in summer. After 1946 an attempt was made to cover half the Church each year, but that project became too large to accomplish. Some stakes continued on a biennial basis for a time. The more easily accessible stakes and areas having greater Church membership received more frequent course offerings, but some others received very little instruction. When local teachers worked in their own centers, a better schedule likely was possible. For example, courses in San Diego usually were given each spring and fall, two classes on Saturday and one on Thursday evening.

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¹Hust, interview.
The Students

There were no prerequisites for beginning conducting courses; everyone was welcome. Some teachers accepted all organ students who came, but others set a minimum age of twelve with sufficient stature to reach the pedals. Students up to seventy years of age enrolled as did a few precocious children eight to eleven years.

Devereaux reinforced an age limit logically from a standpoint of legato playing:

I think there is no age limit; I think desire, not age, is of prime importance. However, the youth usually do not listen well until they are thirteen or fourteen. Drop-outs of nine or ten years are more frequent, because they cannot hear a legato line. I like string or wind players to study organ, because they can play the legato line.¹

Devereaux cited examples of two older organ students who succeeded well. One was sixty-five, a grandmother, who had spent considerable money on medical treatments. In three months of organ study she had discontinued all treatments, and by age seventy had accumulated a large repertoire of organ music. One elderly man had previously said, "I am through with organ playing," but later remarked, "You people enthused me!" He learned a Guillmang sonata and played it in the Assembly Hall.

Teachers agreed that more female students than male were enrolled in the courses. However, it was reported that stakes in Soda Springs, Idaho and Yakima, Washington, had an encouraging number of boys represented.

In-service musicians were encouraged frequently to register for courses, but often they elected to abstain. Pre-service

¹Devereaux, interview.
training helped in preparing the musical youth for current or future opportunities.

**Instruction**

A variety of statements on objectives, methods and materials were expressed, based on the primary purpose of improving music for church services.

**Purposes and Objectives**

The composite list of objectives was organized into the following categories: (a) General objectives; objectives for (b) organ, (c) conducting, and (d) choir directing classes. Direct statements supplied accuracy and strength.

**General Objectives**

The following statements collectively touch upon diversified objectives with emphasis on the high place of music in the Church, as perceived by the instructors:

1. The primary objective was to prepare students to play or conduct music for a church service.

2. I tried to follow the purposes and objectives stated in the General Music Committee Bulletin, Concerning Music. We all had the same objectives to help students perform better, to function better, and thereby beautify and edify the church service, although not stated in precisely the same terms.

3. It is important to uphold the excellence in music established by the Church as its heritage.
4. A continuous training of the Church's lay-member musicians should be provided.

5. It is obedience to the Prophet Joseph Smith's counsel from the Lord that we teach one another.

6. Young people should be trained musically in preparation for missionary service.

7. Growth of the Church gives responsibility for local training under Church direction.

8. Each stake music leader should be trained to teach classes after attending the initial classes in each area.

9. Strength resulted from its being an inspired program of education for church musicians, introduced to provide supervised education for conductors and organists at a nominal fee.

10. Musicians of all churches, who come to us for instruction, should be assisted, using their own hymnals or music literature.

Maxwell's carefully written goals, which he envisioned for full coverage of the Church were:

1. To provide professional help in each ward and stake of the Church.

2. To make leadership training available with ten to twelve three-hour lessons of concentrated musical emphasis every two years throughout the Church.

3. To materially upgrade the artistic and appropriate levels of music within the Church priesthood and auxiliary organizations.
4. To develop a specific "Mormon" culture as integrated with
the rich heritage which is ours through the great cultural developments
of the world through the ages.¹

Objectives of Organ Classes

Objectives were based on development of skills and under­
standings needed for performance: to teach and train organists for
church service; to adapt piano music to the organ; to give organists
a challenge to private study; to serve as an introduction to hymn
playing.

Objectives of Beginning Conducting Classes

The responsibility of conductors for the spiritual education
and participation of the congregation in devotional music was deemed
important.

The following statements, from Hust, were typical of teacher
objectives:

"To train them to teach the gospel truths to the congregation
in a dignified and spiritual manner."

"To conduct sacred hymns according to their style--legato or
marcato."

"To allow the congregation to spiritually become a part of the
worship service through hymn singing."

¹W. LeGrand Maxwell, personal letter, Tucson, Arizona, 18
July 1974.
"To teach baton and conducting techniques as outlined by the General Music Committee, and not as set forth in some classrooms."

"To train conductors before they appear before the congregation."¹

Objectives of Choir-Directing Classes

Because more advanced skills were required of choir-directing students, goals were extensive and difficult to achieve. To teach the fundamentals of singing and choral conducting, choir organization, seating arrangements, and arranging of voice parts were among goals expressed.

Another important objective was to train advanced students how to teach others. Maxwell placed emphasis on the student helping to plan the course of study, to evaluate, and to teach others.

Instructional Methods

Implementation of methods, upgrading of quality, resourcefulness in dealing with problems, devotion to the work, and interest in students characterized the stated objectives of teachers.

General Methods

These six statements were submitted by Maxwell, whose plan was discussed earlier:

1. Basic principles and techniques of music production, instrumental and vocal, should be taught through plans created by the (master) teacher himself.

¹Hust, interview.
2. Teachers should make selection of salient points and principles that are vital and appropriate—"Teach correct principles and let the students govern themselves."

3. Methods must be with the understanding of all.

4. Method should develop the thesis that "Music is innate with individual being." Developmental processes to bring this out are the needs.

5. Method should stress that the aptitude for musical production comes from the same sources as other skills: i.e., language, mathematics, societal arts, etc.

6. Methods for testing: The outlined procedure in the training program provides for practical testing in real situations as demonstrated before the teacher and students in classes and regular church meetings. These are evaluated by the teacher and students of the classes in discussion of problems encountered.¹

Devereaux liked to work from the student level of understanding as his statement showed:

I've found that if I can get the student to use me as a guide, where we mix our ideas, rather than being pedantic—telling the student everything to do—I can better reach him on his own level, and think in his terms. I tell my students to find someone to teach, without charge if necessary. Talent must be passed to someone else for greatest development, as cited in the "parable of the talents."²

Using an unusual method, Devereaux combined organists and conductors into one group, teaching the conductors to play the organ and the organists to conduct. The organists learned of difficulties

¹Maxwell, personal letter.
²Devereaux, interview.
the conductors had; the conductors learned of the problem of the
organists, and both learned to work together as a team, rather than
one saying, "Do this. Do that!" Students have since remarked, "That
was the best class we ever had."¹

Hust employed "music gems" (quotations) to motivate and
inspire her students. Three examples were: "starting the learning of
youth with the study of music" (Aristotle); "he who dares to teach
should never cease to learn" (no author given); "nothing we prepare is
worthy of the Lord, but our best is acceptable" (Flor Peeters).²

Hust found other activities and methods effective in enhancing
the learning process. As a class project students compiled scrapbooks
of music articles from Church publications; Visual aids were helpful
in clarifying lessons; screen projections displayed pictures and
patterns for conducting. Original quiz groups and other games added
enjoyment and motivation. Closing programs were designed carefully to
provide a satisfying climax to courses, allowing all students to
participate by performing well-prepared musical numbers. Stake
presidencies, ward bishoprics, local musicians and parents were in­
vited to attend the exercises.

Organ Methods

Amber Davis, an instructor of Long Beach, California,
encouraged students to listen to Tabernacle Choir broadcasts and
other organ programs. She also provided experiences for them in
playing different types of organs, preparing them for other

¹Ibid.
²Hust, interview.
situations. She motivated them from a spiritual viewpoint: "They had been given a talent, a means of expressing themselves in the Lord's work. Prelude and postlude music was assigned within their capacities, better to assure success." 1

Three principles of organ instruction, pertinent in class-type teaching, were expressed by Devereaux:

I always considered you never learned anything unless you did it; each student should play the organ. I used a kitchen timer to divide the time equally among them. All the students wanted to stay because each had his own difficulties, and when you tried to analyze them, other students could apply it to their own training.

I've always enjoyed bringing people first to larger organs to teach, and then sending them back to smaller organs with a contrasting number of restrictions. (No matter how large the organ you play, there are limitations on that organ, too). Once returned to the smaller organ, and playing with those restrictions they will not wish unrealistically to play a big organ. Also, when time comes to go to the big organ, students will get much more out of the experience.

Performance of fine organ music by the teacher or others, inspires students and interests them in learning new music literature. Concertizing or participating in recitals, other than during class time, is an effective growing tool. Don't you think you have borrowed some of the pieces in your repertoire and the way you play them because of listening to others play them? 2

Hust was innovative in providing constant action for her students.

We had two or three on the organ bench at one time. While they were playing at the console, others were busy practicing pedal exercises on the floor on clavier charts made of cardboard. 3

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1 Amber Davis, interview at Long Beach, California, 1 January 1973.

2 Devereaux, interview.

3 Hust, interview.
Closing programs became an important tool for teaching in most areas. The organists in San Diego classes were particularly honored, as Hust explained:

Each organist played two hymns of his choice on the closing program: one legato in style, and one marcato. An organ prelude or postlude was played, also, selected generally from Church-published literature, with teacher approval. All of the pieces were timed, and special rehearsals were scheduled as needed. The teacher invited a special guest musician, sometimes, to comment on each organ number or hymn, providing time for the organist to "set up" at the organ. The teacher was prepared to play, when time permitted, but caution was exercised not to concertize.1

Maxwell perfected a method for introducing organ pedaling to beginning students by employing a cognitive approach. His stated principle was that the learning of pedals was accomplished basically "in the head, not in the feet." His students worked away from the pedalboard at first; then they played the passage they had practiced mentally.2

**Conducting Methods**

One conducting technique Nephi Davis insisted on, was that his conducting students begin each hymn or anthem with a decisive stroke of the baton.3

In closing programs of graduation, student conductors gained confidence from participating in unison, as Hust explained:

One student director takes his place to conduct his number, and then gives a signal for his fellow students to arise and

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1Ibid.

2Maxwell, interview.

join him in conducting the beat patterns and other gestures of leadership.\textsuperscript{1}

The contribution to student knowledge and satisfaction resulting from making scrapbooks was described by Hust:\textsuperscript{2}

Challenge students to make a scrapbook using quotations or important points they have learned... These books were displayed at our closing program, and some excellent things have been done: fine art work, humorous or serious; valuable information to keep. A prize of a new baton was given for the best-prepared booklet, creating considerable interest for all class members.

Materials

Teachers continued to prepare study guides, course outlines and lesson plans. This fact was advantageous to students enrolling each time courses were offered and were able to sample different teachers' personalities, styles of teaching and materials.

Course Outlines

Experienced instructors organized successful course outlines. One good example was the training manual developed by Foxley which, though beginning with only one page, was constantly enlarged and modified for optimum use, as further needs were recognized. It contained, eventually, (a) items of basic music theory, (b) pretest and posttest questions for all students, (c) instructional "guide questions" based on the texts, written to answer the questions most frequently asked by students, and (d) other materials which students could study at home.

\textsuperscript{1}Hust, interview.

\textsuperscript{2}Ibid.
Texts

Two texts were standard: (a) *Fundamentals of Conducting*, by Cornwall and (b) *The Organists Manual*, by Tracy Y. Cannon. Nevin's *First Lessons on the Organ*¹ had wide usage, also. *Studies in Pedal Phrasing*,² by Dudley Buck, aided training of advanced organ students. For conducting classes, Clair Johnson's *Worship in Song*³ was popular, and conductors also selected other books.

*Hymns*⁴ (published 1948, revised 1950) was used in all courses, and considered by the General Music Committee an improvement over the hymnbooks used previously. The pocket-size edition contained conducting patterns and suggestions for directing the hymns, adapted from Cornwall's *Fundamentals of Conducting*.

Music Literature

Choral literature varied between congregation and choir materials. Under the former were *Children Sing*,⁵ *Recreational Song Book*⁶ and the *Hymnal*. For choir conducting, teachers selected


⁴*Hymns: The Church of Jesus Christ of Latter-day Saints*, rev. (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, 1950).

⁵*The Children Sing* (Salt Lake City, Utah: Deseret Book Co., 1951).

⁶*Recreational Songs* (Salt Lake City, Utah: Deseret Book Co., 1951).
anthems individually or in collections, published or recommended by the Church, such as: Chapel Anthems, Sing Unto God, Festival Anthems, and Worship Him With Song.

At the General Music Committee office Cornwall, Maxwell, Freda Jensen, Foxley and others evaluated numerous anthems, supplied by music publishers, and built a choral library to assist music leaders. If either text or music was of high quality, the selection was retained for future use. The General Music Committee Bulletin of 1950, Some General Suggestions Concerning Music in the Church of Jesus Christ of Latter-day Saints, listed 50 anthems for Church use. These anthems were used for at least 20 years. Maxwell hoped that a new list would be distributed annually, but that was not done.

Literature for organ instruction included Organ Voluntaries, volumes I and II by Schreiner, and The Devotional Organ Album and The Organ in Church by Asper. Advanced students studied trios of

1Chapel Anthems, vol. 1, (Salt Lake City, Utah: Deseret Book Co., 1943).


3Festival Anthems for Ward Choirs (Salt Lake City, Utah: General Music Committee, The Church of Jesus Christ of Latter-day Saints, 1941).


