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A Study of the Elementary Instrumental Curriculum of the Clover Park School District

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A STUDY OF THE ELEMENTARY INSTRUMENTAL CURRICULUM
OF THE CLOVER PARK SCHOOL DISTRICT

A Research Paper
Presented to
the Graduate Faculty
Central Washington College of Education

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

by
Wilber D. Elliott
August 1961

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

G. Russell Ross
FOR THE GRADUATE FACULTY

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS USED

For many years the advantages of starting elementary instrumental classes on the fourth grade level have been discussed. The program in the Clover Park School District, instead of starting strings on the fourth grade level and winds on the fifth, began strings on the fifth grade level and winds on the sixth. Having only recently taken the job of Director of Music Education for the Clover Park School District, the author had to decide which program was more beneficial to the students. Upon investigation of the program, many other problems appeared. This paper was written to examine the program's many phases and arrive at a positive approach.

I. THE PROBLEM

Statement of the problem. The purpose of this study was to compare the present elementary instrumental program with programs of other school districts in order to change the Clover Park program where necessary in order to maintain an effective elementary instrumental curriculum as part of the overall music program.

Importance of the study. This study was made in order to discover and report the organization and practices of the

elementary music programs of other school districts and arrive at a program to insure an adequate instrumental program for all students interested. A logical sequence of music education from the first grade through high school within the regular school curriculum is the goal of the music department. This would be in accordance with the Clover Park School District philosophy of making available to every child the opportunity to participate and obtain, through instrumental, vocal, or classroom music, a thorough understanding and enjoyment of music.

II. DEFINITION OF TERMS USED

Orchestra. The term orchestra was interpreted to mean a combination of string and wind instruments meeting during the same period in the same room.

Band. The term band was interpreted to mean a combination of wind and percussion instruments meeting during the same period in the same room.

III. ORGANIZATION OF THE PAPER

A complete review of the present elementary instrumental program of the Clover Park School District will be presented in Chapter Two. This chapter will include the following aspects of the program: (1) instrumental grade level, (2) scheduling, (3) grouping, (4) recruiting, (5) use

of instructors, (6) school instruments, (7) summer school, (8) instructional materials, and (9) all-elementary organizations. In Chapter Three research material and literature concerning other elementary instrumental programs will be presented. Chapter Four will deal with the results obtained through the use of an interview questionnaire concerning some of the elementary programs within the State of Washington. In Chapter Five the results of the research made in Chapters Three and Four will be evaluated and comparisons will be made with the present program of the Clover Park Schools. This material will be summarized and conclusions drawn.

CHAPTER II

REVIEW OF THE PRESENT PROGRAM

Music departments are frequently criticized, many times rightly so, because they do not cooperate with other departments of the school program. Until two years ago, the instrumental music program in the Clover Park system was started on the fourth grade level. As scheduling of the elementary program became more and more difficult because of increased offerings in all fields of education, the music personnel looked at their program with a view toward changing certain aspects while maintaining all benefits the children derived from the instrumental music offerings. The summer music program will be described later; the following is a description of course offerings during the regular school year.

I. ELEMENTARY STRING PROGRAM

The program, as it was two years ago, consisted of beginning strings on the fourth grade level and beginning and advanced strings on the fifth and sixth grade level. Fourth grade classes met for twenty minutes twice weekly, and the fifth and sixth grade classes met for twenty minutes three times weekly. The question facing the music instructors was whether this represented the best way to obtain

maximum benefits from the program and meet the demands and needs of the other phases of the elementary program.

Discussions were held with all instructors and administrators involved, and the present program was devised. Instead of starting the string program in the fourth grade, it was decided to begin in fifth grade for beginning strings only. Each class would meet for thirty minutes three times weekly. On the sixth grade level the strings would meet daily for thirty minutes for beginning and advanced students.

