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## The Effects of Scheduling on Public School Instrumental Music Education in Saint Louis County, Missouri

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THE EFFECTS OF SCHEDULING  
ON PUBLIC SCHOOL  
INSTRUMENTAL MUSIC EDUCATION  
IN  
SAINT LOUIS COUNTY, MISSOURI

Susan M. Broeker, B.M.E.

and

Timothy E. Pfeiffer, B.M.E.



A Culminating Project Presented to the Faculty of the Graduate  
School of the Lindenwood Colleges in Partial  
Fulfillment of the Requirements for the  
Degree of Master of Education  
1985

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## ABSTRACT

To determine the effects of scheduling on instrumental music programs in the public school districts of Saint Louis County, Missouri, a questionnaire was distributed to fifty-two instrumental music teachers in twenty-eight districts. We proposed to find common concerns shared by instrumental music teachers with regard to the scheduling of their classes. Our respondents concurred on specific scheduling situations that cause either alteration or complete elimination of their programs. Elementary curriculum is crowded with numerous non-academic offerings which compete for student time. Missouri has recently mandated additional secondary requirements in math and science without raising fine arts credits. This has created a dangerous situation for the fine arts. With the majority of high schools having a six-period day, the rise in academic requirements has put stress on the student wishing to enroll in fine arts courses. Findings indicate a strong need for a seven-period high school day. Our results demonstrate a need to educate those responsible for scheduling in the value of the fine arts for a complete and well-rounded education.

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## CHAPTER I

### INTRODUCTION

This study concerns the effects of scheduling on instrumental music instruction in the public school districts of Saint Louis County, Missouri. In order to assess the effects of scheduling, a questionnaire was distributed to fifty-two suburban instrumental music teachers in twenty-eight districts. We did not intend to justify the importance of instrumental music programs within the public school curriculum; rather, we proposed to determine if there were common concerns shared by instrumental music teachers with regard to the scheduling of their classes.

We assumed that we were correct in our premise that the problem of scheduling is widespread. We were not in error. We were impressed with the promptness with which thirty-eight out of fifty-two questionnaires were returned. As fellow music educators, we realized that the spring semester would be an extremely busy time for our sample to be polled due to the number of concerts, final grades, and normal year-end procedures. The response rate of seventy-five percent (75%)



confirmed our belief that we have correctly identified a topic of major concern.

We have experienced numerous informal discussions among our colleagues concerning their difficulties with scheduling. A more formal discussion was held at the 1985 Missouri Music Educator's Conference, at Tan-Tar-A Resort, Lake of the Ozarks, Missouri. Problems discussed at this meeting included concern over the continued existence of instrumental music programs due to scheduling difficulties. Our treatise encompasses questions raised at this meeting.

In many cases, elementary instrumental music competes with gifted classes, counseling, swimming, computer education, writing center, library skills, special math, reading programs, and the bookmobile for classroom time. Classroom teachers are under pressure to produce better results on standardized tests, therefore, "pull-outs", or non-classroom programs, are relegated to the increasingly limited time available.

Secondary instrumental music teachers are confronted with a similar problem regarding student availability. The difference is that instrumental music is scheduled as a single class period which does not create problems because there is no

need for a "pull-out"; rather, instrumental music competes with other electives for student time. Often, students involved in instrumental music are motivated to study a foreign language, practical or other fine art. These curricular and schedule constraints often will not permit students to take more than one elective in his/her schedule.

The elimination of instrumental music from a student's schedule is unfortunate after the investment of time, money, and skills development at the elementary level. Students who are fortunate enough to continue in instrumental music courses enjoy the benefits of their experiences throughout high school and the remainder of their lives.

#### HISTORICAL PERSPECTIVE

Neither a computerized nor a manual literary search yielded specific treatment of the problems of instrumental music scheduling. As stated, we do not intend to justify the importance of instrumental music programs within the public school curriculum. Current educational philosophy advocates the importance of the arts in the curriculum despite the "Back to Basics" movement. Theodore Sizer, in his book Horace's Compromise--The Dilemma of the American High School

(132), indicates that high school curriculum should be concentrated into four main areas. One of these areas is literature and the arts.

Perhaps the "Back to Basics" movement in the school curriculum is due in part to reactions to the technological advancements in other countries such as Japan and the Soviet Union. For example, the National Commission on Education suggests a basic curriculum devoid of arts education. The "New Basics" for high school include four years of English, three years of math, science, and social studies, and one-half year of computer science.

Japan is currently a world leader in technological development. However, an hourly breakdown of curriculum in Japanese public high schools reveals that three fine arts credits are required for graduation as opposed to one credit in Missouri public high schools. In Japan, much more emphasis is placed on the arts throughout elementary and secondary schools. This would indicate that the Japanese consider arts education essential to a well-rounded education.

Indeed, the ability to distinguish patterns and create designs is a major concept of Japanese ideology. It is also a foundation of modern technology. Martin

Engel, senior associate at the National Institute for Educational Research in Tokyo, Japan states that:

Much of our thinking is not just verbal or numerical thinking, but American education focuses narrowly on just those two symbolic tracks. The mind looks for patterns and creates designs and shapes. It is constantly composing whether in words, images, or sounds. Because the Japanese routinely learn symbol systems, they have the mental capacity and flexibility to create patterns, and to imagine organizational structures, systems designs, or computer software.<sup>1</sup>

Mastery of a musical instrument requires careful coaching with regard to the many idiosyncrasies of the instrument and vivid clarification of the musical decisions that the student will encounter. Throughout the history of music education, many instructors have felt that the best environment for this type of learning involved a one-to-one relationship between instructor and pupil--the private lesson.

As early as 1851, however, musicians such as the Benjamin brothers of Brooklyn, New York, decided to educate groups of young musicians in homogeneous classes. With much cooperation of public school

officials, the Benjamins successfully promoted beginning music classes according to age group. According to James A. Keene in his book, A History of Music Education in the United States:

The brothers themselves taught in public school No. 34 for five years. The principal, F.R. Moore, praised their work highly and observed that the study of the violin had not interfered with the regular school work. Those who learned to play the violin in class participated in the exercises of the school.<sup>2</sup>

By 1880, the Benjamins had established the Benjamin Brother's Musical Academy of Brooklyn, New York. Free violin lessons were given in order to stimulate interest in the instruments and lessons. Each year, the Benjamin's Children's Carnivals involved large numbers of students. In 1891, a son of the superintendent of the board of education, and the governor's son performed at the Carnival.

Another important factor in the development of performing standards in instrumental music education was the school contest. As early as 1897, there was a school contest near Boston, Massachusetts, for the New England Conference of Educational Workers. Contests

provided the opportunity to hear and compare the various qualities and performing abilities of other ensembles. As contests were developed and improved, standards were set to guide music educators toward a working curriculum.