5Some General Recommendations Concerning Music in the Church of Jesus Christ of Latter-day Saints (Salt Lake City, Utah: The General Music Committee, 1950).

6Maxwell, interview.

Rheinberger, and the easier works of Bach. Suggested collections of preludes and postludes were listed in the official bulletin, Concerning Music, much of the material prepared by LDS musicians. Instructions also indicated types of music suitable for devotional services. Foxley's Syllabus\textsuperscript{1} contained a substantial bibliography of both organ and choral materials. Hust used an ample variety of methods books and performance works for organ and choral study, which included a brief study of Jewish chants.

**Physical Conditions for Teaching**

With the construction of hundreds of new chapels, following the war, new facilities for teaching became available. Quality of chapels, classrooms and musical instruments usually was enhanced. Availability of blackboards, mounting boards for illustrations and pictures, audio-visual equipment and supplies, and additional space was enjoyed. Many older chapels were remodeled and refurbished to enlarge and improve facilities.

During this period, a Church-wide drive for "reverence" brought acoustical means to aid in providing a worshipful environment. Many chapels and classrooms, both old and new, were lined with sound-absorbing materials. However, when applied to excess, acoustic tiling often was a deterrent to good music and speech, and caused problems for teachers and performers. The science of acoustics was just developing, and Alexander Schreiner, a strong spokesman for the

\textsuperscript{1}William M. Foxley, Syllabus for Choral Conducting and Organ Classes (Salt Lake City, Utah: Deseret Book Co., 1968).
General Music Committee, was acutely aware of acoustical difficulties when he wrote:

Many chapels are today treated with sound-absorbent sound-deadening materials which are very discouraging to the production of vocal or instrumental music. The carpets, the draperies, walls and ceilings reduce both the quantity and the quality of sound. No matter how hard we may try, our singing becomes weak. We find speakers in such halls have to be supplied with microphone and loudspeaker in order to be heard well. No wonder musicians prefer acoustics such as are found in the famous Salt Lake Tabernacle, where neither drapery nor sound absorbent treatments are used.¹

¹Alexander Schreiner, "Do People Sing As Loudly Today?" Instructor 95 (August 1960):274-75.
CHAPTER IV

FINAL PERIOD (1962-1969)

Characteristic of this time was a more "well-to-do" society in the Church. Funds became available for construction of stake and ward buildings which contained facilities such as full-size gymnasiums, kitchens, children's chapels, ample classroom space, libraries for books and music, Relief Society rooms, and large chapels with new organs and pianos. Pipe organs were installed in many stake buildings and in some ward chapels. Electronic organs were improved and available in greater variety. Better care of instruments and better acoustical design of chapels evolved.

Full-time instructors hired by the General Music Committee were paid regular salaries plus expenses. Students often engaged private organ teachers or studied at universities, which increased competency in some localities. Better audio-visual equipment and materials were also available.

During this period, ward choir festivals were more vigorously sponsored, increasing the participation of singers, and the number of stakes involved in the program. However, the number of stakes receiving music training classes on a regular basis did not keep pace with the fast-growing Church. Therefore, as means were explored to obtain better coverage of music in the Church, a changing philosophy...
among members of the Church Music Committee led to a change in the music education program.

Administration and Supervision

Leroy J. Robertson was appointed chairman of the General Music Committee of the Church October 24, 1962, replacing N. Lorenzo Mitchell, who had served as acting chairman following the death of Tracy Y. Cannon. Renowned internationally as a composer, Robertson assisted a number of local musicians in obtaining degrees in composition, and over the years guided many of his students into music careers of teaching and performance.

Robertson selected competent instructors to travel and teach in the stakes. They were salaried and served full time. Local teachers were retained in a few areas, and some of the better organ students in the universities taught classes during summer vacations. Tabernacle organists Frank W. Asper and Roy M. Darley continued organ courses at the Assembly Hall in Salt Lake City, and Darley also conducted classes in surrounding communities.

Gradually a change of viewpoint emerged, sparked by the ideas of the younger members of the Committee. Only a percentage of stakes was being reached, located mostly in the western United States. Some stakes received courses repeatedly, while others were virtually neglected. The Church was growing worldwide, but it was not feasible to send teachers everywhere because of the cost and the difficulty of obtaining teachers who were able to travel for extended periods.\(^1\)

\(^1\)Carol H. Cannon, interview at Salt Lake City, Utah, 26 May 1972. Carol was the wife of Tracy Y. Cannon and secretary to the Music Committee for many years.
Eventually these factors led to a reorganization of the Music Committee under Priesthood Correlation in 1969. Training classes were assigned to regional or stake leadership, thus placed under "church service," not taught by paid instructors.

New committee members were chosen along with new staff advisors, and a changed system of operation was effected. The official announcement of the reorganization was printed in the Church News as follows:

Reorganization of the General Music Committee of the Church was announced this week by the First Presidency. The General Music Committee will be responsible for implementing one unified Church music program with all music personnel and instructional facilities of the Church to be correlated in the wards, stakes and missions.

Later, chairmen selected to head sub-committees chose temporary members to serve on their committees and assist on special projects. Upon completion of a project the group was dissolved until a new project was undertaken.

Reasons for Discontinuance of the Classes

Very few reasons were given to explain why classes were discontinued. One teacher felt the classes were successful and didn't know why they were discontinued, but others believed that large Church growth and changing conditions made the program impractical. One comment spoke clearly for the others:

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I feel they were discontinued for the same reason that so many of the programs are phased out--the Church is becoming so large, and the realization that the Church programs encompass the entire world and not a select region.1

Another teacher thought that more was accomplished in earlier years, and the program gradually died out near its conclusion. Additionally, music stature had improved in many stakes to the extent that leaders could promote their own instructional work.

Promotion of Classes

The chairman of the General Music Committee and his staff were responsible for promoting and scheduling of courses. However, initiative often came from stake leadership. Generally, when a stake requested instruction, adjacent stakes were contacted in order to organize study in a contiguous geographical area. This procedure was logical, efficient and economical. On occasion the field representatives (teachers who traveled) assisted in organizing classes. Chairman Robertson occasionally visited classes and offered encouragement.

Location and Range of Classes

During the final period, coverage was fairly extensive in the western United States, with the exception of Montana, Texas, northern Nevada, and other remote areas. Canadian stakes in Vancouver, B. C. and in Alberta Province received instruction. A few short courses were given in Juarez, Mexico.2 Outside of Utah and Idaho, coverage often was centered in areas of concentrated LDS population. States

1This teacher requested that his name be withheld.

2Foxley, interview.
of Wyoming, Colorado, Arizona, New Mexico, California, Oregon and Washington participated quite generally.

**Promotion of Choir Festivals**

Although ward choir festivals were held previous to this time interval, the General Music Committee placed greater emphasis on them and prepared programs consisting of anthems, hymns, music for various ensembles and written narrations. Suggestions for rehearsal and performance were printed in music bulletins and mailed to the stakes. Even recordings of certain numbers were made available to aid the learning process.

Purposes of the festivals held on a stake level, were to (a) increase activity of ward choirs, (b) impart techniques for teaching new music, (c) improve the repertoire of choirs, and (d) generally to add interest for participants in successful performances. Some stakes presented the entire program; others supplemented parts of the outline with music of their own choosing; some stakes did not participate. Teachers often incorporated festival numbers into course instruction to help the choirs.

**Teacher Preparation**

As might be expected, teachers sought various means to upgrade their expertise in music knowledge, repertoire, and teaching methods. Many pursued private study, enrolled in university courses or seminars, listened to fine choirs or other musical media, analyzed directors' interpretations and programming, joined local chapters of the American Guild of Organists, composed and arranged music,
discussed problems and shared ideas with fellow teachers and Music
Committee members.

Teacher Expenses

When full-time instructors were sent into the more remote
areas, expenses for travel, meals and lodging were greater. There­
fore, it was imperative to economize whenever possible, because
salaries were only moderate. Church members, friends and relatives of
the teachers often provided living quarters and invitations to meals.

The Teachers

One instructor, who was a member of the General Music
Committee, described the classes and the teachers:

Thousands had classes under various teachers, many of whom
were unprepared, unschooled, but many of them were excellent
and did fine work! We've heard from students everywhere. I
meet people now who say, "I had a course under so and so which
was very good." In some places we had local teachers, but we
found that a person couldn't teach in his own stake as well as
he could teach in another stake. It was a strange thing! They
wanted someone from somewhere else. That was one of the
amusing things about the course.¹

Teachers and their activities included the following:

William M. Foxley spent 20 years teaching extensively
throughout the West. Near the end of the program he remained in Salt
Lake City and taught both conducting and organ until receiving an
appointment to the Brigham Young University faculty in 1969.

Roy M. Darley taught on the practice organ in the Assembly
Hall and gave classes in surrounding communities.

John T. Longhurst taught during summers in Sacramento,
Phoenix, Wyoming and other places.

¹Cornwall, interview.
Parley L. Belnap taught numerous classes at intervals between graduate studies at BYU and in Europe. Then his work took him into a number of states and to Canada, until 1965, when he joined the organ department at Brigham Young University.

Lawrence Andersen covered a large area teaching in Idaho, Oregon and Washington. Later he accepted a position in school music and administration.

Grant L. Anderson (this writer) taught in approximately 95 stakes, 1965-69, when the classes were discontinued.

Norberto Guinaldo, an Argentine organist, came to the United States as a young man. Largely self taught, his early organ and piano training developed through extensive reading of music literature in public libraries and through listening to recordings, until he became financially able to attend universities and receive private instruction under competent organ instructors. Guinaldo taught some classes in southern California while serving as organist at the Garden Grove Methodist Church in addition to concertizing, composing, and teaching privately.

Jay Colyar, organ instructor at Orange Coast College in Costa Mesa, also conducted some classes in southern California stakes.

Nina B. Hust taught many private piano and organ students in San Diego. As stake music director, she was the principal instructor for Church music courses in San Diego stake for many years. Then as new stakes were formed, she was appointed regional music director and taught the first classes in the newly organized stakes, after which stake leaders continued the instruction. Her participation in both organ work and choral direction aided music progress substantially.
The Students

Teachers described their students in interesting ways. One excellent organist decried low-level abilities:

I taught everyone who came through the door, all ages, sizes and shapes. Sometimes I felt that I was baby sitting for parents who sent their children to class—simply because I felt they had such a meager background for the study of the organ. The only trend I observed was that some had it and others didn't. I felt that if some had a desire to learn the organ, then time and all eternity would give them a comfortable interval in which to progress.¹

Another instructor noted poor attitudes:

Students varied from teenagers to middle-aged women, some of them serious about study. They felt they had to do it because it was a "calling."²

Usually both youth and adults registered, but a preponderance of youth in Yakima, Washington and of adults in Reno and Sparks, Nevada were exceptions this writer observed. Non-LDS students who came to the classes were generally pleased with their privilege and progress.

Guinaldo taught classes in California at Covina, Long Beach, Fullerton, and Pasadena. He felt that a student's success in Church music depended upon his interest in the art of music:

I think the big problem is that people are not interested in the art per se. Take organ students, for example. They are needed for Church, so they are called to play. They say "yes," begin to practice, and may take lessons, but is there an interest that you and I have? In a large percentage it is lacking; but this is what I sense when I go to the wards.³

¹This teacher asked that his name be withheld.

²Norberto Guinaldo, interview held during Mormon Festival of Arts, Brigham Young University, Provo, Utah, 23 March 1973.

³Ibid.
He continued:

I taught two LDS organists who were really interested in the art at the Garden Grove Methodist Church, and they performed concerts and played well. I started one with a little Bach, took her through a lot of literature, and now she plays well. I think you have to have incentives, of course, but incentives come after you have the initial desire. I don't think it comes the other way. ... You cannot make organists out of every piano player in the Church!¹

**Instruction**

Success in the training classes was largely determined by the abilities of the individual teacher. Crawford Gates explained that during the years he was associated with the General Music Committee, he was not involved directly with conducting the training classes, yet he expressed his feelings about them:

My impression at the time was that each teacher pretty well was on his own with materials and methods he conjured with his own background. I felt at the time that these were only effective to the extent the individual teacher was himself an effective conductor and had organized his knowledge in a manner to communicate it effectively to others.²

**Methods**

Considerable attention was devoted to choir directing methods in this chapter. Organ methods books and numerous organ installations aided student interest.

**Beginning Conducting**

Among methods employed by teachers, Foxley was effective with the following: (a) a review of the previous lesson prepared

¹Ibid.

students to broach a new topic by creating interest and building confidence; (b) every student was encouraged to direct one number each lesson; (c) the teacher directed left-handed for beginning students to mirror the beat patterns; (d) students were guided "to lead" the singers rather than "to drive" them; and (e) to help them sing and get the message and spirit of the hymn.

Hust extolled the power and beauty of certain favorite hymns which were effective in expanding the emotions of people and increasing their understanding of the Gospel.

We never failed in our conducting classes to mention specifically certain hymns which have proved an inspiration to those who listen to them. We especially refer to experiences that have been brought back by missionaries, wherein they have used the hymns in teaching the gospel . . . and reaching the hearts of the people.¹

Choir Directing

J. Spencer Cornwall, member of the General Music Committee, taught many conducting courses. Thoroughly qualified by training, by Tabernacle Choir directorship, and by personality, he was an effective teacher. A man of kindly disposition, he could captivate his students and teach by example and by numerous stories. Despite his prestige, skill and devotion, he expressed his inability to lift his advanced conducting classes to the level he desired.

