

Summer 8-1-1964

The Administrative Functions of the Junior High School Instrumental Music Director

Jack M. Dorsey
Central Washington University

Follow this and additional works at: https://digitalcommons.cwu.edu/all_gradpapers



Part of the [Educational Administration and Supervision Commons](#), and the [Music Education Commons](#)

Recommended Citation

Dorsey, Jack M., "The Administrative Functions of the Junior High School Instrumental Music Director" (1964). *Graduate Student Research Papers*. 61.
https://digitalcommons.cwu.edu/all_gradpapers/61

This Thesis is brought to you for free and open access by the Student Scholarship and Creative Works at ScholarWorks@CWU. It has been accepted for inclusion in Graduate Student Research Papers by an authorized administrator of ScholarWorks@CWU. For more information, please contact scholarworks@cwu.edu.

THE ADMINISTRATIVE FUNCTIONS OF THE JUNIOR HIGH
SCHOOL INSTRUMENTAL MUSIC DIRECTOR

A Research Paper
Presented to
The Graduate Faculty
Central Washington State College

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

by
Jack M. Dorsey
August 1964

TABLE OF CONTENTS

| CHAPTER | PAGE |
|---|------|
| I. INTRODUCTION | 1 |
| The Problem | 1 |
| Statement of the problem | 1 |
| Importance of the study | 1 |
| Limitations of the Study | 2 |
| Definition of Terms Used | 2 |
| Supervisor | 2 |
| Teacher. | 3 |
| Director. | 3 |
| II. REVIEW OF RELATED LITERATURE. | 4 |
| General Objectives of Music Education | 4 |
| Specific Objectives of Instrumental Music | |
| Education | 6 |
| Planning the Instrumental Music Education | |
| Program | 8 |
| Scheduling | 9 |
| Public Relations | 9 |
| Choosing an Instrument | 11 |

| CHAPTER | PAGE |
|--|-----------|
| Care of Instruments | 13 |
| Planning the Rehearsal | 14 |
| III. SUMMARY AND CONCLUSIONS | 17 |
| Philosophy of Music Education | 17 |
| Administrative Functions of the Director | 18 |
| BIBLIOGRAPHY | 20 |

THIS PAPER IS APPROVED AS MEETING
THE PLAN 2 REQUIREMENT FOR THE
COMPLETION OF A RESEARCH PAPER.

G. Russell Ross FOR THE GRADUATE FACULTY

ACKNOWLEDGMENT

I wish to express my sincere appreciation to
Dr. G. Russell Ross for his guidance and supervision during
the writing of this paper.

CHAPTER I

INTRODUCTION

District supervisors of music in the public schools normally undertake the responsibility of supervising the entire music program. This responsibility includes supervision of music on the elementary level as well as vocal and instrumental music in all Junior and Senior High Schools.

I. THE PROBLEM

Statement of the problem. In Tacoma Public School District 10, there is one music supervisor for fifty-two schools serving 150,000 people. This supervisor must, of necessity, rely in part on the administrative ability of the individual director under his supervision. It was the purpose of this paper (1) to discover a working philosophy of music education for everyday use by the instrumental music director; and (2) to find from authoritative sources the factors essential for successful administration of the Junior High School instrumental department.

Importance of the study. The present writer has been employed by the Tacoma Public Schools for the past five years as

director of instrumental music at Baker Junior School. Many of his duties are administrative, yet the over-all administration of the Junior High School music department remains ultimately under the jurisdiction of the appointed supervisor of music. In the chain of command, where does the function of the director begin and where does it end? In this study an attempt was made toward outlining the administrative functions that the director of Junior High School instrumental music may assume.

II. LIMITATIONS OF THE STUDY

This study is an analysis of the administrative duties or functions of the Junior High School instrumental director. In no way does it pretend to serve as an all-encompassing and complete outline of the duties necessary for successful instrumental music teaching.

The study was confined principally to the administrative functions of the instrumental director at Baker Junior High School in Tacoma, Washington; therefore, the analysis may not necessarily yield the same results in a different teaching situation.

III. DEFINITIONS OF TERMS USED

Supervisor. The supervisor is the person appointed to the responsibility of overseeing the entire program. He is concerned

with curriculum, general planning, and evaluation.

Teacher. The teacher is the person responsible for instruction in the area assigned.

Director. The director, in this study, performs the duties of teacher as well as some of the duties of the supervisor.