After being sent to England to study class teaching methods in 1910, Albert Mitchell, a music supervisor in the Boston schools, was allowed to incorporate instrumental music classes into the school curriculum in 1913. Boston public schools were the first in the nation to have violin classes taught within the school day.

Contests for instrumental groups, especially bands, gained much popularity after World War I. Instrument dealers who had previously obtained their stock almost exclusively from Europe, were convinced of the potential for a strong market for reasonably priced instruments for school use, particularly by the success of the 1923 band tournament. Instruments began to be manufactured for the school market in the United States.

In the 1930's and 1940's, instrumental music programs enjoyed favorable status in many school

systems. In larger districts, there were often several bands, an orchestra, choruses, and glee club activities within one school.

During the 1950's, the launching of the satellite Sputnik brought an American reaction indicating the need for competitive scientific education. This situation is comparable to the 1980's philosophy of "Back to Basics", with the present emphasis on science and mathematics.

A movement toward aesthetics in education emerged in the 1960's, and became a springboard for a more highly developed music curriculum. Through aesthetics, music educators had a foundation to expose more children to the beauty of music as art.

Seen as a great need by musicologists and music educators of the 1960's at symposiums and seminars held at Yale University and Tanglewood, a more standardized curriculum was developed for music. This type of standardized curriculum founded in the 1960's, and embraced by music educators of the 1970's, gave rise to renewed interest and growth of music programs during the 1970's. Music programs flourished in many parts of the country due to a renewed public interest in the arts in education.

However, in the 1980's, music educators are again faced with the cyclical appearance of public interest, with renewed fervor, in competitive scientific and technological development. With increased demands on student time for scientific and technological courses, the arts are often in conflict with regard to scheduling choices. This is evidenced in the recent raising of state requirements for these subjects; there has been no increase of requirements for graduation in the area of fine arts. This major problem, in addition to other problems of scheduling, will be illuminated in the following section.



## CHAPTER II

### RESULTS

Saint Louis County is comprised of a widely varying population with regard to economic and cultural interests. The school districts represented in our research included lower-middle class and middle class townships, and upper middle class suburbs. Several districts contained only one high school and one middle school/junior high building. Other larger districts had as many as four high schools, four junior high schools, and over fifteen elementary school buildings. Despite size and economic disposition, these districts shared similar scheduling problems with regard to instrumental music.

One concern of elementary instrumental music instructors was that preferential treatment was given to new curricular offerings, often at the expense of their programs. Simply stated, these teachers felt that there were too many courses competing for student time. They also acknowledged that classroom teachers are pressured to produce competitive results on standardized tests, which in turn makes the classroom

teachers more sensitive to the subject of "pull-outs". More often than not, instrumental music teachers have found it necessary to justify the existence of their programs.

Secondary instrumental music teachers are faced with declining numbers in their elective programs due to increased requirements mandated by the state in academic subject areas. These teachers are in agreement that there are not enough periods in the school day to accomodate the newly imposed requirements and the current selection of electives.

In the following pages, graphs represent the findings from our questionnaire; results are based on confirmed district data. The percentage of respondents' replies is used only where indicated. Complete discussion of the results and concerns of the teachers polled follows this section.

Figure 1. Figure 1 shows a comparison of schools with the same starting times and schools with different starting times within each district represented.

Figure 1

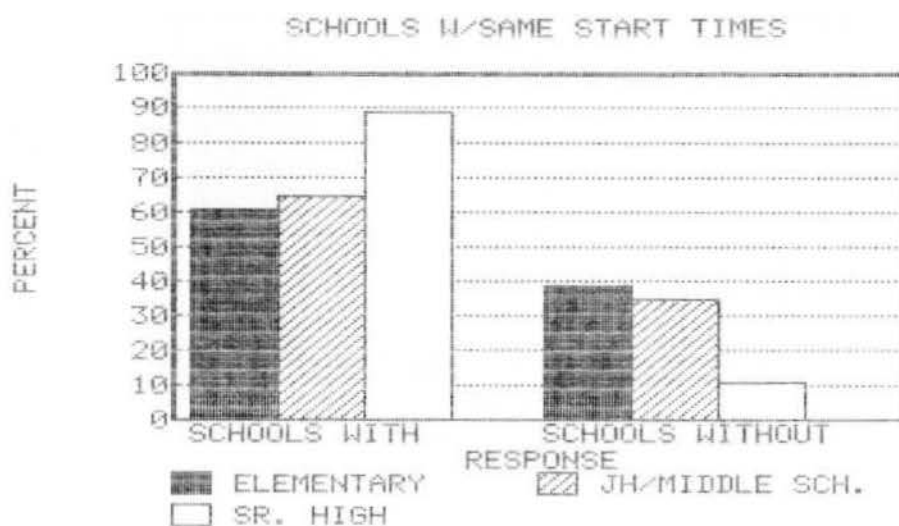


Figure 2. Figure 2 shows the percentage of districts that employ a fine arts coordinator.

Figure 2

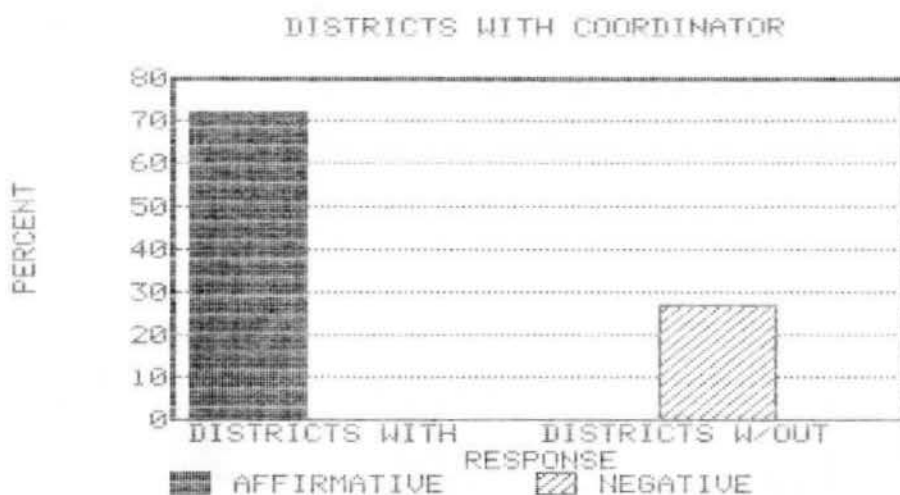


Figure 3. Figure 3 shows the percentage of districts whose instrumental music teachers are assigned by the administrators listed.