Some choir-directing classes were excellent, of course, but the majority of students were not prepared to solve the problems of organizing, training, and directing a choir. When the beginning course was held at an early hour, followed by the advanced, most of

¹Hust, interview.
Cornwall's students remained for the second period. Unfortunately, the inservice personnel often felt they did not need the training, so did not enroll.¹

In stakes where leadership had previously built good choir programs, the ensuing classes were usually successful, better received and supported. For example, the organizational and leadership ability of Sterling Cluff, a stake music director in Boise, Idaho, aided tremendously to the efficiency with which the music program was carried on. Under his leadership, traveling teachers were welcomed cordially and sustained in their teaching.²

One practical application of method occurred when this writer obtained the assistance of a ward choir during the regular weekly rehearsals. This provision enabled each ward choir director and organist in that stake to teach and practice one anthem or hymn, assigned from the festival list, later directing or accompanying it for the festival concert.

Motivation and training of choir singers through frequent and well-prepared performances helped build their skill and repertoire. One example was the choral work done by Nina Hust in San Diego, where the rapid growth of Church membership contributed to choir development with stake and ward choirs, Relief Society, youth, and children's choruses.

Beginning with just a branch choir in 1936, Hust directed a performance of The Crucifixion by John Stainer, in which the music

¹Cornwall, interview.

was taught completely by rote. By 1944, however, the San Diego stake choir sang for many events, which included a program at Box Canyon to dedicate the area for a plaque honoring the members of the Mormon Battalion. The ward choirs, assisted by vocal soloists and instrumental, upon request, sang for fund-raising programs and for genealogical plays. Choir festivals were held for ten years consecutively, beginning with eight wards, increasing to 12.

Community service was rendered in numerous performances:
Choirs presented Christmas programs in hospitals four seasons. In 1959 the 200-voice stake choir sang in the San Diego Balboa Park Pavillion for the celebration, "San Diego Fiesta del Pacifico." They also sang twice for the annual presentation, "Trek to the Cross."

Stake choirs presented Easter and Christmas programs from 1954-65. For six years an Easter service was sung at Navy and Marine bases and on one occasion before four thousand officers and men at Camp Elliott.

Organ Playing

With one exception, teachers believed that piano facility preceded organ proficiency. Guinaldo expressed his feelings, "Whatever the level of facility of piano playing students have, I have them from there." Guinaldo also recognized the need for giving incentives and cited an example of a group from Fullerton, California

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1 The Balboa Park Pavilion houses the famous "Spreckles" Organ.

2 Hust, interview.
whom he instructed on a three-manual Garden Grove, California organ:

I gave them incentives. Even though they were not capable of playing a full concert, they gave little concerts on Sunday afternoon. I had them perform easy pieces and wanted them to put their hands on the big organ and hear all that sound! I encouraged them to join the Organ Guild and attend the concerts, so that youth would have a challenge and an incentive, also a worship experience. They needed a high standard to emulate.¹

Foxley, like many others, taught each student individually at the organ, each to progress at his own rate. Meanwhile, other class members were kept busy marking hymns for pedaling and phrasing, filling blanks in the study manual or reading the assignments.

To solidify student knowledge of organ registration, teachers sometimes displayed small organ pipes for visual and auditory demonstration or drew illustrations on the blackboard. On occasion, students entered the pipe organ chambers to learn the operation of the instrument. Especially exciting was the opportunity for students to enter the chambers of the Salt Lake Tabernacle organ and other large organs.

A customary practice was to schedule class meetings at different locations in order to give students practice on various types of organs. They were usually interested in seeing, hearing and playing the different organs to learn their characteristics, registration potential and handling properties.

Devereaux noted the interest of students or prospective missionaries, whom he instructed, in having the opportunity to sit at the Salt Lake Tabernacle organ and play. Later they could respond

¹Guinaldo, interview
to the question, "Have you ever played the Tabernacle organ?" with a reply of "Yes!"

One Tabernacle organist wrote of his instruction:

I found that to take five or six students for one hour was much better than taking ten or twelve for two hours. Scheduling varied with the classes, afternoon or evening. The best method I found in teaching the students was as much help on an individual basis as possible.¹

Instructors encouraged organ students to study privately. Cornwall concluded from the results of a survey in one stake that the most successful organists were those who either were studying privately, or had done so previously.²

Materials

Some instructors used teaching materials and music literature in large quantity, while others preferred a minimal amount. Sacred music composed or arranged by Mormon musicians was often selected for study, and a variety of music styles, periods and nationalities was used.

Course Outlines

Foxley's Syllabus for Choral Conducting and Organ Classes³ grew in size and utility. "Guide questions," with answers, provided considerable use of programmed instruction as did the pretest and posttest questions. Final editions of this manual contained first, two studies by Darwin Wolford, (a) repeated notes, and (b) modulations

¹The teacher's name was withheld upon request.

²Cornwall, interview.

³William M. Foxley, Syllabus for Choral Conducting and Organ Classes (Salt Lake City, Utah: Deseret Book Co., 1968).
from "C" to all other major keys; Second, course outlines on textbooks by Cannon, Nevin, Peeters, Keeler-Blackham, and Cornwall, plus quizzes and other instructional aids.

Initiative of well-trained musicians in southern California brought out individual course outlines. Rowan Taylor submitted a sample conducting outline similar to those he had used in his class work, based on 24 hours of instruction. This outline contained (a) historical background, (b) conducting techniques and interpretive aspects, (c) rehearsal techniques, (d) physical conditions and (e) overall function of the conductor. 1

Teaching Aids

Instructors reported much usage of various teaching aids, purchased or prepared for classes. Free materials were given to students for course enrichment and efficient use of time. Students usually were pleased to receive these things and occasionally made contributions themselves by bringing materials to class, constructing visual aids, and in rare instances even assisting in teaching. Among topics covered were: rhythmic exercises, patterns for conducting, facial expression, conducting gestures, musicianship topics; lists of choral numbers, vocal solos and organ works; charts on organ manuals, stop lists and other helps.

"The growth of the Church and the growth of the means of communication have been concurrent." 2 This statement by Rex A.

1Rowan Taylor, personal letter, Northridge, California, 18 August 1974. See Appendix E.

2Rex A. Wadham, "Tape Recorder in the Classroom" Instructor 72 (March 1969):112.
Wadham indicated the opportunity of using recordings, projectors of several kinds, motion pictures, radio and television for teaching. Tape recorders were useful in allowing organ students to listen to a playback of their performance, and choral conductors could define problems in their singing groups more easily.

One teacher reported:

I have used tape recordings to make sure basic organ tones and pitches are demonstrated; good and poor examples of preludes and hymn playing. It was effective.

Two recordings, prepared and distributed by the General Music Committee, were played frequently: The Latter-day Saint Organist, and The Latter-day Saint Ward Choir, narrated and demonstrated by Alexander Schreiner, assisted by choir in the latter. Another recording, The Organ by E. Power Biggs, renowned Boston organist, which was played selectively to organ students, contained critical information and musical examples on organ-playing techniques, organ building and design and organ registration.

Organ Texts and Literature

In addition to organ methods already in use, new publications emerged, furnishing variety and fresh ideas in Church music education. Such volumes as The Little Organ Book by Flor Peeters, Belgian music educator and composer, and the Harold Gleason Method of Organ Playing.

\[1\] Hust, interview.


found extensive use in the classes. Late in the program, the Guidebook for Organ,¹ by the General Music Committee, was used in the classes either as a text or supplement. Other organ works were brought from Europe by teachers who had studied there, such as Lawrence Andersen, Raymond Gobin, and Parley Belnap.

Another favorite organ method, Basic Organ Technique and Repertoire,² was written by J. J. Keeler and L. Donnell Blackham, published first in two volumes, then combined for convenience and economy. Keeler described its preparation to meet a need:

> Well, I don't know that this book was written just for the classes, but it was felt that in some of the organ methods that had been used the exercises were too long...and we felt that if many of the exercises were short and to the point, there would be more early mastery of the material than in longer exercises in which so much time was taken to become familiar with the notes before students actually learned the techniques of execution.

> ...Most of the material in our organ method was drawn from other sources; some of the original contributions we wrote ourselves. But we went through many organ methods to find the individual exercises which would apply, carefully considering copyright owners.³

Another new text, Hymn Studies,⁴ by Parley L. Belnap, specifically written to instruct the LDS organist in the art of hymn


³Keeler, interview.

playing, was developed from earlier studies he had prepared and used in the classes. He described the birth of this volume:

During the time I was teaching, I had always felt the need of using materials to teach the skills needed and yet not have a lot of extraneous material that the students couldn't use again, so I came upon the idea of developing a considerable amount of left hand and pedal studies from the hymnbook to aid the student in gaining the necessary independence between the left hand and the feet. I put the tenor basically in the left hand and the bass in the pedal. There were some parts of right hand and pedal and some studies of complete hymns. I showed these to Dr. Cundick, and he thought they had merit and asked me to prepare them for publication—and thanks to him and his encouragement, basically and initially, I prepared the present format of my publication, Hymn Studies for Organists, having expanded it considerably. I don't think Hymn Studies would ever have been written but for problems in the organ courses.  

By the end of the final period, Alexander Schreiner had published three volumes of his Organ Voluntaries,² Twenty-five Pieces for the Small Organ,³ French Masterworks,⁴ and his arrangement and editing of Eduardo Torres' Six Pieces for Organ.⁵

Frank W. Asper prepared Devotional Duets for Piano and Organ.⁶ Robert M. Cundick composed and arranged three volumes of


sacred organ literature: A First Album for Church Organists, Notes of Praise, and Diversions. The First Album was easy and the other two moderately difficult. Roy M. Darley had published the first two in the series of three Easy Organ Transcriptions of Four Favorite Mormon Hymns by 1969. Norberto Guinaldo composed choral preludes, toccatas, and other successful organ works. Other Mormon composers brought out their works, which often were suitable for church services.

Guinaldo stressed the value of teaching good quality music:

I really want them to have a taste of the good organ literature because there is much organ music that doesn't come easy to the fingers, although it "simplifies" organ for the home and for church. Sometimes the arrangements are so poor that you cannot apply correct organ technique to them. I think exposure to the traditional organ literature, easy at first, whatever has been written expressly for the instrument--this is what I have given them. I believe in variety from the various periods... I like Romantic; I like Baroque very much; Contemporary music I love most of all, but you have to grow into it from the Baroque, to the Romantic, and then into the Contemporary.

Darwin K. Wolford composed a volume of sacred organ literature, Nine Psalms for Organ. These original pieces were

5Guinaldo, interview.
moderately difficult, suitable for advanced organ class use and
religious services and were performed and well regarded by some
organists. Wolford became aware of the lack of easy, well-edited
organ literature for the inexperienced organist, and while teaching
he collected and composed suitable pieces for his classes. This
effort culminated in a two-volume anthology, *The Beginning Organist*.\(^1\)
Although not published until after the classes concluded, Wolford
indicated its purpose:

> Yes, *The Beginning Organist* was an outgrowth of my Music
  Committee teaching experience. There is a variety of organ
  music from the Baroque through the twentieth century, and all
  of it is fingered, pedaled, marked and registered. Here the
  students discover Bach, Handel, Buxtehude, Pachelbel, Franck,
  Mendelssohn, Boellmann and Rheinberger. There are some
  twentieth century pieces by Wolford, Barrus, Richner and
  Christiansen.\(^2\)

**Orchestral Literature**

Leroy J. Robertson, who had previously composed the *Book of
Mormon Oratorio*\(^3\) from which "Old Things are Done Away" and "The
Lord's Prayer" became favorite choruses in ward choirs, published
also *Hymns from the Crossroads*.\(^4\) These hymns were arranged for
orchestral instruments as a means of promoting their use in church
services and for special occasions. The hymns were suitable for
solo, duet, trio, or quartet ensembles, with keyboard accompaniment,

\(^1\) Darwin Wolford, *The Beginning Organist*. vols I & II


\(^3\) Leroy J. Robertson, "Book of Mormon Oratorio" (Ph.D.
dissertation, University of Southern California, 1954).

\(^4\) Leroy J. Robertson, *Hymns From the Crossroads* (New York:
Carl Fischer, 1965).
and were arranged in three treble parts for voice, C instruments, Bb instruments, and Eb instruments, plus parts for bass instruments.

Teachers often colored their graduation programs by inserting ensembles, organized from the instrumentation available, performing these hymns. This provided the means of demonstrating proper use of strings, woodwinds, and brass for Church services. For example, in Pocatello, Idaho, one high school music director voluntarily trained a group of thirteen band students and presented two hymn numbers for a course graduation exercise.

Innovations

In southern California, choral workshops were created by certain outstanding musicians who had given training classes locally. Rowan Taylor explained:

I feel that perhaps our most successful single-shot training sessions in southern California have been our one-day choir workshops. These have been held in various locations. In most cases the musical leadership was I. Calvin Greer, Bernice T. Jamison, J. Ross Beckstead and myself. My wife, Priscilla, served as accompanist for all of them. The workshops involved (a) lecture, (b) demonstrations, (c) specialized seminars, and (d) choir reading clinics.