A major concern of the principals was interruption of certain classrooms two or three times a day for music. This problem was solved through the planned scheduling of all the music, vocal, string, and wind during the same thirty minute period. This would not allow those who took instrumental music to have the singing class, but they would be participating in music. The plan entailed the use of a group of music specialists moving from school to school. On the sixth grade level, there would have to be two string instructors, one wind instructor, and one or more vocal instructors teaching music at the same time. In order to do this, the principal would have to make at least three rooms available at a given time for the use of music teachers. The principals agreed to work this out if we could make the proposed plan workable. The present program is organized along these lines. The results and problems encountered in this type of

program will be discussed later in this paper.

The basic instructional book used in the string program is the Belwin String Builder (4). Other instructional material is used, but is chosen by individual instructors based on their needs.

II. ELEMENTARY WIND PROGRAM

The elementary wind program, as it was two years ago, consisted of beginning wind instruments on the fifth grade level and beginning and advanced winds on the sixth grade level. The fifth and sixth grade classes met for twenty minutes three times weekly. The wind program had to be re-evaluated along with the string program to measure the extent to which children would benefit.

Through many discussions with instructors and administrators involved, it was decided to start the wind program in the sixth grade, each class meeting daily for thirty minutes. The principals agreed, and this is the present plan for beginning elementary winds. Through scheduling and cooperation of the elementary principals, all music classes in each building meet simultaneously. The results and problems encountered in the wind program will be discussed in a later chapter.

The basic instructional book used in the wind classes is the Belwin Band Builder (8). Supplementary instrumental

material is used at the discretion of the individual instructor.

III. SUMMER ELEMENTARY INSTRUMENTAL PROGRAM

The summer program, instituted five years ago in order to enable a child to receive concentrated study on his special instrument, continues for six consecutive weeks. Each child entering the program is given one half-hour private lesson each week, instrumental ensemble, one hour of band or string orchestra weekly, and a one-hour music theory class each week. The private lesson is given by a teacher specializing on that particular instrument or type of instrument.

IV. SUMMARY CHART: CLOVER PARK ELEMENTARY INSTRUMENTAL PROGRAM

INSTRUMENTAL GRADE LEVELS

<u>Type</u>	<u>Grade Level</u>
String	5th
Wind	6th

SCHEDULING*

<u>Type</u>	<u>Grade Level</u>	<u>Meetings per week</u>	<u>Length of period</u>
String	5th	3	30 min.
	6th	5	30 min.
Wind	6th	5	30 min.

GROUPING

	<u>Type</u>	<u>Grade Level</u>	<u>Type of class</u>
String		5th	heterogeneous
		6th	heterogeneous
Wind		6th	heterogeneous

RECRUITING

	<u>Type</u>	<u>Do you recruit</u>
String		yes
Wind		yes

USE OF INSTRUCTORS

	<u>Type</u>	<u>Specialists</u>
String		yes
Wind		yes

SCHOOL INSTRUMENTS

	<u>Type</u>	<u>What instruments are available</u>
String		small and large
Wind		large

SUMMER SCHOOL

	<u>Type</u>	<u>Offer summer school</u>
String		yes
Wind		Yes

INSTRUCTIONAL MATERIAL

	<u>Type</u>	<u>Basic</u>	<u>Supplementary</u>
String		Belwin	as needed
Wind		Belwin	as needed

ALL-ELEMENTARY ORGANIZATION

<u>Type</u>	<u>All-Elementary</u>
String	no
Wind	no

*All music classes, classroom, vocal, and instrumental, are scheduled, insofar as possible, at the same time.

CHAPTER III

REVIEW OF THE LITERATURE

I. GENERAL POLICY IN ELEMENTARY MUSIC PROGRAMS

Music is a very important element in a well-rounded elementary curriculum. Classroom music should be taught as part of the regular curriculum on all grade levels. An important part of a well-rounded music program is the teaching of instrumental music. The main purpose of this paper was to discover and report certain practices in elementary school instrumental programs, with a view to effecting changes in the program of Clover Park School District.

Andrews and Cockerille have pointed out a few guiding principles to follow when deciding on what level to introduce the elementary instrumental program.