CHAPTER II

REVIEW OF RELATED LITERATURE

The instrumental music director must review and reaffirm his philosophy of education at least once a year, preferably as a part of preliminary planning and organization of the department for the ensuing year. Certain strengths and weaknesses of the department will inevitably make themselves apparent as a result of such review.

Success in any field of endeavor requires that an individual have a basic philosophy in order to function effectively. The instrumental music director must continuously evaluate his philosophy of music education to know what and why he believes and acts as he does. Leonhard and House described the reasons for a working philosophy of music education as follows:

General Objectives of Music Education

Having a sound philosophy of music education inspires and lightens the work of the music teacher. Every teacher encounters difficulty and discouragement in the course of his work. Involvement in teaching day after day presents highly complex problems, some of which appear to be insoluble at the time. Even the most skillful teacher encounters failure in teaching. Some classes or individual students present most discouraging problems and appear to make little or no

progress. The discouraged or beaten teacher of music is a total loss. The very nature of the subject requires constant enthusiasm and inspired teaching. A body of underlying beliefs about music and passionate enduring faith in its worth, to which the teacher can turn for inspiration and guidance, are essential for a lifetime of music teaching.

A philosophy of music education serves to guide and give direction to the efforts of the teacher. All teaching is an application of the philosophy of the teacher. If his philosophy is vague and ill-defined, his efforts are likely to be random, unfocused, and inconsistent. A well-formulated and comprehensive philosophy, on the other hand, permeates every aspect of his teaching.

It serves as an important source of principles and helps him decide whom to teach, what to teach, and how to teach. Objectives, curriculum content, course content, methods of teaching, supervision, and administration are all a direct reflection of the philosophy of the school and the teacher.

A sound philosophy of music education helps the music teacher clarify and explain the importance of music to his colleagues and to laymen. Support for music from all people concerned with the school-administration, other faculty, and the parents is essential if the music program is to extend or even maintain its present status and accomplishments. This is especially essential in times of educational crisis such as these when there is constant pressure for undue emphasis on the utilitarian, the technical, and the material aspects of life to the detriment of the moral, emotional, spiritual, and human values. Forces are increasingly at work which threaten the music program. In the minds of many, education in music and the other arts is not an essential part of basic education but a peripheral area to be tolerated if convenient and to be done without when difficulty arises (6:72-73).

The music education program strives to contribute to the child's growth and development, and to enrich his aesthetic, cultural, and spiritual values. In 1950, the Music Educators National Conference formulated a philosophy of music education entitled "Child's

Bill of Rights in Music":

1. Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

2. As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

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

4. As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youth.

5. As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

6. Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such feeling may play in raising the stature of mankind may be revealed to him (11:1).

Specific Objectives of Instrumental Music Education

Students have expressed amazement that the director was thinking of them as important individuals within the group. Through inference of his philosophy of instrumental music education, the director was able to gain a rapport and reach the understanding of the youngsters

as to what they were doing and why they were there.

1. To provide a whole outlet for the social "gang," or joining tendencies of youth.
2. To transform natural manipulative tendencies into useful skills.
3. To bring to satisfying expression some of the vague emotional stirrings of youth.
4. To lay the foundations of attitudes and habits upon which future playing developments may be built with a minimum of waste.
5. To establish helpful relationships between the instrumental activities of the home and of the school.
6. To assist in the growth of standards for judging the playing of one's self and of others.
7. To contribute to the development in such matters as intonation, tone quality, note values, phrasing, attack and releasing, ensemble interpretation, etc.
8. To develop pride in the alertness, concentration, and responsibility which good ensemble playing requires.
9. To increase self-respect in the players by helping them to gain proficiency and to seek perfection in all their playing.
10. To present some conception of the richer, more satisfying life made possible by adequate participation in instrumental activities.
11. To make worthwhile contributions to the social life of the community.
12. To clarify the conception that the aim of instrumental study in the school is principally cultural and social, and only incidentally vocational (3:439).

Planning the Instrumental Music Education Program

The degree of increased quality of teaching from year to year will require the director to ask himself some very direct questions. Andrews and Cockerille make the following suggestions for the director to consider when he prepares to get his organization in motion:

1. How many pupils were enrolled in music classes last year?
2. Was this an increase or decrease over the previous year?
3. What enrollment is anticipated for the new year?
4. How many pupils participated in performing groups last year?
(1:230).