I personally feel that this is still the best way of "reaching" our local music personnel and giving them a valuable stimulation to achieve well in their respective wards and stakes. I would like very much to see this type of thing set up officially all over the Church. Next best (still much needed) would be permanent training courses in organ and conducting. I feel that about twenty-four hours of instruction is ideal.

Physical Conditions

One instructor believed that the conditions for teaching were satisfactory:

---

Rowan Taylor, personal letter, Northridge, California.
The physical conditions found in the various plants in the Church are basically good, comfortable rooms with the various needed instruments and teaching materials.¹

Another replied as follows:

Physical conditions and other factors varied much as wards will vary with each other, the good and the bad, the cold and the hot chapels.²

Yet another observed some deficiencies:

I don't think conditions are too good right now. There are many things that could be better. The electronic organs . . . people allow themselves to be talked into that. Many say they cannot tell the difference between the electronic and the pipe organ.³

Certain drawbacks were pointed out by other teachers, as observed in stakes where they had taught:

1. No permanent place for the music director to stand
2. Inadequate seating areas for presiding officers and the choir
3. Insufficient space for organ and piano placement (not back-to-back)
4. Poor lighting
5. Inadequate ventilation for singers
6. Inadequate temperature control
7. Neglect in tuning and repair of instruments
8. Poor quality pianos and organs
9. Damage by vandalism to unlocked pianos and organs
10. Keys to organs unavailable to all organists

¹Maxwell, letter.
²Name withheld by request.
³Asper, interview.
11. Poor acoustics

On May 31, 1962, the General Music Committee discussed the use of acoustic ceilings in chapels, condition of organs throughout the Church and lack of servicing department to care for them.¹

The Pipe Organ Maintenance Department

In March 1964, the Pipe Organ Maintenance Department was instituted and began operations in April 1964 under the direction of the Presiding Bishopric's Office, with Ellas H. Jones its first director.² This department provided an important service to the Church, its musicians, teachers, and congregations. Unfortunately, not all organs were placed under periodic maintenance and tuning service contracts. However, the situation gradually improved. Attention was given to temperature, humidity, and dust factors, which could affect pipe organs and pianos adversely.

Organs

Although many fine teaching instruments were used, others needed repair or replacing, as one instructor noted:

The conditions and types of organs varied. Reed, electronic, and pipe organs were used. Some organs may or may not have been in proper working order. In some areas we had to use pianos where there were no organs, adapting the course to the piano.³

¹Slaughter, "Role of Music," p. 403.

²Ellas H. Jones, interview at Salt Lake City, Utah, 12 December 1974.

³Foxley, interview.
Another instructor believed the organ maintenance program should be enlarged: "Organs may be small, old, or limited; but whatever organ we have should be in as good condition as possible. We can never be better than the instrument we play."

The excellence of one older organ was mentioned:

The Wellsville Tabernacle organ is a jewel in many respects. It is a good example of the dependability and longevity of the pipe organ versus the electronic.¹

Hust reported that when she arrived in San Diego there were no organs in the chapels, but by 1972, organs had been installed in every chapel. She had helped to obtain fifteen organs in that region, among them several pipe organs.

Acoustics

When acoustics were favorable, teaching was aided because of the desire of singers or organists to enjoy satisfying sound and a natural tendency to repeat the enjoyable musical experience. Improvement in acoustical design in new chapels and associated facilities aided music and worship. Results also stemmed from acoustical consultants applying knowledge discovered through research of space acoustics by electro-acoustic methods.² Yet the lag between scientific knowledge and its application was appreciable. One teacher responded in this vein:

The problem had been communication between the building committee and the music committee. The buildings speak for themselves,

¹Teacher was not identified.

inadequate choir facilities, poor acoustical properties. . . it is just a matter of understanding the problems involved in music production. I believe this is being corrected and will continue to be in future buildings.

Verena Hatch, organist, teacher and writer, explained the importance of good acoustics for worship:

An adequate acoustical climate is vital to effective worship and should be provided even in the smallest chapel. It helps to provide a "spiritual aura" in which worship easily takes place. It is an aid to worship equally as important as optical and physical aids. . . . The most effective acoustics will provide for clarity of both speech and music. In addition, effective acoustics will provide for a certain amount of blend and cohesiveness necessary for music.

1Foxley, interview.

2Verena Ursenbach Hatch, Worship and Music in the Church of Jesus Christ of Latter-day Saints (Provo, Utah: M. Ephraim Hatch, 1968), p. 91.
CHAPTER V

PRESENTATION OF DATA

Some Aspects of the Music Training Program
of the Church of Jesus Christ of
Latter-day Saints, 1935-1969

Chapters II, III, and IV reported the history of the training program in three time periods, describing what happened in each. Chapter V reported the details and features of the study as it was revealed through the eyes of the respondents collectively.

Questionnaire Content

Questionnaires were formulated to reflect the various viewpoints of the five groups studied. Data for Chapter V was obtained from five different questionnaires: for organ students, conducting I students, conducting II students, stake music leaders, and instructors.¹ Replies of organ students were divided into a younger group (age nineteen and under) and an older group (age 20 and over).

The questionnaire for organ students, groups I and II, requested information about student age, date of course, stake, previous organ study, and opportunity for practice on church organs, and playing for services. Also requested were outcomes from the course, selected by checklist, which included improvement in skills, attitudes, appreciations, and musical judgment relating to sacred

¹See Appendix D for questionnaires.
music performance. Final open-ended questions offered student flexibility with specific problems, suggestions and additional outcomes.

The questionnaire for Group III, the beginning conducting course, sought background material: stake, date of course, other courses taken and music position held when enrolled in the course. A checklist of outcomes included the following items: (a) attainment of conducting skills, (b) development of confidence, (c) knowledge in selecting appropriate music, (d) improvement in understanding of interpretive elements of conducting and (e) opportunities for service. Problems encountered and suggestions for course improvement were also solicited.

Choir conducting was central for Group IV questioning: necessary skills in organizing and developing a choir and maintaining interest of singers; background information of stake, time period, music position held during or following a course, and whether the latter position resulted from course study. Questions about specific problems, course outcomes, and suggestions for improvement completed the evaluation.

The questionnaire for stake music leaders, Group V, dealt with evaluation of courses in preparing students to fill positions, improving cooperation with stake or ward leaders, and preparing students for teaching others. Other general purposes were to evaluate the frequency of classes, organization of choirs, and musical concerts presented.

Evaluation of choral conducting, by stake leaders, considered improvement of conductors in radiating enthusiasm to singers,
improvements in congregational singing, ward choir growth, and performance and leadership qualities of conductors.

Organist evaluation included the following areas: improved judgment in selecting music; development of skills, repertoire, and confidence of conductors.

The teacher evaluation section requested stake leaders to list problems and additional outcomes, and to make suggestions for improvements.

The questionnaire for instructors, Group VI, requested background experience, length of service, objectives for courses, materials used, teaching methodologies, nature of students, enrollment factors, and testing procedures. Physical conditions for teaching, publications authored and innovations contributed were sought. The teachers were asked, also, to evaluate the success of the program by indicating trends, strengths and weaknesses, and giving reasons for discontinuance of the classes.

Concern for Sampling

A sampling sufficiently large for validity yet small enough to be practical was attempted. Distribution was made to geographical areas which were presumed to have participated in courses. Class rolls had been discarded by the General Music Committee, making information unavailable from that source. Packets mailed to stakes or hand carried by various persons contained one questionnaire for each of the groups, I through V. Extra student copies were often included for distant areas, to increase sample size. Students discovered
incidentally by personal contact also participated in the project. Due to the nature of the distribution, the percentage of return was not calculated.

Questionnaire Response

Some replies contained more data than was requested, while others were incomplete. Teachers, especially did not answer fully because of questionnaire length and complexity. Therefore, cassette recordings, letters, and interviews were utilized also to secure information. Between five and forty years had elapsed, and recall by the six groups was occasionally obscured.

Of approximately 496 stakes extant at the conclusion of the program in 1969, replies were received from 57 stakes,\(^1\) approximately 11 per cent of the total. The number of replies ranged from a high of 26 students from 23 stakes in group III, to a low of 18 from 16 stakes in group IV. Table 3 shows the figures for all groups: Group I, young organ students, 22 in 20 stakes; group II, adult organ students, 23 in 19 stakes; group V, stake music leaders of 25 stakes; and group VI, the 20 instructors.

Table 4 shows the three-period division for the four groups of students and the stake leaders. As expected, the balance was weighted heavily toward the final period. The early decade was low for all groups, especially the younger organists and the stake leaders, with two and three respectively.

\(^1\)Refer to Appendix C for the distribution chart of replies by stakes.
TABLE 3
QUESTIONNAIRE REPLIES

<table>
<thead>
<tr>
<th>Group</th>
<th>Number of Replies</th>
<th>Number of Stakes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Organ students, age nineteen and under</td>
<td>22</td>
<td>20</td>
</tr>
<tr>
<td>II Organ students, age twenty and over</td>
<td>23</td>
<td>19</td>
</tr>
<tr>
<td>III Conducting I students beginning course</td>
<td>26</td>
<td>23</td>
</tr>
<tr>
<td>IV Conducting II students advanced course</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td>V Stake music leaders</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>VI Instructors</td>
<td>20</td>
<td>--</td>
</tr>
<tr>
<td>Total replies</td>
<td>134</td>
<td></td>
</tr>
</tbody>
</table>

Responses from the beginning period, 1935-45, were from two organ students age 19 and under, five age 20 and over, four in beginning and five in advanced conducting. This totaled 16 studying in the early years, plus three stake leaders, adding to 19.

For the post-war period, 1946-61, replies were from five younger organists, eight in the older group, 11 conducting I, and five conducting II students, for a total of 29. Stake leaders added 10, making 39 in all.

The final period, 1962-69, had the largest number: 14 younger organists, 10 older, nine beginning conducting students, and seven advanced. The total of 40 was nearly double the average of the first
two periods. Seventeen stake leaders lifted this total to 57.

Answers then, reflected conditions mainly of the later periods.

**TABLE 4**

**DIVISION OF FIVE GROUPS INTO THREE TIME PERIODS**

<table>
<thead>
<tr>
<th>Period</th>
<th>Student Groups</th>
<th>Stake Leaders</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>II</td>
</tr>
<tr>
<td>1935-45</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>1946-61</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>1962-69</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Sub Total</td>
<td>21</td>
<td>23</td>
</tr>
<tr>
<td>No date</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Totals</td>
<td>22</td>
<td>23</td>
</tr>
</tbody>
</table>

Four students did not check the time period during which they studied, but 25 stake leaders checked 30 time periods, broadening their viewpoint. In all, 114 persons (89 students and 25 stake leaders) checked 115 time periods.

**Additional Courses Taken**

Each questionnaire appertained to only one course. However, the majority of students were involved in additional courses, either taking them simultaneously or in sequence. The figures are contained in Table 5.
### TABLE 5

**ADDITIONAL GENERAL MUSIC COMMITTEE COURSES TAKEN**

<table>
<thead>
<tr>
<th>Student Groups</th>
<th>Numbers of Students</th>
<th>Organ I</th>
<th>Organ II</th>
<th>Cond. I</th>
<th>Cond. II</th>
<th>Sub Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>(22)</td>
<td>5</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>II</td>
<td>(23)</td>
<td>6</td>
<td>7</td>
<td>6</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>III</td>
<td>(26)</td>
<td>7</td>
<td>2</td>
<td>11</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>IV</td>
<td>(18)</td>
<td>7</td>
<td>5</td>
<td>18</td>
<td>19</td>
<td>49</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>89</strong></td>
<td><strong>25</strong></td>
<td><strong>16</strong></td>
<td><strong>40</strong></td>
<td><strong>28</strong></td>
<td><strong>109</strong></td>
</tr>
</tbody>
</table>

Group I (the young organ students) registered the smallest number, equally divided between organ and conducting courses, 7 of each. Group II (organ students age 20 and over) had 13 courses in organ and 10 in conducting.

Group III (beginning conducting students) reported nine courses in organ and 15 in conducting, for a total of 24. Group IV (advanced conducting students) reported only 12 having organ classes, but there were 37 in conducting. This averaged more than two extra courses per student for Group IV, the emphasis, logically, being on conducting II courses.

In all, 89 students had 109 other courses. Students, then, were often attracted to study more than once, and to cross into another field of study.
Opportunities for Service

Opportunities for church music service seemed an important evaluative criteria for classes, and Tables 6 and 7 display these data. Students were questioned on whether they held church music positions while enrolled and following the course; also, whether they believed later service was due to having the course.

Most of the organists, 20 years and older (95%) and the advanced choral conductors (94%) were active when enrolled, while fewer of the younger organists (77%) and beginning conducting students (65%) were. As a result of courses, certain younger students of groups I and III were able to attain positions.

Subsequently, 86% of group I organists, and 87% of group II had opportunity to play for church services, but approximately 13% from each group had no opportunity. Seven of each group (32% and 30% respectively) believed that opportunities resulted from the courses.

Seventy-three per cent of group III conductors and 88% of group IV were active. Seven (27%) of group III thought the course aided them in gaining a position, while only one student (6%) in group IV believed so. There seemed to be no logical explanation why groups II and IV declined in number of positions, since 30% of group II reportedly obtained positions because of classes.