1. When the child is mature enough to understand the "discipline" of caring for an instrument, bringing it to school, and practicing.
2. When the child is physiologically able to handle the instrument.
3. Adequate intelligence to handle the instruction.
4. Genuine musical interest.
5. A specific grade level at which to introduce the instrumental program may be either the fourth or fifth grade.
6. If the school offers instrumental instruction, it should be a regular part of the school program and provided on school time.

A sound instrumental program contributes to the development rather than the exploitation of children (2:70-70).

The Curriculum Guide for the State of Washington states

that "it is usually found desirable to begin the study of instruments in the fourth or fifth grade. Physical maturity and personal characteristics should largely determine the instrument on which to start. Classes may be taught according to the type of instrument or as a complete unit" (3:6).

In a survey of parents conducted in 1957 by Ross Capshaw in El Paso, Texas, 40 per cent of the parents questioned felt that instrumental music should start on the fourth grade level; 38 per cent felt that it should start on the fifth grade level, while the rest of the results were spread out over the third, sixth, and seventh grades. These parents were also questioned on what grade level their children started instrumental music. Their responses were that 30.5 per cent of these children began in the fourth grade and 37.5 per cent started in the fifth grade. Another question was asked concerning the childrens' attitude toward other school work when taking instrumental music. Forty-nine per cent of the parents said music made some beneficial changes in attitude; 34 per cent said music made a greatly beneficial change toward school work; and 93 per cent felt there was no hindrance in the basic subjects (5:72-74).

Helen Heffernam and Ralph Matesky polled 96 districts in California regarding the teaching of instrumental music in the elementary schools. Ninety-four of these 96 districts had an elementary instrumental program (14:197-203).

According to Lee's The Child and His Curriculum, children should start instrumental music between the ages of eight and twelve, or roughly in grades four to six (20:29). All of the references used in this paper recommend that the instrumental music program start during the fourth, fifth, or sixth grade. The realization of the place of elementary music has increased, and the practice of providing for it has grown until playing musical instruments and participating in bands and orchestras is now an important means of self-expression for many young people in the public schools (7:117).

According to Fred Ohlendorf, there should be specific goals for the program, high standards of performance should be maintained, and instrumental music should be available to all children (24:227-9).

Among the various methods for instrumental instruction, the one that used by most schools and the most logical for use within the public school system was instruction by instrumental specialists. The next most popular method was individual instruction with a private teacher.

Mr. Theodore Normann states that instrumental music classes should meet during school hours for one or more periods per week, with the best method being a daily period set aside for music. He also suggested that classes might be staggered so students would miss different classes each week (23:63-64).

Each year the elementary schools must enlist new members for the classes. On some grade levels this means starting completely new; on other levels there will be a nucleus of students from which to build. "One of the most desirable approaches would seem to be one that is designed not only for the prospective orchestra student, but for the student body as a whole. Such a plan may be found in the use of a demonstration of wind and string instruments for the whole student body" (23:47). Some follow-ups to this type of demonstration might be the use of letters to parents, posters, instrument displays, and newspaper publicity (23:53-57).

T. P. Giddings states that:

Orchestras should be organized in every grade school. The best motive is the love of music, but mere yearning will accomplish nothing. Competition will provide the incentive. Every grade school should have classes in instrumental instruction to be taught after school. The number in each class must not exceed twenty, and each pupil must pay ten cents a lesson. A local private teacher can do the teaching (11:229-249).

This book was written in 1919, and it is interesting to see the changes that have taken place since then in the public school music program.

As music has become more important in our public schools, an increasing need is shown for an adequate music program. Mr. Corwin Taylor cites some of the current practices in a summary of reports from forty-five cities in excess of 100,000 population. On the elementary level, beginning

instruction is offered on the fourth grade level, but a student may begin instrumental instruction any time through the junior high level. Students are selected by considering aptitudes, interest, personality, and school recommendations. Recruiting is done through demonstrations, questionnaires, letters to the homes, and various tests. The classes are taught twice a week, and most instrumental teachers instruct all of the instruments in a heterogeneous class (28:90-91). C. J. Lambrecht in Carthage, Texas, combines the pre-instrument program with the beginning instrument classes. A music aptitude test is given on the fourth grade level, and those students taking the instrument class in the fifth grade spend four weeks on the song flute before choosing an instrument (19:38).