Illustration:

| | Total school enrollment | Enrollment in Instrumental Music |
|---------|-------------------------|----------------------------------|
| 1960-61 | 655 | 92 |
| 1961-62 | 711 | 95 |
| 1962-63 | 731 | 71 |
| 1963-64 | 745 | 106 |

The writer made a comparison of the total school enrollment and enrollment in instrumental music over a four-year period at Baker Junior High School. Keeping records of this nature enables the director to anticipate enrollment from year to year. The percentage of enrollment in instrumental music is fairly constant except for the dip in 1962-63. The cause could be one of numerous factors: local employment situation, drop out of students taking college preparatory courses, large graduating classes without replacements.

Scheduling. The director must counsel with the principal when undertaking the problem of scheduling. If music is to be equated with other subjects in the curriculum, music activities should not be scheduled before or after school. Directors who leave the problem of scheduling up to the principal without offering a few suggestions may find some of the better musicians taking English instead of band. The better musicians are often the same ones who plan to attend college. Prerequisite subjects for entering college can be taught at different times.

Schedule duplicate classes during the instrumental period. If, for instance, there are two or more classes of English, one of these classes would be scheduled during the instrumental period. Students in Band would be scheduled during the alternate section (10:88).

With the increased acceleration of other subject areas, scheduling of various instrumental classes has become a major issue for many directors. In his book, "Instrumental Music in the Public Schools," Normann made several worthwhile suggestions in addition to the aforementioned "sectioning" of college prerequisite subjects. "Add an additional period to the school program" solves the problem for the music teacher but adds friction from other teachers who are faced with an extra period during the day.

Public relations. Good public relations must be in effect beginning with the first day of school. The instrumental music

department has more responsibility in this area than many other departments in the school. The director should establish a program of good public relations with the faculty, students, and parents. Some parents put their stamp of approval on instrumental music at the expense of academic pursuit in other areas; others take the directly opposite view. It is safe to say that many parents want the youngster to share in other areas of the curriculum and still partake in the instrumental music program. A checklist of what not to do might be as enlightening as a checklist of what to do. A manual prepared by Selmer discusses both sides of the approach beginning with the advice of what not to do:

Demand an excessive amount of the students' time and effort in rehearsals, performance, or outside activities that conflict with the academic schedule.

Require repeated for special favors to band members--absence from class, relief from assignment (7:12).

In organizing a favorable program of public relations with the faculty, parents, and students, the director will save a great deal of time and misunderstanding by publishing the following bulletin:

Cooperation with other departments to reduce to a minimum the conflict between band schedules and the general school program.

Stressing to band members their duty to maintain a high scholastic standing. They should understand that their belonging to the band relieves them of no academic responsibilities--indeed, they should know they have a double duty to meet; a duty to themselves, and a duty to the band itself.

Seeking out special ways in which the band may help other school departments. Instrumental groups, for instance, may help the drama club, or assist the music department at clinics or in classroom work. Perhaps the history or literature instructor would appreciate band help in bringing to life a particular point or incident in their fields (Ibid.:12).

Choosing an instrument. Authorities vary in their attitudes toward recommending instruments. Some authorities stress physical characteristics while other authorities recommend that:

The will to play, based on strong motivating factors, is of equal importance as physical characteristics (2:268).

Parents seek the advice of the director in the selection of an instrument particularly when the prospective instrumental student has expressed no personal choice. The director may use the following criterion when recommending an instrument:

a. Woodwind Instruments:

1. A good ear is essential.
2. For the single reed instruments students should possess even lower teeth. An over-bite and protruding upper teeth are not serious handicap.
3. For the double reed instruments an irregular upper and lower teeth do not seriously impair good performance.
4. Flute players should have even lower teeth.
5. All woodwind instrument players need fingers long enough to cover the pads and holes completely, especially those parts of the instrument which lie farthest from the mouthpiece. Bassoon players will need fairly large hands.
6. Lips should not be excessively thick or flabby.

b. Brass Instruments:

1. A good ear is necessary. This is absolutely essential for players of the French Horn and trombone.
2. Upper and lower teeth should be even. Trumpet and cornet players should not have an over-bite of more than 1/16 of an inch.
3. Lips should set well against the teeth. The possession of a straight lip is an advantage.
4. A strong square jaw is an advantage for trombone, baritone, and tuba players.
5. Trombone players should have a right arm long enough to reach the 7th position easily.

c. Percussion:

1. An excellent sense of rhythm is essential.
2. A knowledge of some other instrument such as piano is decidedly helpful.
3. Wrists should be supple and flexible.
4. Possession of absolute pitch is decided asset.
5. The tympanist must possess a good ear (10:50).