Music Positions Held

Of the 89 students sampled, 73 (82%) were active in music positions in ward or stake during courses. (Refer to Table 7). Group I had 17 (77%) in organ positions, indicating that the majority were not beginners, but already performing. Group II, the
### TABLE 6

**OPPORTUNITIES FOR SERVICE**

<table>
<thead>
<tr>
<th></th>
<th>Group I Percentage</th>
<th>Group II Percentage</th>
<th>Group III Percentage</th>
<th>Group IV Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
<td>No reply</td>
<td>Yes</td>
</tr>
<tr>
<td><strong>1. During course</strong></td>
<td>77</td>
<td>23</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td><strong>2. After course</strong></td>
<td>86</td>
<td>5</td>
<td>9</td>
<td>87</td>
</tr>
<tr>
<td><strong>3. Due to course</strong></td>
<td>32</td>
<td></td>
<td></td>
<td>30</td>
</tr>
</tbody>
</table>
older organ students, had 18 (78%) in organ work and 4 (17%) in conducting positions, totaling over 95% functioning in church music.

Group III, beginning conducting students, held 17 positions in conducting for 65%, but the 35% not serving was the highest number of all groups. In group IV, 17 of 18 advanced conducting students held conducting positions for 94% activity. Organists averaged 87% and conductors 77% for an overall 82% average.

**TABLE 7**

ORGAN AND CONDUCTING POSITIONS
HELD DURING COURSE

<table>
<thead>
<tr>
<th>Group and Numbers</th>
<th>Organ</th>
<th>%</th>
<th>Conducting</th>
<th>%</th>
<th>Total</th>
<th>%</th>
<th>None</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>I (22)</td>
<td>17</td>
<td>77</td>
<td>0</td>
<td>0</td>
<td>17</td>
<td>77</td>
<td>5</td>
<td>23</td>
</tr>
<tr>
<td>II (23)</td>
<td>18</td>
<td>78</td>
<td>4</td>
<td>17</td>
<td>22</td>
<td>95</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>III (26)</td>
<td>0</td>
<td>0</td>
<td>17</td>
<td>65</td>
<td>17</td>
<td>65</td>
<td>9</td>
<td>35</td>
</tr>
<tr>
<td>IV (18)</td>
<td>0</td>
<td>0</td>
<td>17</td>
<td>94</td>
<td>17</td>
<td>94</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Totals (89)</td>
<td>35</td>
<td>39</td>
<td>38</td>
<td>43</td>
<td>73</td>
<td>82</td>
<td>16</td>
<td>18</td>
</tr>
</tbody>
</table>

Thirty-nine per cent or (89) students held organ positions. Forty-three per cent of students held conducting positions. The total was 82% active, 18% not functioning as church musicians while enrolled in the course.
Organ Study

Numbers of organ students who had studied prior to the course, either private or group organ, are depicted visually in Table 8. Group I had 27% and group II 48%. After courses were completed, 50% of group I and 26% of group II engaged in additional organ study. Only 18% of group I thought that post-course study was due to having taken a course, but 26% of group II did. Pre and post-course study percentages combined were 77% of group I and 74% of group II.

<table>
<thead>
<tr>
<th>TABLE 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGAN STUDY PRECEDING AND FOLLOWING THE COURSE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Group I (22)</th>
<th>%</th>
<th>Group II (23)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previous group or private organ study</td>
<td>6</td>
<td>27</td>
<td>11</td>
<td>48</td>
</tr>
<tr>
<td>Subsequent study</td>
<td>11</td>
<td>50</td>
<td>6</td>
<td>26</td>
</tr>
<tr>
<td>Due to course</td>
<td>4</td>
<td>18</td>
<td>6</td>
<td>26</td>
</tr>
</tbody>
</table>

Group I, Organ Students Age Nineteen and Under

In replying to the question, "Did you have sufficient practice time on the church organ?" 68% answered affirmatively, 23% negatively, and 9% did not answer.

Answers to the "outcomes" checklist are given in Table 9. On the first two items 91% indicated improvement in development of basic organ skills and enjoyment in playing. "Confidence in performing" and "appreciation of sacred music" dropped to 77%. "Ability to select
<table>
<thead>
<tr>
<th>Outcomes: Improvements</th>
<th>Group I</th>
<th></th>
<th></th>
<th>Group II</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
<td>No answer</td>
<td>Yes</td>
<td>No</td>
<td>No answer</td>
</tr>
<tr>
<td>(a) Basic organ skills</td>
<td>20 91 1 5</td>
<td>1 5</td>
<td></td>
<td>21 91 2 9</td>
<td>0 0</td>
<td></td>
</tr>
<tr>
<td>(b) Enjoyment in playing</td>
<td>20 91 1 5</td>
<td>1 5</td>
<td></td>
<td>22 96 1 4</td>
<td>0 0</td>
<td></td>
</tr>
<tr>
<td>(c) Confidence in performing</td>
<td>17 77 3 14</td>
<td>2 9</td>
<td></td>
<td>20 89 1 4</td>
<td>2 9</td>
<td></td>
</tr>
<tr>
<td>(d) Appreciation of sacred music</td>
<td>17 77 2 9</td>
<td>3 14</td>
<td></td>
<td>17 74 4 17</td>
<td>2 9</td>
<td></td>
</tr>
<tr>
<td>(e) Ability to select music</td>
<td>16 73 3 14</td>
<td>3 14</td>
<td></td>
<td>20 89 1 4</td>
<td>2 9</td>
<td></td>
</tr>
<tr>
<td>(f) Create worshipful attitude with organ prelude</td>
<td>12 55 6 27</td>
<td>4 18</td>
<td></td>
<td>20 89 1 4</td>
<td>2 9</td>
<td></td>
</tr>
<tr>
<td>(g) Registration skill</td>
<td>15 68 5 23</td>
<td>2 9</td>
<td></td>
<td>13 78 2 9</td>
<td>3 13</td>
<td></td>
</tr>
<tr>
<td>(h) Dynamic balance with singers</td>
<td>12 55 6 27</td>
<td>4 18</td>
<td></td>
<td>14 61 4 17</td>
<td>5 22</td>
<td></td>
</tr>
<tr>
<td>(i) New music learned</td>
<td>13 59 6 27</td>
<td>3 14</td>
<td></td>
<td>16 79 2 9</td>
<td>5 22</td>
<td></td>
</tr>
<tr>
<td>(j) Ability to set tempo</td>
<td>10 45 7 32</td>
<td>5 23</td>
<td></td>
<td>16 70 2 9</td>
<td>5 22</td>
<td></td>
</tr>
<tr>
<td>(k) Better accompaniment for choir and soloists</td>
<td>10 45 6 27</td>
<td>6 27</td>
<td></td>
<td>9 39 5 22</td>
<td>9 39</td>
<td></td>
</tr>
</tbody>
</table>
"music" brought 73% "yes" answers. "Registration skill" showed 68% improved. Only 59% thought they learned enough new music, while 41% did not learn as much new music as they would have desired. Improvement in ability to "create a worshipful attitude in their organ preludes," and "maintain a good dynamic balance with singers" were both rated 54%. Fewer than half (45%) felt that improvement in "tempo-setting ability" and "accompanying choir or soloists" occurred.

Problems, Group I

Young organ students listed the following problems most frequently:

1. More classes and better teaching of basic organ techniques were needed, because one beginning course was not deemed adequate to prepare a student for playing a church service.

2. Difficulties in scheduling classes at convenient times and heterogeneous complexity of personnel were unfavorable for students of both extremes of competency.

3. Beginning students' lack of confidence caused timidity, embarrassment, or fear in performing.

4. Opportunities for church performance were competitive and limited, following completion of a course.

5. Teacher demonstrations and criticisms of student playing were reduced by large classes.
Group II, Organ Students Age
Twenty and Over

Nineteen of 23 students (83%) believed they had sufficient practice time on church organs. This was a good percentage, yet 17% apparently felt deprived. There were no statements of clarification offered.

Outcomes From Courses

A sampling of course outcomes provided a value profile. Among the best results achieved were improvement in basic organ skills, enjoyment in playing, confidence while performing, ability to select music, and to create a worshipful attitude with organ preludes. Table 10 shows the numbers and percentages for each. Slightly lower were "registration skill" and "appreciation of sacred music." Seventy per cent approved of new music learned and improvement in tempo-setting. Lowest improvement was made in playing accompaniments for choir and soloists, as only 39% indicated success. However, accompaniment work usually was not allotted much instructional time, so replies would be valid.

Problems, Group II

These three problems were stated by the older organ students:

1. There was lack of consistency in what students were taught by the various musicians who gave courses.

2. Some instructors used methods books and organ literature which was too difficult.

3. An over-abundance of trained organists in certain wards limited opportunities for the less-experienced students to perform.
Suggestions, Group II

Group II organ students offered these suggestions.

1. Specific instruction was needed in selection of repertoire and purposes of worship music.

2. Music should be available for purchase, either by students or the ward.

3. The need for more at-the-organ experience with the instructor was voiced.

4. Additional help was needed in organ registration.

5. Opportunities for service should be provided students by placing them in music positions or as assistants when they become capable.

6. Instructors sent out by the Church should be reinstated because they were accepted more readily than were the local musicians.

7. Follow-up instruction should be given, reminding students to continue to practice and apply principles and music literature learned.

Group III, Beginning Conducting

Questions in the "outcomes" section were divided into two parts, entitled "improvements" and "interpretive conducting improvement." Each part had five items, based on material contained in Chapters one through eight of the text, Fundamentals of Conducting, by Cornwall.

Table 10 shows the preponderance of "yes" answers for improvement in basic conducting skills, enjoyment in directing singing,
<table>
<thead>
<tr>
<th>Improvements</th>
<th>Yes</th>
<th>%</th>
<th>No</th>
<th>%</th>
<th>No answer</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Basic conducting skills</td>
<td>23</td>
<td>88</td>
<td>2</td>
<td>8</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>(b) Enjoyment in directing singing</td>
<td>24</td>
<td>92</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>(c) Confidence in conducting</td>
<td>24</td>
<td>92</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>(d) Greater appreciation of sacred music</td>
<td>23</td>
<td>88</td>
<td>3</td>
<td>12</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(e) Selecting appropriate music</td>
<td>20</td>
<td>77</td>
<td>3</td>
<td>12</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td><strong>Interpretive Conducting Improvement</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Phrasing</td>
<td>21</td>
<td>81</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>(b) Rhythm</td>
<td>19</td>
<td>73</td>
<td>1</td>
<td>4</td>
<td>6</td>
<td>23</td>
</tr>
<tr>
<td>(c) Dynamics</td>
<td>17</td>
<td>65</td>
<td>1</td>
<td>4</td>
<td>8</td>
<td>31</td>
</tr>
<tr>
<td>(d) Understanding text-music relationships</td>
<td>21</td>
<td>81</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td>(e) Tempo setting</td>
<td>20</td>
<td>77</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>19</td>
</tr>
</tbody>
</table>
confidence in conducting, appreciation of sacred music, and in selecting appropriate music for church services (77\% to 92\% favorable replies).

The section on interpretive conducting received lower scores, on an average, 65\% to 81\%. Yet the favorable over unfavorable replies had a ratio of two-to-one or higher. Student treatment of dynamics appeared to be the least developed skill of the items listed. Evidence indicated that the skills and understanding necessary to achieve success in areas of interpretation were more difficult to attain, requiring more study and experience.

Problems, Group III

Beginning conducting students expressed four main problems:

1. Fear or embarrassment in conducting group singing, especially when advanced students were present.

2. Heterogeneous grouping of students prevented inexperienced students from keeping abreast and understanding all that was occurring in class.

3. Long travel distance to classes was inconvenient.

4. Courses were offered too infrequently.

Suggestions, Group III

Student's comments regarding classes were generally favorable, but the following ideas were submitted:

1. Instruction, geared to the needs of an area, should be provided in small groups by regional or stake musicians.

2. More individual performance by students would be desirable.
3. More materials should be distributed in class for future use and reference.

4. Make the teacher more enthusiastic.

5. Instruction should be reinstated, because music improvement was greatly limited in some stakes after the Church ceased to offer training classes.

**Group IV, Advanced Conducting**

While advanced conducting questionnaires were answered by only 18 students, some stake leaders who had been students answered the questionnaires for leaders instead. According to statistics given in Table 11, the majority improved in conducting skills, literature selection, and self confidence in teaching hymns and anthems. However, for some, outcomes seemed rather vague, since many questions were left blank. Uncertainty was evident regarding student confidence working with a choir, in maintaining interest of choir members and in attaining better blend of voices and tone quality.

The following outcomes were added by students: (a) understanding of Church music policy, (b) class preparation aided choir rehearsals, and (c) joy was experienced while singing under directors who were using proper conducting principles learned in class.