Figure 3

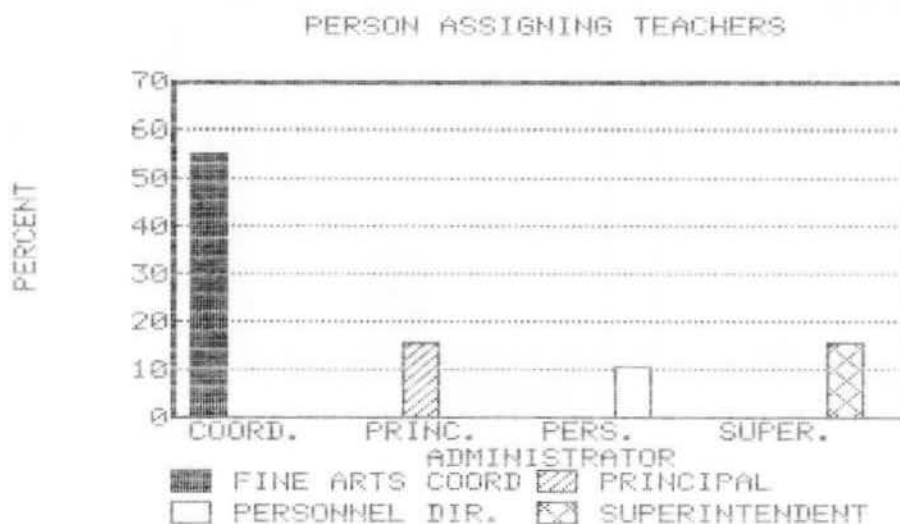


Figure 4. Figure 4 shows the percentage of districts offering string and band instruction.

Figure 4

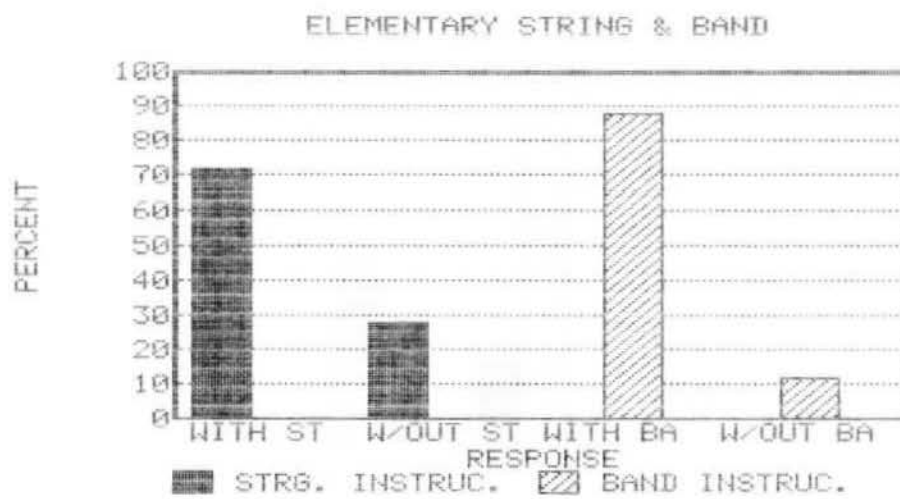


Figure 5. Figure 5 shows a comparison of grade levels in which instrumental music instruction commences.

Figure 5

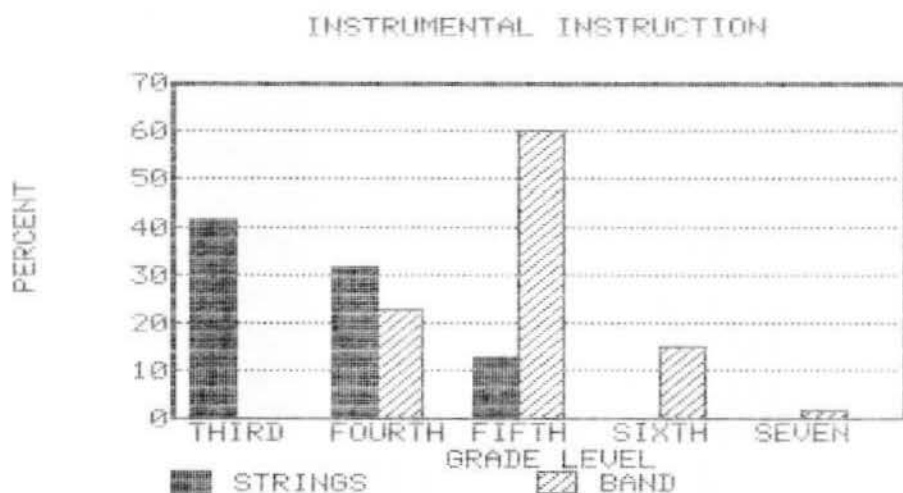


Figure 6. Figure 6 shows the percentage of respondents employing the Suzuki string class method.

Figure 6

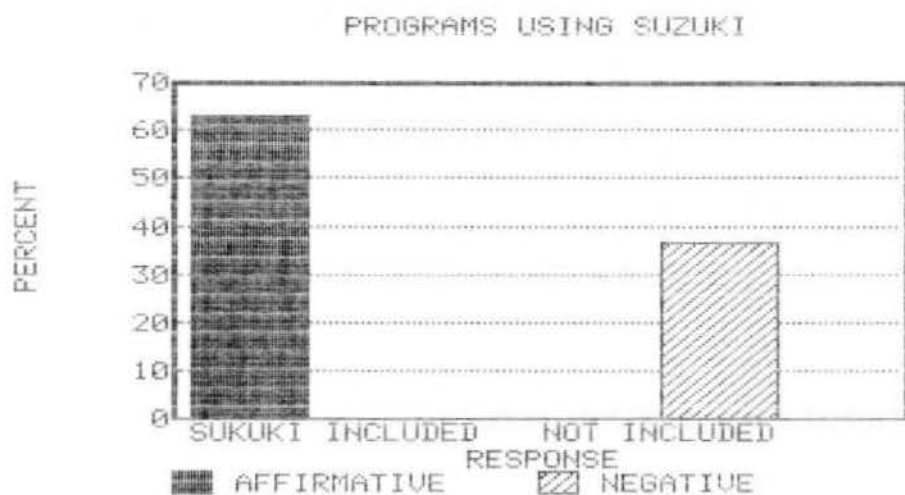




Figure 7. Figure 7 shows the year in which the teacher introduced note-reading when using the Suzuki approach.