The director can make an honest evaluation of what instrument the youngster would best adjust to and yet assist his instrumentation problems. For example, a child might want to play trumpet and yet might be just as happy on the baritone. Many parents are not aware that instruments can be rented for a period of time. Often a youngster will have the physical aptitude to play one instrument and yet want to change to another instrument. The money lost under a rental purchase plan would be inconsequential as compared with the cost of an instrument unused because the child wants to change instruments or drop out of the program. Legitimate recommendations can be helpful to the child and the parent.

Care of instruments. Youngsters usually follow the example set by an adult. If the director has a regular habit of servicing the school owned instruments, the youngsters will likely get into the same habit of servicing their own instruments. Band members should be instructed and encouraged to perform simple maintenance and servicing on their individual instruments. Working with youngsters by instrument sections, the director can demonstrate and lecture on the care of the instrument.

Woodwind section: Instruments should be taken apart and swabbed each time after being used. The points of each spring and the screw of each key should be oiled once a month with a light oil. This may be done by dropping the oil from the end of a toothpick. To find a leak in the instrument take it apart and test each section separately. Close one end with a cork, cover the finger holes, and then blow smoke into the instrument. The smoke will appear through the leak. There are a number of repairs which the instructor can make easily and quickly. Sticky or sluggish keys can usually be repaired by cleaning and oiling. Loose pads may often be fixed by applying heat to the key. Hold the key near (but not over) a small flame causing the shellac in which the pad is seated to melt. Avoid scorching the pad. Dried pads may be raised by slightly heating there. New pads are very easily put on. Take off the key with a small screw driver. Heat the key sufficiently to loosen the old pad and then clear out the old shellac. Select a new pad the exact size of the old one. Place a drop of sealing wax in the hollow of the key and heat it to the melting point after which press the new pad into place. In order to insure a good seating, twist a rubber band or cord around the joint in such a way as to hold the pad firmly in place. The woodwind player should always carry reeds, pads, springs, screw driver, cleaning and oiling materials in his instrument case (10:397-98).

Brass section: Valves and slides should be in good working order. If they are dry or dirty they will be sluggish in action. The stocking of the trombones should be wiped off with a dry cloth and a good grade of slide oil applied. In the case of valved instruments, saliva, water, or oil are used to lubricate the action.

With constant playing the brass instruments soon come coated with verdigi on the inside of the tubing. A thorough rinsing once a week with warm soapy water will keep the inside tubing clean and sanitary. If the inside tubing is thickly coated, a little borax or baking soda rinsed through with warm water will usually act as an effective cleanser (10:319-320).

Percussion section: Drumheads should not be drawn too tightly but just sufficiently to insure a bright snappy quality of tone. Do not loosen the heads after use unless it has been necessary to tighten them because of damp weather. When the heads are too slack the hoops warp out of shape. The life of the drumheads may be lengthened by protecting them with covers when not in use (10:341-342).

Regular servicing and maintenance increases the longevity and serviceability of the instrument. Routine maintenance of the school-owned instruments saves the district money.

Planning the rehearsal. There are numerous considerations to make when planning the rehearsal. The director could begin by taking a look at himself. An authoritative publication from Music Educators National Conference stated that "You can't lead where you aren't going" (9:48). The director should utilize his background and experience in providing a rich and purposeful experience during the rehearsal. To provide this rehearsal experience for the youngsters, he would have to make numerous preliminary arrangements. Several

important factors essential to rehearsal effectiveness are neatness and organization.

It is well-known that the average person feels better and works better in pleasant and orderly surroundings (4:96).

Boys are always willing to help set up the chairs and music stands. Appointment of a reliable librarian will save the director time. A director should have some form of written plan for the rehearsal. Normann suggested a plan of aims and purposes with four distinct features:

1. objectives
2. an effective opening
3. perfecting the repertoire
4. a stimulating climax (10:212).

The plan of the objectives would be entirely up to the director; however, he should consider the feelings of the players. A review of the problems from the previous rehearsal, review of repertoire music, and working on something new would represent the framework of rehearsal planning. Around this framework would be the approach for beginning, conducting, and ending the rehearsal.

Normann suggested three ways of beginning the rehearsal:

- a. Warm up number
- b. Scale and chordal drill
- c. Sight reading (10:215-216).

These three ways are good and may be rotated for different rehearsals. The director can sense by the attitudes, behavior patterns and manners of the class whether the rehearsal will be successful or mediocre.