**Problems, Group IV**

Advanced conductors presented three main problems:

1. An obstacle in training proficient conductors was their low frequency of opportunities to demonstrate their expertise in actual conducting situations.
## Table 11

### Outcomes in Choir Conducting

#### Group IV

<table>
<thead>
<tr>
<th>Improvements</th>
<th>Yes</th>
<th>%</th>
<th>No</th>
<th>%</th>
<th>Uncertain</th>
<th>%</th>
<th>No answer</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting ability</td>
<td>11</td>
<td>61</td>
<td>1</td>
<td>5.5</td>
<td>1</td>
<td>5.5</td>
<td>5</td>
<td>28</td>
</tr>
<tr>
<td>Selection of literature</td>
<td>12</td>
<td>67</td>
<td>1</td>
<td>5.5</td>
<td>1</td>
<td>5.5</td>
<td>4</td>
<td>22</td>
</tr>
<tr>
<td>Teaching hymns and anthems</td>
<td>13</td>
<td>72</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>28</td>
</tr>
<tr>
<td>Confidence working with choir</td>
<td>11</td>
<td>61</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>5.5</td>
<td>6</td>
<td>33</td>
</tr>
<tr>
<td>Maintain interest of choir members</td>
<td>8</td>
<td>44</td>
<td>1</td>
<td>5.5</td>
<td>3</td>
<td>17</td>
<td>6</td>
<td>33</td>
</tr>
<tr>
<td>Choral blend and tone quality</td>
<td>7</td>
<td>39</td>
<td>2</td>
<td>11</td>
<td>4</td>
<td>22</td>
<td>5</td>
<td>28</td>
</tr>
</tbody>
</table>
2. The director's influence on his singers is important because "Choirs are a mirror of the director. Choir directors of quiet personality or those who come to rehearsals unprepared, may cause the singers to stop attending."

3. The number of instructors and frequency of classes were inadequate to meet the needs.

Suggestions, Group IV

The advanced conducting students suggested that courses be offered frequently enough to keep the improvement of students constant.

One suggestion that teachers should inspire more practice after the course was completed, did not advise how to achieve that result.

Group V, Stake Music Leaders

Music leaders of 25 stakes, representing mainly the later two time periods (as shown in Table 5), answered the questionnaire. The leaders, as a group, were the most critical of classes and instructors, yet were genuinely appreciative of any music progress in their congregations. They felt that courses were generally effective.

General Evaluation

Evaluation of students and courses was the first section of the questionnaire, the results of which are given in Table 12. The first two questions brought the highest positive response, as 84% thought the courses were effective in preparing students for church
<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>%</th>
<th>No</th>
<th>%</th>
<th>Uncertain</th>
<th>%</th>
<th>No answer</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Were training classes effective in preparing students to fill music positions?</td>
<td>21</td>
<td>84</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Were students more cooperative and willing to serve?</td>
<td>20</td>
<td>80</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Did the course provide new leaders who were able to train others?</td>
<td>13</td>
<td>52</td>
<td>9</td>
<td>36</td>
<td>--</td>
<td></td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Were courses offered frequently enough for the needs of your stake?</td>
<td>7</td>
<td>28</td>
<td>17</td>
<td>68</td>
<td>--</td>
<td></td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Were any ward choirs or youth choruses organized because of the classes?</td>
<td>7</td>
<td>28</td>
<td>13</td>
<td>52</td>
<td>3</td>
<td>12</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Were special musical programs or concerts presented because of the classes?</td>
<td>12</td>
<td>48</td>
<td>11</td>
<td>44</td>
<td>2</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the courses help conductors to radiate more enthusiasm?</td>
<td>68</td>
<td>17</td>
<td>2</td>
<td>8</td>
<td>2</td>
<td>8</td>
<td>4</td>
<td>16</td>
</tr>
</tbody>
</table>

**Congregational Singing—Improvements**

<p>| Greater numbers participating | 15  | 60   | 4   | 16   | 4         | 16  | 2         | 8   |</p>
<table>
<thead>
<tr>
<th>General Evaluation</th>
<th>Yes</th>
<th>%</th>
<th>No</th>
<th>%</th>
<th>Uncertain</th>
<th>%</th>
<th>No answer</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>More enthusiastic singing</td>
<td>17</td>
<td>68</td>
<td>3</td>
<td>12</td>
<td>3</td>
<td>12</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Better hymn-practice sessions</td>
<td>17</td>
<td>68</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>Enlarged hymn repertoire</td>
<td>18</td>
<td>72</td>
<td>3</td>
<td>12</td>
<td>2</td>
<td>8</td>
<td>2</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ward Choir—Improvements</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Growth in choir membership</td>
<td>9</td>
<td>36</td>
<td>8</td>
<td>32</td>
<td>4</td>
<td>16</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>More enthusiastic performance</td>
<td>13</td>
<td>52</td>
<td>4</td>
<td>16</td>
<td>4</td>
<td>16</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Greater variety and appropriateness of hymns and anthems sung</td>
<td>13</td>
<td>52</td>
<td>4</td>
<td>16</td>
<td>3</td>
<td>12</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>More Capable choir leadership</td>
<td>12</td>
<td>48</td>
<td>3</td>
<td>12</td>
<td>5</td>
<td>20</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>More satisfying choral ensemble, blend, tone quality</td>
<td>6</td>
<td>24</td>
<td>5</td>
<td>20</td>
<td>8</td>
<td>32</td>
<td>6</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organists—Improvement</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Did courses aid musical judgment in selecting appropriate music for services?</td>
<td>17</td>
<td>68</td>
<td>3</td>
<td>12</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>General Evaluation</td>
<td>Yes</td>
<td>%</td>
<td>No</td>
<td>%</td>
<td>Uncertain</td>
<td>%</td>
<td>No answer</td>
<td>%</td>
</tr>
<tr>
<td>-----------------------------------------------------------------</td>
<td>-----</td>
<td>----</td>
<td>----</td>
<td>----</td>
<td>-----------</td>
<td>----</td>
<td>-----------</td>
<td>----</td>
</tr>
<tr>
<td>Better dynamics between organ and congregation</td>
<td>11</td>
<td>44</td>
<td>2</td>
<td>8</td>
<td>3</td>
<td>12</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>Improved ensemble (rhythm, timing, tempo)</td>
<td>12</td>
<td>48</td>
<td>2</td>
<td>8</td>
<td>5</td>
<td>20</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Better accuracy and clarity in performance</td>
<td>13</td>
<td>52</td>
<td>4</td>
<td>16</td>
<td>3</td>
<td>12</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>More variety in organ registration, better sound</td>
<td>13</td>
<td>52</td>
<td>3</td>
<td>12</td>
<td>3</td>
<td>12</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Enlarged repertoire used in services</td>
<td>13</td>
<td>52</td>
<td>4</td>
<td>16</td>
<td>3</td>
<td>12</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>Greater confidence in playing</td>
<td>16</td>
<td>64</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td>6</td>
<td>24</td>
</tr>
</tbody>
</table>
music positions, and 80% felt that courses tended to make students more cooperative and willing to serve in positions. Fifty-two percent agreed that courses provided new leaders who were able to train others. Only 28% thought courses were offered frequently enough, while 68% did not. Twenty-eight percent said that ward choirs or choruses were organized because courses were given. Rated by 68% was the idea that conductors radiated greater enthusiasm because of the classes.

Congregational-Singing Improvements

Table 12 indicated that of the four topics sampled, enlarged repertoire was highest with 72%. Three other items showed 68%, 68%, and 60% favorable replies. Still, there was some uncertainty and doubt expressed in the answers to all four questions.

Ward Choir Improvements

Figures for this section (see Table 12) indicated less improvement than for any other area of study. Only about half believed there was improvement in choir leadership, enthusiasm of performance, better quality and variety of music literature performed. Teachers could be disappointed by the response to the first and last questions that choir membership growth (68%) and quality of singing (64%) were not more improved by course work.

Evaluation of Organists

This section also brought many uncertain or no replies. However, 68% agreed that the courses aided organists in selecting appropriate music for services, and 64% "Greater confidence in organ
Other areas of successful improvement brought affirmative answers averaging approximately 50%.

Problems, Group V

Stake leaders cited problems of a wide scope, being concerned mainly with (a) correlation of teachers with local leaders, (b) staffing of music positions, and (c) the need for better follow-up teaching. The following problems were typical:

1. Originating at Church headquarters, the course had the stamp of authority on it, encouraging the belief that students having completed courses were prepared adequately to function in a church music position, without continuing study.

2. One leader noted a lack of conducting skill among some teachers, "Many times teachers were organists who knew little about conducting. The organ classes, in general, were far superior to the conducting classes."¹

3. Lack of reverence during prelude music caused organists to lose interest.

4. Total enrollment or attendance was unsatisfactory in some stakes.

5. Many students received no opportunity to serve or to reinforce skills learned in classes, or moved away without receiving a call to music service.

6. Bishops often called musicians to non-music positions, leaving music vacancies difficult to fill.

¹Laurence Sardoni, questionnaire reply.
7. Callings to music positions appear on the surface to be less critical than other positions, yet much time and talent is necessary to fill a music position properly.

Suggestions, Group V

Excellent suggestions for music instruction improvement were voiced by stake leaders as follows:

1. Both in-service and pre-service training are essential. Young people should begin music study early, to become capable leaders of tomorrow.

2. All stake music leaders should enroll in classes with students for better understanding of problems.

3. Advanced students could be trained to instruct others.¹

4. The twelve-lesson courses, varying in length from 2 to 12 weeks were far too short, because music leaders can only result from years of study and experience.

5. Stake and ward leaders must be alert for musical talent residing in, or moving into their areas, being cognizant of qualifications of available musicians, who can be given opportunities and responsibilities.

6. Organ literature books should be prepared or selected and classified according to degree of difficulty, distributed every five years.

¹This concept, stated by several leaders, is significant in light of the work plan of W. LeGrand Maxwell, presented briefly in Chapter III.
7. Organ students should enjoy correct musical examples played by the professional teacher and not listen to beginners' mistakes.

8. Specific fields needing more emphasis were music theory, repertoire, organ registration, and private instruction for advanced students.

9. Concepts should be adapted to beginning conducting students; more time should be devoted to them and music terms should be better explained.

10. Good choir participation is aided by having a bishop who is "sold on music" because his influence radiates throughout the ward.

11. Student participation in conducting classes on the following basis could be effective: Provide a check sheet for all class members; let one student conductor and organist work together, evaluated by the class as to (a) satisfactory, or (b) needing improvement in various instructional areas. Work with one factor at a time, building carefully and slowly. By allowing students to make evaluations themselves, their musicianship will be strengthened more than merely by "telling" them.

12. Programmed instruction sheets should be prepared and sent to stakes prior to beginning a course. Such materials could shorten the time needed by the visiting instructor.

13. One stake leader, Verena U. Hatch, noted that her husband, M. Ephraim Hatch, had proposed a system for preparing
organists for church music in seminary-institute programs, by training faculty personnel dually in music and religion, who could teach complete courses on a regular basis.¹

**Group VI, Course Instructors**

Twenty teachers replied to questionnaires, either in writing or personal interview, from California, Arizona, Utah, Colorado, and Illinois. A representative sampling of both full-time and part-time instructors, from field representatives to local teachers was achieved. However, many teachers are deceased, thus limiting the study. Teacher response to questions 17, 18 and 20 of their questionnaire provided information for this section. Question 17 requested observation of strengths and weaknesses in the program; question 18 invited overall evaluations of success; and question 20 asked for other comments and suggestions.

**Strengths**

Reports of course fulfilment came from instructors working in outlying communities, giving competent instruction where little help was available, otherwise. The students felt that the Church was trying to come to their aid and the modest fee for classes allowed almost everyone to attend. Several instructors expressed joy in teaching, as this quotation of Maxwell typified:

> The time I was in the program were the best years of my life. My heart continues to be in the music training program of the Church. If a formal training could be revived, it could contain

---

a proper solution. I am ready to help in the furthering of this wherever my services are desired.

Teachers' Suggestions

Wolford suggested that a combination of the old system with the new be utilized:

I personally feel that a successful program could be built using the old program with the new. Use traveling people to go out into the stakes, giving shorter but more frequent courses, having a higher fee so that the people realized they were getting something valuable. If the wards wanted to subsidize part of the fee, let them refund the fee to the people who completed the course successfully. Have the program come through the Priesthood so that stake presidents and bishops responded diligently. Have better organization on the local level so that the leaders in the wards and stakes were receiving the instruction, and would be better equipped to conduct training classes of their own on the local level.

To give organ students more opportunity, it was suggested that the many experienced organists, below the tabernacle organists, be recognized and used more advantageously in teaching. The custom of keeping church organs locked was decried because it lowers the motivation for practice. "Leave the organs open. Everything can be repaired. Many will fall away, as in the parable of the talents, and others will go on to give much service."3

Teachers should hold student recitals frequently to allow the student to broaden his audience gradually, (a) from home to circle of friends, (b) to recitals, and finally (c) to public performance. The recital would replace the practice of permitting inexperienced students to play for church services.

1Maxwell, letter.

2Wolford, letter.