Figure 7

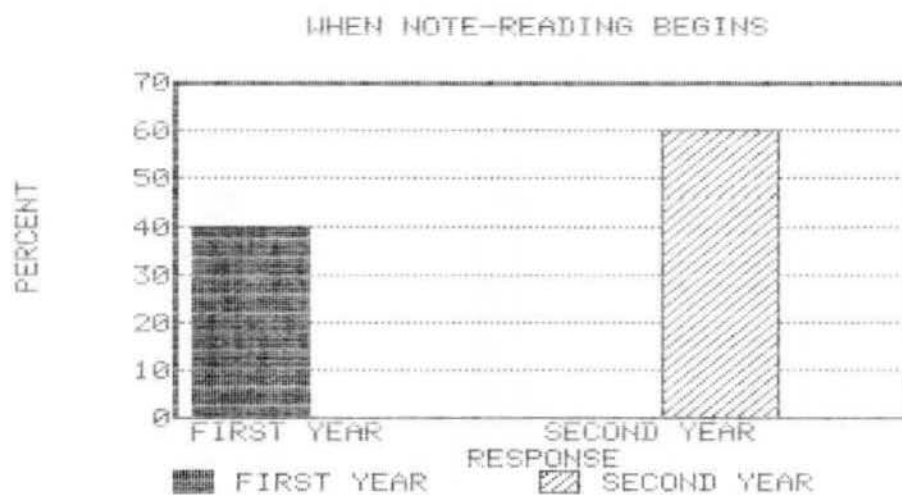


Figure 8. Figure 8 shows the percentage of districts supplying instruments at the various levels.

Figure 8

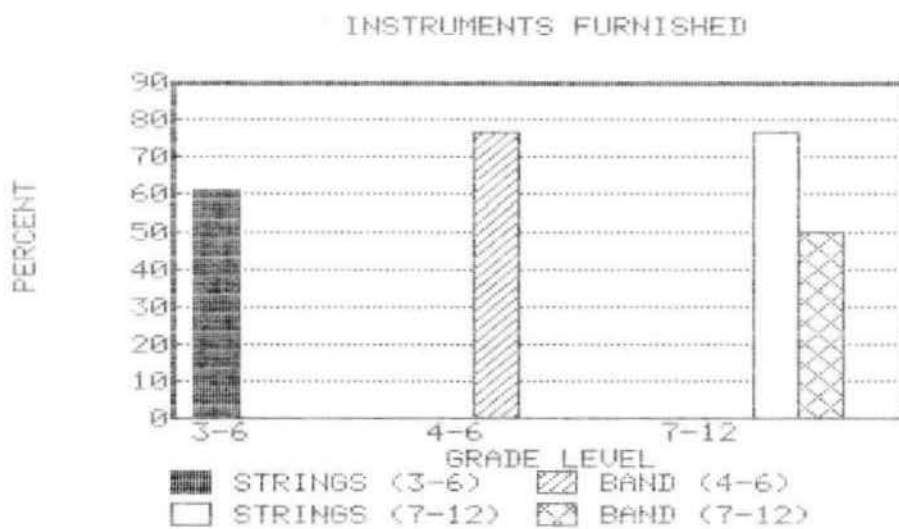


Figure 9. Figure 9 shows the percentage of instrumental music classes that are scheduled during classroom time, physical education, or before or after school (extra-curricular). Fifty-three percent (53%) of the respondents scheduled during a combination of activities.

Figure 9

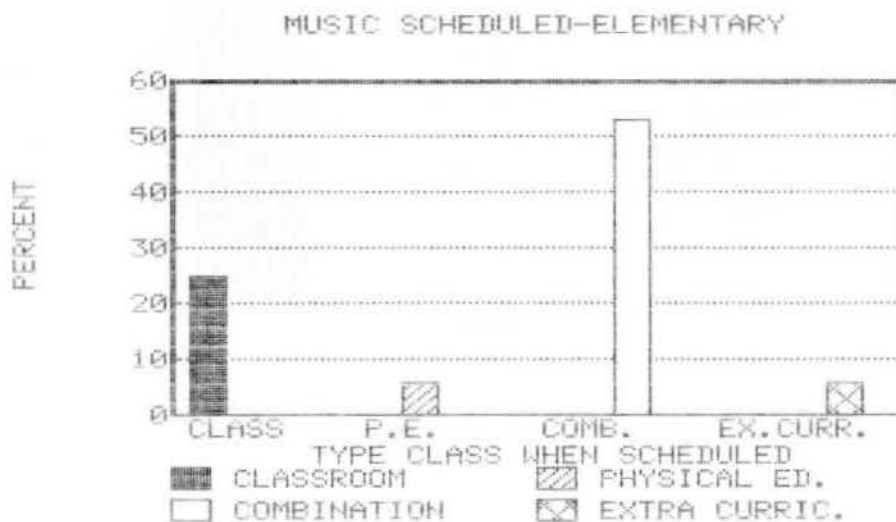


Figure 10. Figure 10 indicates instrumental music teachers experiencing interruptions of their classes for other non-academic activities ("pull-outs" from "pull-outs").

Figure 10

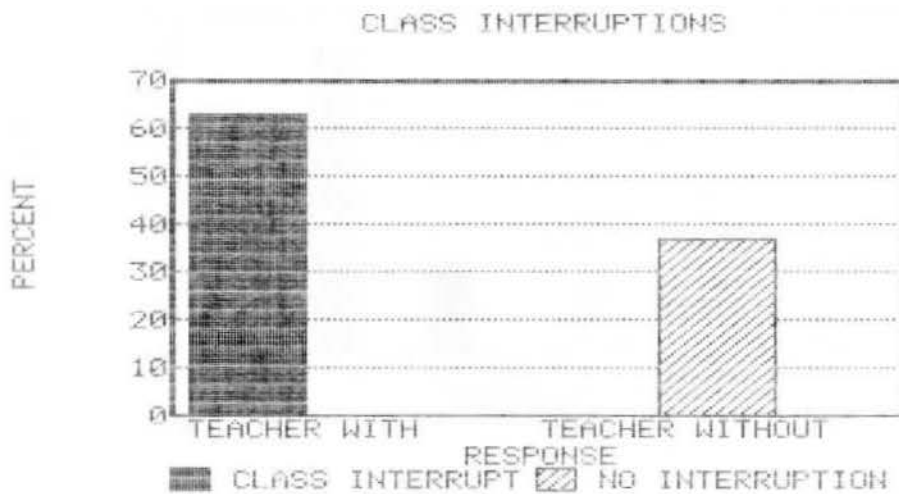


Figure 11. Figure 11 shows a comparison of junior high/middle school and high school grade level organization.