Mr. Ernest Harris poses three patterns of elementary instrumental class organizations: (1) identical instruments together, (2) closely related instruments together, and (3) all other combinations of instruments. The second organization is most prevalent, with the school assuming the responsibility of providing a reasonable supply of instruments (13:29).

One phase of a report presented by a group of students at Peabody College for Teachers, Nashville, Tennessee, in 1949, showed that instrumental instruction was presented in many elementary schools as early as the third grade. Some of

the problems of starting and continuing a band or orchestra, as presented in this report, were: (1) developing sufficient interest, (2) obtaining instruments, (3) location of rehearsals, and (4) adequate time for rehearsal. The best method is to regard music as a regular school subject with the instructor meeting the class as often as possible (6:275).

II. STRING PROGRAM

Many organizational patterns are used in the elementary string programs although many districts, for various reasons, do not have strings available on the elementary level in the public schools. A survey of the larger school districts in the state of California showed that 93 out of 96 districts polled had a vocal and instrumental program in the elementary schools. Eighty-one of these 96 districts offered a string program (14:204-216). This is a larger percentage than average due to polling only larger school districts. No evidence was found of any national poll to indicate the extent of the string program in all elementary schools. The results of the survey as they relate to this paper are as follows (14:204-216):

1. Forty-nine per cent of the schools polled met twice weekly, 43 per cent met once a week, five districts met three times a week, and one district met daily.
2. Fifty-seven districts taught music during school time, while twenty-four districts taught a portion of the music during school time.

3. Fifty per cent of the schools taught homogeneous classes only.
4. Sixty-three per cent of the districts had pre-instrumental music classes in the school.
5. Most of the school districts wanted the more uncommon or unusual instruments purchased by the school district.

A list of recommendations were presented by the authors of this article:

1. Beginning classes should be taught separately from the advanced classes.
2. Each class should meet a minimum of twice weekly.
3. These classes should meet on school time.
4. The school district should own many of the basic instruments.
5. Pre-instrument training is valuable to all students.

In Holland, Michigan, string classes are started on the fourth grade level, with a small portion of the instruments available through the school (16:42); in Neenah, Wisconsin, the instruction is started on the fourth grade level, but each student must provide his own instrument. In this system, the Belwin String Builder (4) is used as the basic instructional method (12:46-48).

Edith Sagul, New York City, says that the fourth or fifth grade level is the best place to start teaching stringed instruments. The underprivileged area schools should own all of the instruments, while other schools should own only the more uncommon instruments (25:16-17). The previous statement definitely refers to the school situation in New York City. Mr. Martin Feldman, Stevens Point, Wisconsin, says "it is strongly recommended that the beginning string classes should

start in the fourth grade" (10:34-35).

Each student selected for the string program should have a good sense of pitch and rhythm. The string instruction should be started early, preferably in the third or fourth grade, and each class should meet three times a week for forty-five minute sessions (21:46).

The Pasco, Washington, school district begins the elementary string program on the fourth grade level, and an all-city youth orchestra meets on Saturday (29:9-11).

An unusual situation exists in Vancouver, Washington, where a whole week is devoted to a festival for the string players. The elementary schools are divided into two groups, and both groups spend Monday rehearsing. Tuesday, Wednesday, and Thursday concerts are given in all of the elementary schools. Each orchestra takes half of the schools and a concert is presented. Friday, both groups meet together and rehearse, and that evening they give a combined concert for the public (6:579).