Dykema and Gehrkins suggested the following procedures as effective in conducting the rehearsal:

- a. Know your plan
- b. Arrive early
- c. Begin on time
- d. Follow the planned program
- e. Keep the rehearsal moving
- f. Dismiss on time

An effective climax for the rehearsal is as important as a good beginning.

A vigorous, triumphant conclusion compensates for much detail work and will send the players forth refreshed in mind and spirit (10:219).

CHAPTER III

SUMMARY AND CONCLUSIONS

The instrumental music director must have decided what is his own working philosophy of music education if he is to effectively plan and to any degree administer a successful music program.

Philosophy of Music Education

The working philosophy of music education for the writer is based partly on experience and partly on research of this study. Music study has given the writer pleasure, cultural and aesthetic value in life to the extent that he wants to impart these values to the younger generation. Youngsters are entitled to our maximum efforts in providing the aesthetic and cultural opportunities gained through musical experience. Music teachers must be strong enough to withstand criticism by those who belittle the values of music in the curriculum. Instrumental music teachers should not confine their enthusiasm solely to the instrumentally talented, but should encourage less gifted youngsters to participate in the activities of general music. Music material should be educative to the point that the student feels an accomplishment for his efforts. As music teachers we should

realize that teaching involves more time and effort than required by the teaching contract. Assistance in solo and ensemble playing should be given in the spirit of recreation rather than as part of the job.

Administrative Functions of the Director

This research paper attempted to find the techniques and values of systematic organizational procedures for the director of Junior High instrumental music. The investigation was directed toward problems of scheduling, personal relations, care of the instrument, instrument selection, and rehearsal planning.

It has been apparent that good personal relationships are essential with parents and students in an area such as instrumental music wherein cooperation can enhance the program. Further effort will be directed toward establishing better relationships between the faculty and the department as a result of this study. Engaging the powers of the principal to set up extra rehearsal times when necessary has proven satisfactory from every standpoint except for the cooperation of the teachers. There has been a lack of communication between departments. A verbal explanation at a teachers' meeting and distribution to the teachers of a bulletin borrowed from the Selmer resource should more capably express our attitude of student responsibility toward scholarship and school regulations.

Parents wishing to get their youngster started on an instrument usually have no idea where to begin. A personal interview with the student and parent would enable the director to recommend an instrument more intelligently. I would rely on the physical characteristics suggested by Normann and on the anticipated instrumentation of the beginners group.

Part of one day a month will be set aside for instrument inspection. This will encourage the youngster to perform the servicing that will prolong the life of the instrument. I will give demonstrations the first few days of school and then set up the dates for inspection.

Instrumental directors should have their administrative functions and procedures on file for ready reference when the need arises. Improvising instead of pre-planning to solve problems as they occur represents weak administrative procedure. Time and effort expended in setting up a systematic organization of administrative functions will more than justify the time spent.

A continuing program of research at Baker Junior High School into the administrative function of the music director will continue to reveal areas of possible instructional improvement in the future.

BIBLIOGRAPHY

1. Andrews, Frances M., and Clara E. Cockerill. Your School Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1958, 289 pp.
2. Andrews, Frances M., and Joseph A. Leeder. Guiding Junior High Pupils in Music Experiences. New York: Prentice-Hall, Inc., 1953. 371 pp.
3. Cundiff, Hanna M., and Peter W. Dykema. School Music Handbook. Boston: C. C. Birchard and Company, 1951. 669 pp.
4. Dykema, Peter W., and Karl W. Gehrken. Teaching and Administration of High School Music. Boston: C. C. Birchard and Company, 1941. 613 pp.
5. Helbig, Otto H., "Improving Instrumental Rehearsal Effectiveness," Music Educators Journal. November-December, 1961, pp. 96-97.
6. House, Robert W., and Charles Leonhard. Foundation and Principles of Music Education. New York: McGraw-Hill Book Company, Inc., 1959. 375 pp.
7. How to Promote Your Band. A Manual of Public Relations for the Band Director. H. & A. Selmer, Inc., Elkhart, Indiana: 1957. 54 pp.
8. Morgan, Hazel M., and Russell Morgan. Music Education in Action. Chicago: Neil Kjos Company, 1954. 186 pp.
9. "Music Educators' National Conference Commission." Music in the Senior High School. Washington, D. C.: Music Educators' National Conference, 1959.
10. Normann, Theodore F. Instrumental Music in the Public Schools. Bryn Mawr, Pennsylvania: Theodore Presser Company, 1939. 349 pp.
11. State Department of Education. Music Education in Oregon Public Schools. Salem, Oregon: Superintendent of Public Instruction, 1960. 169 pp.