Figure 11

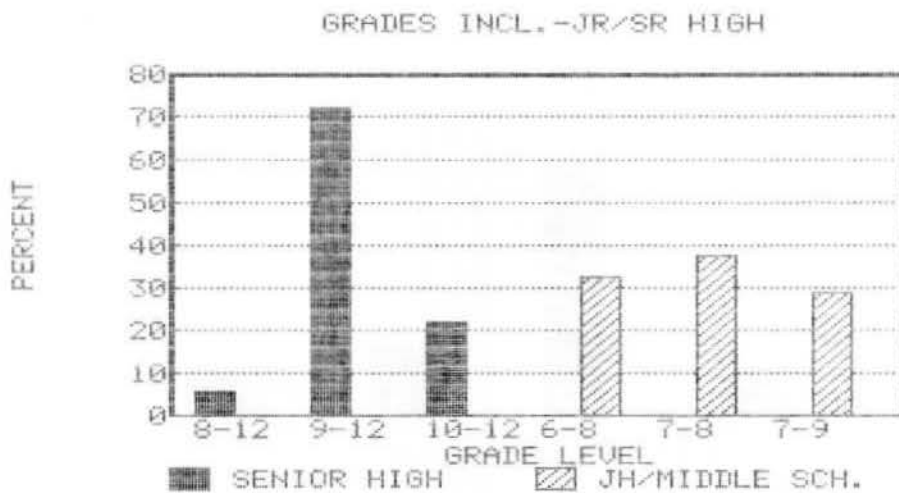


Figure 12. Figure 12 shows the percentage of districts that scheduled either 5, 6, 7, or 8 periods in the secondary school day.

Figure 12

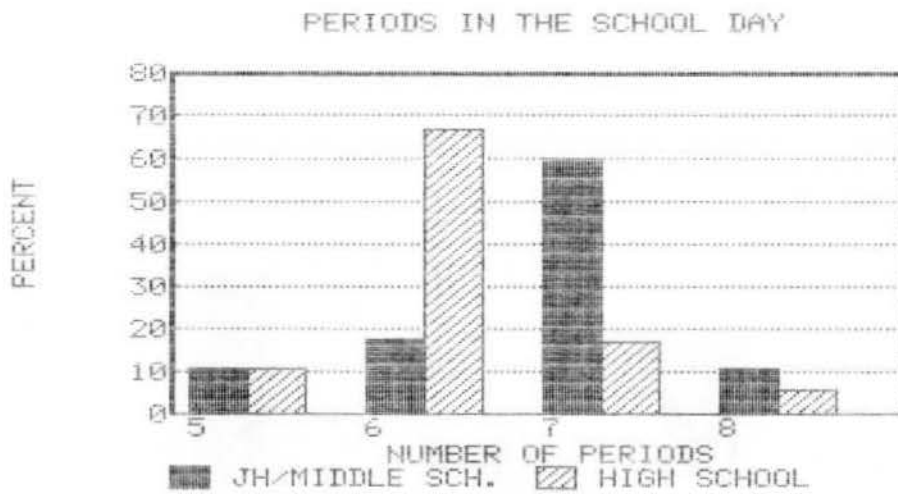


Figure 13. Figure 13 shows the percentage of secondary schools scheduling full-orchestra during normal school hours, on an extra-curricular basis (before or after school), or not at all.

Figure 13

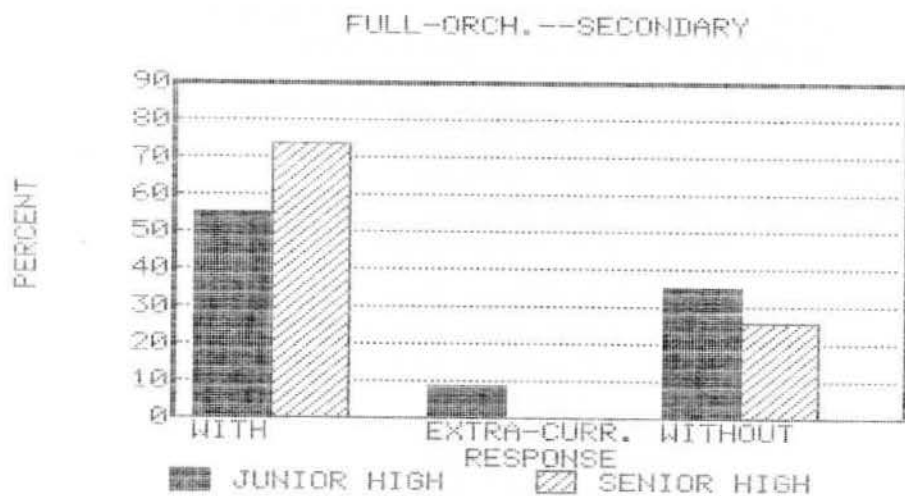


Figure 14. Figure 14 shows a list of instrumental music courses offered at the junior high/middle school level in all districts surveyed.

Figure 14

A Composite Listing of  
Course Offerings at the Junior High/Middle School Level

Beginning Band  
Beginning Strings  
Beginning Brass  
Beginning Woodwinds  
Beginning Percussion  
Beginning/Intermediate Orchestra  
Beginning 7th/8th Orchestra  
Beginning 7th/8th Band  
Concert Band-6th, 7th, 8th grade  
String Orchestra  
Concert Orchestra  
Concert Orchestra-6th, 7th, 8th grade  
Orchestra-9th grade  
6th Grade Strings  
7th Grade Strings  
7th and 8th Grade Strings  
8th Grade Strings  
Band  
6th Grade Band  
7th Grade Band  
6th and 7th Grade Band  
8th Grade Band  
7th and 8th Grade Band  
9th Grade Band  
Beginning/Intermediate Band  
Intermediate Band  
Jazz Band  
Concert Band



Figure 15. Figure 15 shows a list of instrumental music courses offered at the high school level in all districts surveyed.

Figure 15

A Composite Listing of  
Course Offerings at the High School Level

Freshmen Band  
Training Band  
Band  
Concert Band  
Symphonic Band  
Band Lab  
Brass Class  
Woodwind Class  
Percussion Class  
Jazz Band  
Stage Band  
String Ensemble  
String Orchestra  
Concert Orchestra  
Symphonic Orchestra  
Orchestra

Figure 16. Figure 16 shows instrumental music courses scheduled on an extra-curricular basis at the high school level.

Figure 16.