III. WIND PROGRAM

An elementary band program must have good planning in advance of registering the students. The beginners at Fairmont, Minnesota, are started at the end of the fourth grade. Before registration, the classroom teacher gives a unit on musical instruments, a musical aptitude test is given, and

letters are sent home to the parents giving information on all phases of the instrumental program. The students are registered approximately two weeks before the end of school so that many of the beginners might start during the summer school program (26:49).

A survey of class C schools in Ohio taken by Thomas F. Hill showed the following results: (1) very little grouping of instruments, (2) no time limit on the length of classes, and (3) the Belwin Band Book (8) was the primary instructional method used. The selection of students for the classes was based on their physical characteristics, interest, and grades. Very little testing was done (15:62).

In a survey taken of 96 relatively large school districts in California, 81 taught wind instruments on the elementary level. Fifty per cent taught the instruments in homogeneous classes. Forty-three per cent met twice weekly, 41 per cent met once a week, 7 districts had classes meeting three times a week, and 5 districts met their classes daily. Sixty-two per cent of these districts had some type of festival organization or combined groups. The recommendations given in this study have been presented previously in this paper (14:204-216).

In Pasco, Washington, the pre-instrument program is started with Tonettes on the Fourth grade level followed by the wind program on the fifth and sixth grade levels. A

summer music program is run in connection with regular summer school (29:9-11). Walla Walla, Washington, had an elementary wind program beginning on the fourth grade level with pre-instrument training in the third grade. Each student in the program was given a test concerning rhythm, tone, and melody. With six elementary schools in the district, the equivalent of one and one-half instructors cover the schools (22:11).

There is a great deal of material concerning the grade levels in which to start the instrumental program, how it should be scheduled, the type of classes, methods for recruiting students, ways of selecting the right youngsters for the program, and the availability of school instruments--but very little material on the use of the music specialist, the summer school program, or the various instructional materials. The next chapter will deal with all of the above elements as they exist in some of Washington's elementary schools.

IV. SUMMARY

Instrumental Grade Levels--Most of the evidence would indicate that most elementary instrumental music classes start on the fourth or fifth grade levels.

Scheduling--Music classes seem to be taught primarily during school time, with most places meeting once or twice a week. No particular length of period was indicated.

Grouping--Most schools taught music in heterogeneous

class groupings.

Recruiting--A special emphasis was placed on recruiting programs for the whole student body and follow-up information to the parents.

Use of Instructors--The little information obtained indicated that music specialists were employed in teaching instrumental classes.

School Instruments--Most schools appeared to favor supplying the more uncommon instruments to the students, and opinion was divided regarding the smaller instruments.

Summer School--Very little mention was made regarding summer school programs.

Instructional Materials--The only instructional methods or books mentioned in the research was the Belwin series.

All-Elementary Organizations--Little mention was made of the use of this type of organization.

CHAPTER IV

REVIEW OF PERSONAL INTERVIEW OF OTHER DIRECTORS

The directors interviewed in connection with this paper were graduate students attending summer school at Central Washington College of Education. The results, therefore, are not necessarily indicative of elementary instrumental programs throughout the state or of any one portion of the state.

I. STRING PROGRAMS

The return on the interview of instrumental directors concerning their string program was negligible: only 10 per cent of the interviewees had a string program. The district concerned had a pre-instrumental program which served both the string and wind program. This pre-instrument training served as a recruiting device along with letters to the parents, demonstration programs for the parents, and administering the Seashore Test to all fourth graders. All string instruments were available to the students on a rental basis from the school district.

The summer program consisted of four weeks of instruction, four hours daily. A student received instruction on two types of instruments and had an orchestra class during each four hour period. The basic instructional method used

was the Bornoff system.

II. WIND PROGRAMS

Most instrumental directors interviewed had very similar programs. All of them had elementary wind programs, 60 per cent had pre-instrumental programs, and 80 per cent began their instrumental programs on the fifth grade level. All of those that had a fifth grade program met two or more times per week, and 77 per cent of those met for thirty or more minutes each day.