3Devereaux, interview.
One instructor described the instruction given on Church music policy as the best part of the course. Another, William M. Foxley, also expressed his feelings on that subject:

In almost every lesson, in some way, we were trying to reinforce the recommendations of the brethren, even if it was just in good playing technique, or good conducting technique . . . . We had an evening when we met together and invited the bishoprics, stake presidency and high council to have a discussion of music policy of the Church, as it was then outlined, so that all would have an understanding of how it operated; the Priesthood is the arm that must administer that, and when people know about it, it is easier to achieve.¹

W. LeGrand Maxwell spoke of the success of classes from his experience:

The dissertation graphs attest to the success in numbers.² Additional resounding success stories of the program through the late forties and early fifties cue us on the needs which are ever present. After twenty-five years there are still many who are in music leadership positions of the Church as a result of those excellent training sessions.³

Rowan Taylor expressed his thoughts concerning classes given in southern California:

I participated in the conducting classes held locally under auspices of the General Music Committee. I felt that they were highly successful. We held twelve weekly sessions of two hours each. However, we were given the option of setting classes as long as we held twenty-four class hours of instruction.⁴

Foxley described the success of courses in terms of student reactions:

I could only tell by the response and the kind of feedback one gets during the course and by the number of drop-outs. I would lose three or four in a class of fifty or so, depending

¹Foxley, interview.
²Maxwell, "Revision of Music Study Programs," pp. 33-41.
³Maxwell, interview.
⁴Taylor, letter.
on the situation. Most who enrolled stayed until the end, and that was an indication that they were either satisfied with what they were getting, or came in spite of it, in order to learn what they could.¹

Amber Davis reported success for an organ student in Long Beach, California:

One extremely talented woman had a terrible inferiority complex. I worked extra with her as she played well by ear. She has never ceased telling me how much I did for her. She became an organist and served a long time.²

Weaknesses

Weaknesses were evident and expressed openly, but only one teacher polled resigned because of unsatisfactory results. Among the most widely reported weaknesses were these five:

1. It was expensive for the Church to hire and keep teachers in the field and difficult to find as many qualified people as was needed.

2. Heavy teaching load and long travel distance created scheduling problems and was tiring for the traveling teacher.

3. Traveling instructors had little or no opportunity for follow-up teaching, as was reported by Foxley:

Weaknesses were, as I saw them, that we couldn't follow up on what we had done. We teach for three months, then return in three or four years. By that time the people we had helped were gone or had other positions, and few remained. We never did see the product in action. Had there been a way of following up within a certain period of time, to insure that things were going well and to reinforce what had been done, I think the program would have been much more effective.³

¹Foxley, interview.
²Amber Davis, interview.
³Foxley, interview.
4. Wolford noted that student attitudes and preparation for courses were weak:

Too often the classes were filled with people who weren't in the positions, but just wanted something to do or young people who would have forgotten what they learned before being called to a music position.

The inexpensive $5 registration fee was often taken too lightly by the people and interpreted as something not very important. Often, when the ward bishops paid the fee, the people practiced the least of all because they, themselves, didn't have to invest anything in the program.¹

Comparisons and Interpretations

The range of 18 to 26 replies in groups was small when considering the 134 total. Table 3 gives the number of participants and stakes involved.

The lack of balance in three time periods, as Table 4 indicates, was due to a heavy weighting on the final period. This fact made a comparison unfeasible. However, because all groups were represented in each period, a measure of validity was lent to the data.

In comparing Table 5 results, a definite strength in advanced and older students was evidenced. The greater number of additional courses studied by advanced conductors over all other groups gave credence to their status as leaders. That so many courses were completed by all groups gave indication of need and student accomplishment.

Table 6 recorded the number of conducting students holding music positions during and after courses. As observed, the beginning students gained more positions following courses than did

¹ Wolford, letter.
the advanced, most of whom were already in functioning positions. Seven beginning and one advanced student thought their attainment was due to having the course.

Nearly all organ students of both groups found opportunity for service following completion of courses, as shown in Table 6. Seven from each group felt that opportunities were the result of classes, which was encouraging. Logically, the older group had more previous study and the younger group more subsequent study, as depicted in Table 8. The fact that ten students, in all, believed later study was due to having the course was a positive value for this education.

Outcomes of organists differed between two groups in Table 9. The youth properly improved more in understanding of organ playing, while adults expressed more confidence, especially in playing prelude music and manipulating organ stops, learning new music, and setting correct tempos. But both groups were low in improving choir and soloist accompaniment. There was little opportunity for instruction in accompaniment work for most students and the results indicated such.

A larger percentage of the older group had ample opportunity for practice on church organs, as the youth registered about 25% inadequate practice. That percentage, if typical throughout the Church, could indicate excessively large enrollments, or lack of organ supervision and scheduling, or that adults had better access to organs. Any of these reasons would be cause for concern.

Suggestions of the two organ groups differed in a number of ways. However, both groups sought opportunities for performance.
The younger group hoped to master organ fundamentals satisfactorily and quickly, and to strengthen their confidence playing the organ. The older group had partially satisfied their needs in learning organ basics, but needed more knowledge and experience in organ registration, repertoire building and understanding the values of sacred music in worship.

Problems of beginning conducting students contrasted with the advanced group. (See Tables 10 and 11). Beginning students enjoyed expressing time with the baton but had difficulties with dynamics, phrasing, and tempo. They enjoyed receiving prepared materials and personal attention from the teacher.

Advanced students liked the challenge of directing new, interesting music. Unhappily, their progress in learning how to maintain interest of choir members was unsatisfactory, with only 44% "yes" answers. Even fewer (39%) expressed improvement in obtaining better blend and tone quality from a choir.

Correlating the five questionnaires was not attempted, because a wide range of sampling seemed more important. Yet when questions did coincide (Table 13), the profile was similar. While stake leaders consistently gave lower ratings than students gave themselves, the rank order was similar. Outcomes of two organ groups and beginning conductors were also closely related. Group II organ students had higher positive scores than organ I, and one item was especially noted: success in creating a worshipful congregational response to prelude music.
<table>
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<th>Organ I</th>
<th>Organ II</th>
<th>Conducting III</th>
<th>Conducting IV</th>
<th>Stake Leaders</th>
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<td>1. Enjoyment in performing</td>
<td>91%</td>
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<td>2. Basic skills</td>
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<td>3. Development of confidence</td>
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<td>4. Appreciation of sacred music</td>
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<td>5. Music-selecting ability</td>
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<td>6. Tempo-setting ability</td>
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<td>10. Growth in choir membership</td>
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<td>11. Confidence in playing</td>
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<td>14. New music learned</td>
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<td>15. Balance in dynamics between organ and singers</td>
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<td>16. Create worshipful attitude with organ prelude</td>
<td>55%</td>
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<td>Improvements</td>
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<td>17. Choir accompaniment</td>
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CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The summary excerpted ideas from the historical chapters and dealt with the findings from the survey responses. Conclusions and recommendations were based on the facts and statistical data gathered.

Summary

The music training program of the Church of Jesus Christ of Latter-day Saints was begun and developed because of a well-recognized need to improve worship music. When the General Music Committee was organized in 1920, philosophies and objectives were established and plans formulated for education of in-service and prospective Church musicians.

In 1935 funds were budgeted and instruction began on a continuing basis at the McCune School of Music and Art in Salt Lake City, Tracy Y. Cannon, director. He and certain faculty members arranged for classes and taught there. Soon other instructional centers were established that attracted musicians from nearby stakes.

Educational processes were developed and refined and instructional materials were selected or prepared. Enthusiasm grew and the program was extended into other area of Utah and into Idaho and other states.

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Although the program largely abated during World War II, it was reinstated in 1946-47 and expanded into more geographical areas. This growth required the employment of a considerable number of local part-time teachers. Teaching methods and materials emerged in ever-increasing quantities for the remaining years of the program. Much organ and choral literature was collected, composed, arranged, and distributed through Church outlets and retail music stores.

By autumn of 1962 when Leroy J. Robertson was appointed chairman of the General Music Committee, the enrollments were slightly lower than in preceding years. A small number of full-time teachers traveled thousands of miles annually performing their duties and a few local teachers continued to teach without traveling. Classes were restricted mainly to western U. S. and Canada and therefore did not expand with the growth of the worldwide Church.

Music was placed under Priesthood correlation in 1969 and training classes were assigned to stakes and regions thus relieving the General Church Music Committee of its assignment to train music directors and organists in the Church. Local instructors were called to "church service" rather than employed.

A questionnaire sampling of 89 students, 20 instructors, and 25 stake leaders, who participated in the training program, provided facts and opinions, described historical events, and made evaluations. Significant data were gathered that included evaluation of teachers and their products, educational processes and materials, students, and opportunities for church music service. Observations of problems were recorded and suggestions for course improvement and instructional needs were made.
Respondents indicated that the growth of the Church increased the need for music education. Courses generally were successful, however, the reactions of the students varied in terms of reported gains in the various areas of musical activity. Success was reported in strengthening student competencies, repertoire, musical standards, confidence in performing, knowledge of Church music policy, and increasing students' opportunities for service. Discovery of talented students, their encouragement and development, was an important outcome of classes.

Weaknesses included: (a) courses too brief and curriculum too extensive for the time allotted, (b) limited organ practice time, (c) failure of in-service personnel to continue their study, and (d) difficulties in lifting advance-conducting students to the level of competency required of successful choir directors.

Conclusions

The findings of the study resulted in these conclusions.

Instructors were imaginative in meeting the needs of students that appeared throughout the program. Class methods of instruction were developed through trial and error procedures and the best methods were retained. Originality in compositions and arrangements of music, including orchestral transcriptions, was possibly the area of greatest creativity.

Emotion in music has been regarded near the top of peak experiences in composing, performing, and listening to music. Music and religion, effectively combined, enhance worship. Enthusiasm for the training classes predestined their growth and success.
Especially effective were the graduation programs when successful performances, after a period of hard work, thrilled both the participants and audience. Often this success resulted in a desire for additional music study.

In viewing the complete training program, the Gestalt effect, that is, "the whole is greater than the sum of its parts," certainly holds true. The successful completion of a stake course brought the vision of Church music greatness and potential before the people. The General Music Committee working with correlation, teachers and students sharing their materials and ideas, conductors and organists practicing together and students learning difficult organ or choral works all contributed to the success of the entire program that was greater than the achievement of any of the parts.

Success of the courses depended on the degree of competency and resourcefulness of the teacher and the power of his personality and leadership. Important, also, was the interest and support of local leadership and the readiness of the students. Those instructors who taught in localities where their services were urgently needed were able to improve music situations greatly.

Preceding chapters have directed attention to an on-going need for continued sacred music education. The desire for regular in-service training often was voiced. Obviously, the training program did not meet these needs adequately. There remained a need for class instruction in church music, enabling the training of large numbers of students at low tuition rates. Needs for private study to increase competence and programmed studies for students in remote areas could be combined into satisfactory solutions.
Urban and rural areas differ in music instruction needs. In cities, the task of scheduling classes and possibly organ practice sessions, is relatively easy compared with areas of ranches, farms, or small towns. In the latter situation, students preferred several convenient teaching centers, rather than just one at stake headquarters.

The collary that we appreciate achievements made through hard work applies to this program. Teachers work better when they are paid for their service. Students practice better when they pay a fee. However, money is not the highest reward. Adequate leadership can provide instruction and quality church music service on the principles of individual and group loyalty and joy from achievement.

Recommendations

Based on the evaluation of the study, certain weaknesses became evident. Among weaknesses were (a) only a small percentage of prospective or in-service Church musicians were given instruction, (b) rural or remote areas and those of small LDS membership often received little or no instruction, and (c) choir directing courses were not able to achieve, adequately, the objectives of teachers and music leaders. Therefore, recommendations are made for establishing, or continuing, on-going courses of instruction for both organ and conducting students.

1. It is recommended that a centrally administered plan be offered, and that all wards or stakes conduct music training classes on a regular basis. Competent teachers living in the stake, or in contiguous areas could instruct. The teacher would choose his own methods and materials, and organize his plan of instruction.
2. Inasmuch as many Church members live in rather isolated or thinly populated areas, it is recommended that home-study courses be prepared for both organ and conducting, containing visual and audio aids: illustrations, tapes, discs, or films (which can show movement). Individuals or small groups could check out the course materials and equipment for allotted periods of time.

New materials could be written or materials already available could be adapted to the music studies needed. For basic or advanced organ courses, a study manual such as Foxley's *Syllabus for Choral Conducting and Organ Classes* or the General Music Committee's *Guidebook for Organists* include a suitable sequence of topics for a study guide. Organ texts by Keeler-Blackham, *Organ Technique and Repertoire*; Belnap's *Hymn Studies for Organists*; and Gleason's *Organ Method* would furnish ample materials for several courses.

For beginning conducting courses, Cornwall's *Fundamentals of Conducting*, and the General Music Committee's *Guidebook for Conductors* would be appropriate for adaptation.

Suitable selection of studies from these suggested method books could be made more effective for learning through the use of audio and visual examples. These audio and visual aids to instruction could make use of the finest music directors and organists available. Presumably, a good music student would not require every musical example to be demonstrated.

When possible, it is suggested that conducting students and organists work together on hymns or other selections, to gain experience in a performing situation. A final recital would be an
ideal way to complete the course, and local Church leaders might find opportunities for students to play or conduct music for church services.

3. Due to the special needs found in choir conducting, special effort and planning are needed to organize and maintain an active choir in every ward as recommended by Church leaders. An experienced, effective choral director who preferably is also acquainted with the organ, should provide the instruction and select graded choral literature for the course.

Teaching and learning are best accomplished when a group of singers are available and conducting students can apply principles they have studied. It is recommended that studies in voice, piano, theory, choral training methods, and choral literature accompany or precede student attempts to direct a choir.

Ward choir development results from singing frequently for church services, recreational events, and community service. It is also recommended several choirs combine for choral workshops, seminars and choral-reading clinics as a means of ward choir development and motivation.
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Hust, Nina B. San Diego, California, 7 May 1974.