A Composite Listing of Extra-Curricular  
Course Offerings at the High School Level

Jazz Band  
Pep Band  
Marching Band  
Musical  
Studio Strings  
Chamber Orchestra  
Full-Orchestra

## CHAPTER III

### DISCUSSION

"You have had that (instrumental music) since 4th/5th grade--you don't need more." This is an actual statement made by a counselor to a student with regard to planning his secondary curriculum. This particular comment was quoted on a questionnaire sent from a public school district in the state of Kansas with an excellent instrumental music program. This district was included in our survey because of its reputation for innovative, successful programs in all areas of instruction. The district was highlighted on the ABC Television Closeup: To Save Our Schools. . . To Save our Children, because of its superiority. Included in this documentary was an instrumental music class filmed in rehearsal, indicating confidence in the fine arts program.

The statement from the counselor presented in the preceding paragraph reflects an attitude of both ignorance of the nature of instrumental music instruction, and the lack of regard for instrumental music programs in general. Despite obvious success,

our respondent from the Kansas district reported major concern over acquiring the cooperation needed to maintain a viable program. This was echoed by many other teachers surveyed. To achieve cooperation, one teacher reports having "wined and dined" counselors in order to "win their favor" to insure the continuation of her program. In addition, this teacher added that, "...if counselors are no-backbone individuals, nothing will help--you are at their mercy."

Inadequate scheduling practices were reported by a majority of teachers as their major concern. These teachers believed that they were at the mercy of those administrators directly responsible for scheduling. One teacher cited a recent example where her high school orchestra class was moved from first to fifth period, seriously decreasing that program's enrollment due to competitive courses offered during the fifth hour block. In addition, this teacher was responsible for the elementary string program which had been eliminated from the school day. She was then required to offer elementary string instruction before school which necessitated the schedule change at the high school. Because of the starting times and travel, she could no longer accomodate the previous high school

schedule.

One factor that influences scheduling, is the starting time of schools of the same level within a given district, especially if the instrumental teacher is assigned more than one building. Figure 1 on page thirteen reveals that many districts have schools with varying schedules. This creates a myriad of scheduling difficulties. For example, when a teacher is assigned a secondary building, classes will be locked into a highly complex schedule. The instrumental music teacher must follow the dictates of that schedule. Therefore, if the teacher is also assigned to the elementary level, that schedule invariably must be worked around secondary responsibilities. Of course, travel time is also a consideration.

Elementary instrumental music schedules are usually a result of consultation among the instrumental music teacher, classroom teachers, and other specialists including physical education and general music teachers. Respondents to our survey reported varying degrees of cooperation in these areas. Figure 9 on page twenty shows a breakdown of classes from which instrumental music was scheduled. As indicated, most instrumental music classes are scheduled during a

combination of school activities. Additional complications arise when instrumental music teachers try to arrange homogeneous groupings such as woodwind, brass or percussion classes. Naturally, homogeneous classes are more desirable due to the differences of technique involved in the study of these instruments, particularly in the early stages of instruction.

In the last decade, string programs in the public schools have experienced substantial growth due to the implementation of the Suzuki string class method. Suzuki instruction usually involves the exclusive use of the violin. This method is very attractive to all involved in several ways: 1) teachers are able to accomodate larger numbers of beginning students; 2) the intricacies of note-reading are delayed until students have achieved a degree of skills development on the instrument; 3) students have a chance to experience success in playing an instrument without extensive financial committment from their parents (most districts using the Suzuki method initially provide instruments for use in the program--see figure 8 on page nineteen); and 4) instrumental teachers are able to involve more students using this approach than with traditional note-reading methods. Because of

development in this area, string programs have grown dramatically. Figure 6 on page seventeen indicates that sixty-three percent (63%) of teachers surveyed reported using the Suzuki method.

Figure 5 on page sixteen shows that the districts surveyed started beginning instrumental instruction at five different grade levels. As shown, the majority of string programs began at the third grade level; no band program began before the fourth grade, with most starting in the fifth grade. This was due to a variety of factors. String programs can be initiated earlier than band programs because the stringed instruments can be made smaller than full-size to accommodate primary-age children. Teachers normally recommend waiting until further physical development has been achieved to begin a wind instrument. Wind instruments cannot be reduced in size without loss of their intrinsic acoustic qualities.

After initial exposure, numbers of students declined in consecutive years due to normal attrition. However, students involved in instrumental music began to be more active in other non-academic activities as their desire to diversify their interests increased. As a result, in order to retain students, instrumental

music teachers had to maneuver class schedules to accomodate their pupils. Figure 10 on page twenty-one shows that sixty-three percent (63%) of respondents reported that their instrumental music classes had been interrupted by non-academic activities. Teachers complained of feeling frustrated, after having worked diligently to devise a working schedule, to find that their students were leaving instrumental music class early, or arriving late because of other classroom conflicts.

One of the goals of instrumental music programs is to eventually incorporate beginning students into a performing ensemble. At some point, some students may change to another instrument such as the viola, string bass, or the violoncello, and will then need to read music. There is much debate among string teachers as to when note-reading should be introduced. More often note-reading is introduced after changes in instrumentation have occurred, necessitating diversified classes. Figure 7 on page eighteen shows how soon our respondents reported introducing note-reading. Forty percent (40%) of teachers indicated the introduction of note-reading within the first year of homogeneous instruction. Sixty percent (60%) of



teachers waited until the second year of instruction when classes were divided according to instrumentation. This information was included in our research because these classes should be scheduled according to instrumentation, which adds to the problems of scheduling through the necessity of finding time slots for more classes.

Figure 8 on page nineteen indicates the percentage of districts surveyed that provide instruments to students. At the elementary level, less popular instruments such as the viola, violoncello, and french horn were provided in order to achieve proper instrumentation. At the secondary level, instruments furnished were usually the larger and more expensive instruments, such as the tuba, bassoon, and string bass. The supplying of instruments has provided yet another avenue of support for the program.

Figure 11 on page twenty-two shows a comparison of junior high/middle school and high school grade level organization. School districts have tried different types of grade level organization primarily in an effort to accomodate changes in enrollment. One respondent reported that when the junior high where he taught changed grade level organization from grades

seven and eight to grades seven, eight, and nine, his enrollment dropped due to the loss of a period. Students were forced to choose between chorus, strings, or band classes. Previously, students had been allowed to participate in more than one fine arts course.

Figure 12 on page twenty-three reveals that fifty-five percent (55%) of high schools scheduled a six-period day. Not suprisingly, those teachers dealing with six periods expressed a fervent need for an additional period to satisfy recent state requirements and accomodate desired electives. Only eighteen percent (18%) of the districts surveyed had seven periods in the high school day. One district's productive alternative employed the use of seven periods with a half-hour homeroom class each day. The respondents from this particular district reported little difficulty retaining students or with scheduling. In fact, this teacher was successful in arranging for the winds, percussion, and string players in his orchestra to be assigned to him as their homeroom teacher. This allowed him to rehearse with full-orchestra each day for at least thirty minutes, and with strings alone for an additional class period.