Ninety per cent of the school districts required a good recruiting program in order to maintain a solid program in all grade levels; one school district had no difficulty in obtaining students since instrumental instruction is required of all sixth grade pupils. This school district supplies all of the instruments for the students, rent free.

One-hundred per cent of the directors interviewed had instrumental specialists teaching the elementary music program. Thirty per cent had the smaller instruments (cornets, clarinets, etc.) available for rental through the school, and 70 per cent had the larger instruments (tuba, baritone, French horn, etc.) available for rental. The 30 per cent that did not have instruments available through the schools did not teach the larger or more uncommon instruments in the elementary schools.

Only 30 per cent of the directors interviewed had a

summer instrumental program. One district had its wind and string program running together for a four week period. The second district had a four week program while the third district ran its program for ten weeks. These districts taught theory, conducting, and instrumental technique classes. They also had a summer band that performed at the close of the summer program.

All ten of the districts had a basic instructional book, 70 per cent of them using the Belwin Band Builder (8). Only three districts used a definite supplementary book. The other seven districts used supplementary material as required by the instructor. Only three schools, 30 per cent, had any type of all-elementary school organization.

Some special aspects of the various programs were interesting. One school district taught all of the beginning classes before school. The director stated that it was practically impossible for many of the students to take instrumental music with this scheduling problem as most of the students rode the school bus. An interesting speculation was made by one of the directors about his program. He stated that those students that started on the fourth grade level did not seem to be any farther along by the time they reached the seventh grade than students who started on the sixth grade level.

III. SUMMARY CHART: PERSONAL INTERVIEW OF
TEN INSTRUMENTAL DIRECTORS

INSTRUMENTAL GRADE LEVELS

<u>Type</u>	<u>Grade Level</u>	<u>Number</u>	<u>Per cent</u>
Pre-instrumental	4th	5	50%
	5th	1	10%
String	5th	1	10%
Wind	4th	1	10%
	5th	8	80%
	6th	1	10%

SCHEDULING

<u>Type</u>	<u>Grade Level</u>	<u>Meet two or more times per week</u>	<u>Per cent</u>	<u>Thirty Minutes</u>	<u>Per cent</u>
String	5th	1	100%	0	100%
	6th	1	100%	1	100%
Wind	4th	1	100%	1	100%
	5th	9	100%	7	77%
	6th	10	100%	8	80%

GROUPING

<u>Type</u>	<u>Grade Level</u>	<u>Type of Class</u>	<u>Number</u>	<u>Per cent</u>
String	5th	heterogeneous	1	100%
	6th	heterogeneous	1	100%
Wind	4th	heterogeneous	1	100%
	5th	heterogeneous	8	100%*
	6th	heterogeneous	9	100%*

RECRUITING

<u>Type</u>	<u>Do You Recruit</u>	<u>Number</u>	<u>Per cent</u>	<u>Selective</u>	<u>Per cent</u>
String	Yes	1	100%	0	0%
Wind	Yes	9	90%**	1	10%

USE OF INSTRUCTORS

<u>Type</u>	<u>Specialist</u>	<u>Per cent</u>
String	1	100%
Wind	10	100%

SCHOOL INSTRUMENTS

<u>Type</u>	<u>What Instruments are Available</u>	<u>Number</u>	<u>Per cent</u>
String	small	1	100%
	large	1	100%
Wind	small	3	30%
	large	7	70%

SUMMER SCHOOL

<u>Type</u>	<u>Offer Summer School</u>	<u>Number</u>	<u>Per cent</u>
String	Yes	1	100%
Wind	Yes	3	30%

INSTRUCTIONAL MATERIAL

<u>Type</u>	<u>Basic</u>	<u>Per cent</u>	<u>Supplementary</u>	<u>Per cent</u>
String	1	100%	0	0%
Wind	10	100%	3	30%

ALL-ELEMENTARY ORGANIZATION

<u>Type</u>	<u>All-Elementary</u>	<u>Per cent</u>	<u>Selective</u>	<u>Per cent</u>
String	0	0%	0	0%
Wind	3	30%	1	30%

* Two of the schools teach homogeneous classes once a week and heterogeneous classes once a week.