Yancey, Thelma. Los Angeles, California, 5 March 1973.
APPENDICES
APPENDIX A
APPENDIX A

MEMBERS OF GENERAL MUSIC COMMITTEE

IN ORDER OF APPOINTMENT

Chairmen

1. Ballard, Melvin J. 28 September 1920
2. Cannon, Tracy Y. 13 October 1939
3. Mitchell, N. Lorenzo (Acting) 6 November 1961
4. Robertson, Leroy J. 24 October 1962

Committee Members

1. Ballard, Melvin J. 28 September 1920
2. Ballantyne, Joseph 28 September 1920
3. Crawford, Jane Romney 28 September 1920
4. Edward, Lizzie Thomas 28 September 1920
5. Gates, B. Cecil 28 September 1920
7. Kimball, Edward P. 28 September 1920
8. McClellan, John J. 28 September 1920
9. Pyper, George D. 28 September 1920
10. Stephens, Evan 28 September 1920
11. Summerhays, Margaret 28 September 1920
13. Careless, George 8 June 1921
15. Cornwall, J. Spencer 9 February 1932
16. Beal, Ida P. 8 March 1932
17. Lund, Julia A. F. 6 February 1934
18. Asper, Frank W. 8 November 1934
19. Cahoon, Matilda W. 8 November 1934
20. deJong, Gerritt, Jr. 8 November 1934
21. Durham, Alfred M. 8 November 1934
22. Hinchcliff, Lester 8 November 1934
23. Smith, David A. 8 November 1934
24. Thomson, Janet M. 3 March 1936
25. Wheelwright, D. Sterling 1 July 1936
26. Mitchell, N. Lorenzo 7 July 1937
27. Ashton, Marvin O. 13 October 1939
28. Hinckley, Carol (Secretary) 13 October 1939
29. Jensen, Freda 13 October 1939
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<tr>
<th></th>
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<td>Robertson, Leroy J.</td>
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<td>Welch, Jay</td>
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<td>41</td>
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Source: "Minutes of Meetings, the General Music Committee, Feb., 1960--June 1969", Filmstrip, Office of Church Historian, Salt Lake City, Utah.
APPENDIX B
APPENDIX B

MUSIC FACULTY, 1939-40

John M. Anderson
Frank W. Asper
Lucile Blake
Tracy Y. Cannon
Clifford C. Clive
Richard P. Condie
J. Spencer Cornwall
Stella B. Dahlquist
Gerritt de Jong Jr.
W. King Driggs
Alfred M. Durham
George H. Durham
Lester Hinchcliff
Virginia S. Howard
Carma B. Johnson
Lydie N. Jones
Jay J. Keeler
Eldon Larsen
Maw Larsen
Franklin W. Madsen
W. LeGrand Maxwell
Leila J. Messervy
N. Lorenzo Mitchell
George O. Nye
Rose D. Ostler
John Parish
LaMar Petersen
Clarissa Rice
Veoma Stable
Esther D. Stephens
Wade N. Stephens
W. Henry Terry
Josephine Thomas
Lorin F. Wheelwright

Source: Church News, 30 September 1939, p. 5.
APPENDIX C
## APPENDIX C

### DISTRIBUTION CHART OF QUESTIONNAIRE REPLIES BY STAKES

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APPENDIX D
APPENDIX D

QUESTIONNAIRE FOR INSTRUCTORS

1. When did you teach courses for General Music Committee? Where? Length of service?

2. Your own background experience and training. Pre-service and in-service training for these classes?

3. Purposes and objectives of the classes?

4. Materials used: Organ and conducting manuals and texts. Study guides and lesson plans, audio-visual aids, choir books?

5. Music literature you made available: Organ works, vocal and instrumental ensemble music, choir anthems, solos?

6. Methodologies used in teaching?

7. Techniques of student motivation: Peer learning, competition, sense of humor, stories, variety, etc.?

8. Course content? Range and extent of courses? Music theory and other musicianship topics?

9. Whom taught, age of students, male-female ratio, non-LDS, missionaries, others?

10. What opportunities for creative activities did you provide?

11. Enrollment: size and number of classes? Scheduling?

12. Your testing program and evaluations?

13. Physical conditions for teaching: acoustics, temperature, lighting, organs available, placement of instruments, choir seating, etc.?

14. Your publications: course outlines, manuals, books, articles for newspaper or periodicals, etc.?

15. What performances did you sponsor? Choir festivals, recitals, programs for instrumental, vocal or choral groups?
16. What trends did you observe in the program?

17. What strengths and weaknesses in the program did you observe?

18. In your opinion, how successful were the courses? Why were they discontinued?

19. What contributions, or innovations, did you make to the program?

20. Other observations or comments? Suggestions?
QUESTIONNAIRE--CONDUCTING I

Stake __________________________ Approximate date of Course--Year ______

1. Underline other courses you have had through the LDS General Music Committee: Organ I, II; Conducting I, II

2. Did you hold a church music position at the time you enrolled in the course? Yes____ No____. If yes, what position? __________

3. Did you receive the following benefits from the course? (Check yes or no to each which applies)

   Yes  No
   _ _  a) Learned basic conducting skills
   _ _  b) More enjoyment in leading singing
   _ _  c) Greater confidence in conducting music
   _ _  d) Acquired a greater appreciation for sacred music
   _ _  e) Gained ability in selecting appropriate hymns and music for worship service and special occasions

4. Have you gained a better understanding of the following elements of interpretive conducting from the course?  

   Yes  No
   _ _  a) Phrasing of words and music
   _ _  b) Rhythm: reading rhythmic patterns; conducting them
   _ _  c) Dynamics: levels of volume and expressive changes
   _ _  d) Effective use of music to express the spirit and meaning of the text
   _ _  e) How to set a good tempo

5. a) Have you held a church music position since completing the course? Yes____ No____
b) If you have, was it a result of taking the course?
   Yes    No

Instructional Evaluation

6. What problems did you note in the classes? With the instructor?

________________________________________________________

________________________________________________________

7. What did you like about the classes?

________________________________________________________

8. What could have been done to improve the classes?

________________________________________________________
QUESTIONNAIRE—CONDUCTING II

Stake __________________________ Approximate date of Course—Year ________

1. Underline other Music Committee courses you have taken.
   Organ I  Organ II  Conducting I  Conducting II

2. Did you hold a church music position at the time you were enrolled in the course? Yes ___ No ___ Position __________

3. a) Have you held a church music position since completing the course? Yes ___ No ___ b) If yes, was it a result of having taken the course? Yes ___ No ___

   Outcomes—Choir Directing

4. Did your Conducting II course improve your ability to direct a choir? Yes ___ No ___ Uncertain

5. Has the course assisted you in selecting better choral literature with which to enrich services? Yes ___ No ___

6. Did you learn new methods of teaching an anthem or hymn to the choir? Yes ___ No ___

7. As a result of the course do you feel more capable in organizing a choir, selecting voices, balancing the parts, seating the choir, etc.? Yes ___ No ___ Uncertain

8. Did you gain skill in maintaining choir attendance, interest, and enthusiasm in singing? Yes ___ No ___ Uncertain

9. As a result of the training classes, were you able to achieve a better blend of voices and better tone quality in the choir? Yes ___ No ___ Uncertain

   General Evaluation of Classes

10. What problems did you note in the classes? With the instructor?

    ___________________________________________________________
11. What did you like about the classes? 


12. What could have been done to make them better? 


QUESTIONNAIRE—ORGAN STUDENTS

Stake __________________________ Approximate date of course—Year __________

Age at time of course? 19 or under ___ 20 years or over ___ (check)

1. a) Did you hold a music position in your ward or stake while you were enrolled in the course? Yes___ No___
   b) What position(s) ________________________________

2. a) Had you studied organ previously? Yes___ No___
   b) After having taken the course? Yes___ No___
   c) Was it a result of the course? Yes___ No___

3. Underline other courses you have taken (Organ I, II; Conducting I, II)

4. Were you given sufficient time and opportunity to practice your assignments on the church organ? Yes___ No___

   Outcomes

5. Values and benefits you received from the course? (Check those which apply)
   Yes No
   _ _ _ a) Developed basic organ skills
   _ _ _ b) Personal enjoyment from playing the organ
   _ _ _ c) More confidence in playing for church services
   _ _ _ d) Gained a better appreciation of sacred music
   _ _ _ e) Improved knowledge in selecting appropriate hymns, preludes, and postludes for worship services
   _ _ _ f) Ability to create a worshipful atmosphere by playing a well-chosen prelude
g) Improved skill in choosing organ stops and in combining them for variety and beauty

h) Obtaining a better dynamic and acoustic balance in your playing, to support the singers without overpowering them

i) Learned new, interesting organ music

j) Ability to set a good tempo for the congregational singing and to follow the director

k) Better accompaniment of choir and soloists

l) Others ____________________________

6. Have you had opportunity for church music service since completing the course?

7. If you have, was it a result of the course?

Instructional Evaluation

8. List any problems you noted in the classes, or with the instruction of them. ____________________________

9. What could have been done to make the classes more profitable? (Use other side of sheet if more space is needed) ____________________________
QUESTIONNAIRE—STAKE MUSIC LEADERS

Stake __________________________

Your evaluation of the Music Training Program includes which time periods?  
a) 1935-1942  b) 1946-1961  c) 1962-1969

General Evaluation

1. Were the music training classes effective in preparing students to fill music positions in ward or stake?  
   Yes  No  Uncertain

2. Did the classes tend to make students more cooperative and willing to serve in church music work?  
   Yes  No

3. Did the training program result in providing new music leaders who were able to train others?  
   Yes  No

4. Were classes offered frequently enough by the General Music Committee for the needs of your stake?  
   Yes  No

5. Were any Ward Choirs or Youth Choruses organized because the classes were given?  
   Yes  No

6. Were special musical programs or concerts presented as a result of the classes?  
   Yes  No

Evaluation of Choral Conducting

7. Did the courses help the conductors to radiate greater enthusiasm?  
   Yes  No

8. Was congregational singing improved in these ways?
   Yes  No

   a) Greater numbers participating
   b) More enthusiastic singing
   c) Better hymn-practice sessions
   d) Enlarged hymn repertoire
   e) Others __________________________
f) If no improvement is noted, check no f

9. Did the courses improve Ward Choir performance in these ways?

Yes  No

a) Growth in choir membership

b) More enthusiastic performance

c) Greater variety and appropriateness of hymns and anthems sung for services

d) More capable choir leadership: director and choir officers

e) More satisfying choral ensemble, blend, tone quality

f) Others

g) Check this item if no improvement was noted

Evaluation of Organists

10. Did the courses aid the organists in their musical judgment in selecting appropriate music for church services? Yes  No

11. In the following areas indicate improvement by the organists in playing for a church service. (Check those which apply)

Yes  No

a) Better balance in dynamics between organ and congregation

b) Improved ensemble (rhythm, timing, tempo)

c) Better accuracy and clarity in performance

d) More variety in organ registration, better sound

e) Enlarged organ repertoire used in services

f) Greater confidence in playing

g) Others. List

h) If no improvement was noted, check this item

Instructional Evaluation

12. Would you list the strong and weak points of the instructors and their contributions to music in your stake?
13. List the problems you noted in the classes:________________________

14. Give other accomplishments and values of these music training classes.

15. What recommendations could you have made for their improvement?
APPENDIX E

SAMPLE COURSE OUTLINE

I. Brief History of Conducting
   A. Ancient Greeks
   B. Middle Ages
   C. Renaissance and Baroque
   D. Nineteenth Century
   E. Twentieth Century—emergence of the virtuoso conductor

II. Need for traditional Conducting Patterns and Need for Clarity

III. Basic Conducting Patterns

IV. Simple and Compound Meter

V. The Preparatory Gesture
   A. When first note is a full beat
   B. When first note is less than a full beat

VI. Handling the Fermata in all possible situations

VII. Gesture of Syncopation

VIII. Tempo

IX. Phrasing and Nuances

X. Planning the Rehearsal

XI. Rehearsal Techniques

XII. Physical Situation
   A. Space
   B. Convenience
   C. Lighting
   D. Ventilation
   E. Distribution of Music

XIII. Seating Arrangements
XIV. Overall Function of Conductor

A. Educator
B. Interpreter
C. Performer

Source: Rowan Taylor, personal letter, Northridge, California, 18 August 1975.
ABSTRACT
This study consisted of two parts: (a) an historical description of the music classes, divided into three time periods for comparison and explanation, and (b) an evaluation of the effort determined from questionnaire sampling of teachers, students and stake music leaders. Historically, music courses for beginning and advanced organists and conductors were organized and maintained by the General Music Committee of the Church, designed to improve musical attitudes and performance in religious services. Many thousands completed the short, comprehensive classes, which offered an opportunity to study and prepare for church music service.

Findings indicated that successful courses were given in many geographical areas by numerous teachers of varying musical competencies. Evaluations by respondents resulted in listing of problems, and suggestions for their solution. Failure of the program to keep pace with the fast-growing, world-wide Church caused its demise in 1969, and training classes were relegated to stake leadership.

COMMITTEE APPROVAL:

Rendol L. Gibbons, Committee Chairman
William M. Foxley, Committee Member
A. Harold Goodman, Department Chairman