Figure 13 on page twenty-four indicates that many

high schools not able to schedule full-orchestra during the school day, simply did not offer it. Some schools provided a full-orchestra experience only on an extra-curricular basis (see figure 16, page twenty-seven). Many times it was not possible to arrange a time during which winds, brass, and percussion players could meet with the strings. This was due primarily to scheduling problems and lack of adequate rehearsal facilities to accomodate the entire group. Some teachers have reported that the school schedule would not allow the band and the orchestra to meet at the same hour, even when proper facilities are available. One high school, with over twenty years of full-orchestra involvement and one of the most extensive repertoire libraries, was forced by scheduling complications to eliminate this offering from the curriculum. As music educators realize, the elimination of this program is particularly unfortunate. Skills necessary to perform in a consummate ensemble of this type are developed only after elementary training. It is precisely at this point in the student's life when he/she is faced with numerous extra-curricular offerings. If full-orchestra cannot be offered as part of the school day, it will probably not exist.

Figures 14 and 15 on pages twenty-five and twenty-six show the number and types of courses offered at the junior high/middle school and high school level, respectively. The courses listed indicate attempts to accommodate the curriculum within the schedule. For example, in one school, an orchestra was offered on an alternate-day basis under a different name--String Ensemble. The String Ensemble was combined with the Symphonic Orchestra for performances. The String Ensemble class was added for those students who were not able to schedule Symphonic Orchestra on a daily basis. However, these students could accommodate the alternate-day String Ensemble class because it allowed them to take another alternate course, such as physical education. Of course, the String Ensemble afforded only half the credit that Symphonic Orchestra provided.

At the junior high/middle school level, there were numerous music offerings in the curriculum for instrumentalists. Many districts provided these multiple course offerings in order to enhance student involvement in instrumental music, including many classes for beginners. There was an obvious attempt to increase numbers of students in order to maintain viable programs. Other ensembles, such as jazz and

stage band, involved students that were not interested in more standard, classical groups (e.g., Concert Band and Symphonic Orchestra).

Courses listed by grade level indicate the various grade level arrangements of the districts surveyed. In some cases, as many as three grades were incorporated into the same ensemble, creating a plethora of complications with regard to pedagogy and curriculum.

Figure 2 on page thirteen displays the percentage of the districts surveyed that employ a fine arts coordinator. This is significant because instrumental music teachers in a district with a coordinator have the opportunity to consult a figure in authority who is knowledgeable about problems inherent to fine arts. Music teachers without this advantage are subject to mandates from administrators ignorant of the idiosyncracies of the program. However, it is possible to have a fine arts coordinator with little authority. As one respondent reported, the fine arts coordinator in his district was a "lame duck" when it came to accomplishing anything of substance. With seventy-two (72%) of the districts surveyed employing a fine arts coordinator, it is evident that Saint Louis County school districts support and have confidence in the

fine arts.

Seventy-two percent (72%) of districts polled employed a music director or fine arts coordinator, however, only fifty-five (55%) utilized that administrator to assign music personnel to the buildings where they taught. It would normally be assumed that the fine arts coordinator would be given accountability for teacher assignment. On the contrary, in some cases other administrators were given this responsibility, even with the presence of a fine arts coordinator in the district. The administrators that assigned the teachers are listed in Figure 3 on page fourteen. Sixteen percent (16%) were assigned by the principal, ten percent (10%) by the personnel director, and sixteen percent (16%) by the superintendent.

#### CONCLUSIONS AND IMPLICATIONS FOR THE FUTURE

As instrumental music instructors in Saint Louis County, we share concerns encompassing the position of the instrumental program within the curriculum of our schools. Few educators question the value of instrumental music in the public school curriculum. Instrumental music provides a wealth of positive features for schools with regard to creative

expression, public relations, and entertainment. The Saint Louis area has been enriched for decades by fine quality music programs supported by interested, progressive administrators. Nevertheless, current educational and political trends, weighted toward science and technology, are endangering elective programs through scheduling dominance. Counselors, responsible for guidance in planning student curriculum, can cause tremendous difficulties in fine arts scheduling through ignorance and/or lack of regard for such programs. Therefore, it is necessary to make those responsible for scheduling, whether counselor or administrator, aware of the value of fine arts for a complete and well-rounded education.

Newly introduced state requirements raising credit needed in academic areas have created a perilous situation for the fine arts; echoed in congress by our respondents. Fine arts credit requirements have not been increased. With the majority of high schools having a six-period day, the rise in academic requirements has put stress on the student wanting to enlist in fine arts courses.

Districts without the foresight to remain attentive to the needs of the fine arts programs have

either eliminated these programs, or seriously reduced their size. We urge districts struggling with scheduling difficulties not to lose sight of the value and objectives of the fine arts.



## FOOTNOTES

<sup>1</sup>Arts and humanities education undergirds Japanese success. (1984, March) ASCD Update, p.6.

<sup>2</sup>James A. Keene, A History of Music Education in the United States (Hanover: University Press of New England, 1982) p.276.

APPENDIX A

SURVEY/QUESTIONNAIRE AND COVER LETTER

Dear Fellow Music Instructors:

Do you feel the scheduling of your instrumental music classes affects the quality of your program?

We, Susan Broeker and Tim Pfeiffer - instrumental music instructors in the Parkway School District - are collecting data from teachers in twenty-eight Saint Louis County school districts concerning scheduling and its effects on the quality and quantity of instrumental programs. All information is coded and school districts will not be identified by name.

We are attempting to find similarities among the effective, viable instrumental programs with regard to scheduling.

We would be happy to provide you with our findings when they are complete as it is our intention that this information be useful in creating productive instrumental schedules.

Please use the enclosed self-addresses stamped envelope and return the survey as soon as possible. No later than May 15, 1985.