** One school requires all sixth grade students to take instrumental music.

CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY

The literature used in this paper and the directors interviewed seemed to be in agreement on many phases of the elementary instrumental program.

1. They felt that since instrumental music is good for the child, all districts should have an elementary instrumental program.

2. This program should be started in the upper elementary grades, the fifth grade being the most popular starting place.

3. Opinion appeared to be divided as to the value of the pre-instrumental program. Research indicated that the pre-instrument training was valuable, but only 60 per cent of the directors interviewed used this as a part of their elementary program.

4. Most people concerned seemed to feel that classes should be at least thirty minutes in length and be held a minimum of two to three times a week.

5. Nearly every source used indicated the heterogeneous grouping of instruments with the instrumental specialist giving class instruction. Some felt that homogeneous grouping would be ideal but that there were too many problems

involved to make it feasible.

6. Recruiting of students seemed to play a very important part in the successful elementary program. One of the primary concerns was to keep parents aware of the availability of the instrumental instruction. Although the recruiting was important, very little actual selectivity took place. Recommendations were made, but in most circumstances, student interest was probably the main requirement for entrance into the program.

7. The value of supplying instruments through the school district aroused divided opinions. Few of the schools provided the smaller or more common instruments; a fairly large majority supplied the larger or more uncommon instruments.

8. Relatively few of the school districts have a summer school program, but those that did apparently felt that it was valuable and had a fairly complete program. The individual instruction during the summer is difficult to incorporate in the classroom during the regular year.

9. The research material indicated that all-elementary organizations of some sort were of value; the directors interviewed stated that very few had any type of all-elementary organization. This might be explained by the fact that most of those interviewed came from districts with one to three elementary schools while much of the research had been done within larger school districts.

According to Robert House, music instruction proceeds in interlocking fashion, being carried on in progressive levels and phases. In the process of a student's musical education, the objectives must be evaluated at every level and phase (17:247).

In evaluating the present elementary instrumental program of the Clover Park School District, several questions should be asked and the answers might be found in the results of the research and interviews contained within this paper. Is the child mature enough and physiologically ready to handle an instrument? The research indicated that most are ready between the fourth and sixth grade. Starting the strings on the fifth grade and the winds on the sixth would seem to fulfill these qualifications.

One phase of the program not covered in the present curriculum was the pre-instrument program. This seems to be of value and might well be added to the present curriculum. Through this instruction, all students could be reached and general music taught through an instrumental approach.

The instrument classes meet daily on the sixth grade level and three times weekly on the fifth grade level, which appears to be adequate. Thirty minute classes are not overly long, but perhaps this is counteracted by the daily meetings. The length of classes would bear looking into further due to the loss of time in setting up and clearing the classroom each day. Classes are taught heterogeneously, and with the

scheduling problems and lack of teachers, it would be very unlikely that they could be arranged homogeneously. The music program as part of the regular school curriculum taught on school time would seem to be in accordance with the research.

Are we reaching the whole student body? Demonstration assemblies are given to the whole school, letters are sent home with each student to the parents, and all students wishing to take a musical instrument are accepted into the program. During the course of the year, students in the program give a performance at Christmas and again in the spring for the student body. A demonstration program for the parents would better inform them of the program and instruments available to the children. A possible way of reaching the musically talented child would be through administering of the Seashore or other appropriate test.

Wind and string specialists used as instructors in the program enables the best instruction to be given to the students. All large instruments are available to the students on a rental basis. Small strings, violin and viola, are available in a limited quantity. Arrangements can be made through the local music stores for rental or purchase. Do students renting three months and buying an instrument stay in the string program better or longer than students renting instruments through the school? This should be studied.

The summer school program is relatively new on the elementary level. The value would seem to be great enough to continue and possibly expand this phase of the program.

The Belwin Band Builder (8) and Belwin String Builder (4), on available evidence, seem to be the most common method books in use at the present time. This is presently being used in the Clover Park school system.

Is there a means whereby the advanced students can participate with other advanced students? In the survey taken in California, 62 per cent of the districts had some type of festival organization or combined groups (14:204-216). An all-elementary group would provide a means of promoting the program and adding incentive for students already in the program. With fifteen elementary schools in the district, this addition to the program could be accomplished with no changes in the actual curriculum.

II. CONCLUSIONS

The following recommendations should be considered when effecting any changes in the present elementary program of the Clover Park School District:

1. Develop a pre-instrumental program on the fourth grade level with all students participating.
2. Arrange, if possible, to lengthen each class by ten minutes to allow thirty minutes actual teaching time.

3. Give a demonstration assembly to parents showing the various instruments and explaining the music program in the schools.

4. Use some means of testing to differentiate between the musically talented student and those not musically inclined.

5. Keep records to evaluate the instrument rental program through the school as opposed to students obtaining their own instruments.

6. Possibly organize a selective all-elementary band or orchestra.

The above suggestions would add to the present instrumental program and seem to be in keeping with the findings of the research and interviews contained within this paper.

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APPENDIXES

APPENDIX A

INTERVIEW FORM (STRING PROGRAM)

1. Do you have an elementary string program?
 - a. yes
 - b. no
2. Do you have a pre-instrument program?
 - a. yes
 - b. no
3. At what grade level do you start your string program?
 - a. 4th
 - b. 5th
 - c. 6th
4. How many times a week do your string classes meet?
 - a. 4th
 - b. 5th
 - c. 6th
5. How long is each period?
6. Are your classes broken down according to type of instrument?
 - a. heterogeneous
 - b. homogeneous
7. How do you recruit your students?
 - a. demonstration assemblies for students
 - (1) all students
 - (2) only those interested in music
 - b. letters to parents
 - c. tests
 - d. demonstration program to parents
 - e. other
8. How do you select your students for the program or are all interested students allowed to enter?
9. If you have selectivity, what is the criteria?
 - a. Seashore test
 - b. Grades
 - c. Other
10. Do you have a string specialist instructing the strings?

11. What instruments are available to the students through the school?
 - a. small instruments (violin, viola)
 - b. large instruments (bass violin, cello)
12. Do you have string instruction available during the summer?
13. If so, what do you offer?
14. What basic instructional material do you use for your string classes?
15. What is your basic supplementary material?
16. Do you have an all-elementary orchestra?
17. If so, when do they practice?
18. Is this organization selective or do all elementary strings participate?

APPENDIX B

INTERVIEW FORM (WIND PROGRAM)

1. Do you have an elementary wind program?
 - a. yes
 - b. no
2. Do you have a pre-instrument program?
3. At what grade level do you start your wind program?
 - a. 4th
 - b. 5th
 - c. 6th
4. How many times a week do your wind classes meet?
 - a. 4th
 - b. 5th
 - c. 6th
5. How long is each period?
6. Are your classes broken down according to instrument?
 - a. heterogeneous
 - b. homogeneous
7. How do you recruit your students?
 - a. demonstration assemblies for the students
 - (1) all students
 - (2) only those interested in music
 - b. letters to parents
 - c. tests
 - d. demonstration programs for the parents
 - e. other
8. Do you select the students for the program or are all interested students allowed to enter?
9. If you have selectivity, what is your criteria?
 - a. Seashore test
 - b. Grades
 - c. Other
10. Do you have a wind specialist instructing the winds?
11. What instruments are available to the students through the school?
 - a. small instruments (trumpet, clarinet, etc.)
 - b. large instruments (tuba, baritone, etc.)

12. Do you have wind instruction available during the summer?
13. If so, what do you offer?
14. What basic instructional materials do you use for your wind classes?
15. What is your basic supplementary material?
16. Do you have an all-elementary school band?
17. If so, when do they practice?
18. Is this organization selective or do all elementary winds participate?