Susan Broeker

Tim Pfeiffer

542 Eatherton Road  
Chesterfield, MO  
63017  
(314) 532-9xxx

3034 Autumn Lakes  
Bridgeton, MO  
63044  
(314) 291-7xxx

COMPLETE ONLY THOSE SURVEY QUESTIONS  
THAT APPLY TO YOU

SCHEDULING OF INSTRUMENTAL MUSIC

Teacher's Name:  
Teacher's Home Address:  
Teacher's Home Phone Number:  
Teacher's School Address:  
Teacher's School Phone:  
Assigned School(s):

District Address:

Subjects Taught:

GENERAL

1. What is the number of instrumental faculty in your district?

Elementary Band . . . . . \_\_\_\_\_  
Elementary Orchestra . . . . . \_\_\_\_\_  
Junior/Middle School Band. . . . . \_\_\_\_\_  
Junior/Middle School Orchestra. . . . . \_\_\_\_\_  
Senior High School Band. . . . . \_\_\_\_\_  
Senior High School Orchestra. . . . . \_\_\_\_\_

TOTAL BAND FACULTY \_\_\_\_\_  
TOTAL ORCHESTRA FACULTY \_\_\_\_\_

2. Do all elementary schools have the same starting and ending times?

Yes \_\_\_\_\_  
No \_\_\_\_\_

3. Do all middle school/junior high schools have the same starting and ending times?

Yes \_\_\_\_\_  
No \_\_\_\_\_

4. Do all high schools have the same starting and ending times?

Yes \_\_\_\_\_  
No \_\_\_\_\_

5. Who assigns the instrumental instructors to their building (e.g., Principal, Fine Arts Coordinator, etc.)?

6. Do you have a music director or Fine Arts Coordinator for your district?

Yes \_\_\_\_\_  
No \_\_\_\_\_

#### ELEMENTARY

1. Does your district offer string instruction at the elementary level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

2. Does your district offer band instruction at the elementary level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

3a. If your district offers elementary string instruction, at what grade level does instruction begin?

3b. If your district offers elementary instrumental band instruction, at what grade level does instruction begin?

4. If your district offers elementary string instruction, are beginning strings taught using a Suzuki or modified Suzuki approach?

Yes \_\_\_\_\_  
No \_\_\_\_\_

5. Do these classes implement the use of the Suzuki books?

Yes \_\_\_\_\_  
No \_\_\_\_\_

6. If using Suzuki instruction, how soon is the traditional (note reading) approach implemented?

During the first year \_\_\_\_\_  
During the second year \_\_\_\_\_  
During the third year \_\_\_\_\_

7. Does your school district provide string instruments at the elementary level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

8. Does your school district provide string instruments at the secondary level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

9. Does your district provide band instruments at the elementary level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

10. Does your district provide band instruments at the secondary level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

11. Are elementary instrumental classes scheduled during classroom time, during physical education, general music, art, and/or in combination? Explain.

12. If instrumental programs are not scheduled during the regular school day, when are classes scheduled?

13. Have you had the experience of other "pull-outs" removing instrumentalists from their allotted time with you? For example, students leaving band for computer class. Please explain.

14. What are your major concerns regarding elementary scheduling? Please explain fully.

JUNIOR HIGH/MIDDLE SCHOOL

1. How is your middle school arranged with regard to grade levels?

5,6 \_\_\_\_\_  
6,7,8 \_\_\_\_\_  
7,8, \_\_\_\_\_  
7,8,9 \_\_\_\_\_  
8,9 \_\_\_\_\_  
Other \_\_\_\_\_

2. How many periods per day are scheduled for the middle school/junior high school student?

Five period day \_\_\_\_\_  
Six period day \_\_\_\_\_  
Seven period day \_\_\_\_\_  
Other, please explain:

3. What types of instrumental music courses are offered in the curriculum at the middle school/junior high school level? (e.g.) jazz band, concert band, concert orchestra, etc. Please list courses offered, or attach a copy of your student course guide.

4. Is a full orchestra experience offered at the middle school/junior high school level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

If so, what arrangements are made for the winds and percussion to rehearse with the strings?



5. Which middle school/junior high instrumental classes are currently scheduled on an extra-curricular basis?

6. What are your major problems or concerns regarding the scheduling of your middle school/junior high instrumental music program?

#### HIGH SCHOOL

1. Do your high schools include grades

\_\_\_\_\_ 9,10,11,12  
\_\_\_\_\_ 10,11,12  
\_\_\_\_\_ Other

2. How many periods per day are scheduled for the high school student?

Five period day \_\_\_\_\_  
Six period day \_\_\_\_\_  
Seven period day \_\_\_\_\_  
Other, please explain:



3. What types of instrumental music courses are offered in the curriculum at the high school level? For example, jazz band, concert band, orchestra, etc.

4. Is a full orchestra experience offered at the high school level?

Yes \_\_\_\_\_  
No \_\_\_\_\_

If so, what arrangements are made for the winds and percussion to rehearse with the strings?

5. What high school instrumental classes are currently scheduled on an extra-curricular basis?

6. What are your major problems or concerns regarding the scheduling of your high school instrumental programs?

7. Historically, can you list any significant factors in scheduling that have either helped or hindered the maintainance and/or growth of your instrumental programs within the past ten years? Please explain fully.

APPENDIX B

LETTER TO KANSAS DISTRICT

April 30, 1985

Dr. \_\_\_\_\_  
Director of Fine and Performing Arts  
Street Address  
\_\_\_\_\_, Kansas 66\_\_

Dear Dr. \_\_\_\_\_:

Upon telephone contact with a secretary in your administration building, I was told to relay my request for information to your attention. As you can see from the enclosed survey and cover letter, my colleague and I are interested in the many different ways that instrumental music classes are scheduled.

The \_\_\_\_\_ Public School System was identified to us as having a very successful, model program for the instruction of instrumental music at all levels. We wish to include \_\_\_\_\_ as the only school district outside of St. Louis, Missouri, in our survey. We hope to discover common threads among viable programs such as yours, and in our own district, Parkway.

We would be most happy if you would complete the enclosed survey and return it along with your public information brochure describing the \_\_\_\_\_ School System and the community that it serves. We greatly appreciate your attention to this matter.

Sincerely,

Tim Pfeiffer  
Director of Orchestras  
Parkway North High School

APPENDIX C

LETTER OF REMINDER TO RETURN QUESTIONNAIRE

July 2, 1985

Dear Mary:

This week we will be tabulating the results of our questionnaire on scheduling sent to you in April. As was discussed on the phone, your data and personal thoughts are necessary to complete our study.

If you would rather, you may call either of us at numbers listed below, and we would be happy to take the information over the phone. Otherwise, please complete the survey and send it to us as soon as possible.

Thanks.

Sincerely,

Tim Pfeiffer, 291-7xxx  
Susan Broeker, 532-9xxx

## LIST OF REFERENCES

- Abeles, Harold F., Hoffer, Charles R., & Klotman, Robert H. (1984). Foundations of Music Education. New York: Schirmer.
- Arts and humanities education undergirds Japanese success. (1984, March.) ASCD Update, pp. 1, 6-7.
- Closeup: to save our schools. . .to save our children. (1984). ABC Television.
- Keene, James A. (1982). A History of Music Education in the United States. Hanover: University Press of New England.
- Sizer, Theodore R. (1984). Horace's Compromise: The Dilemma of the American High School. Boston: Houghton Mifflin.