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A COMPREHENSIVE MUSIC EDUCATION PROGRAM
FOR THE PUBLIC SCHOOLS OF SALMON ARM,
BRITISH COLUMBIA

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

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

by
Herbert Terrence Elford
March 1966

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APPROVED FOR THE GRADUATE FACULTY

G. Russell Ross, COMMITTEE CHAIRMAN

Ed. K. Erickson

Robert M. Panerio

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Since the inception of the British Columbia public school movement, the Department of Education of the Province of British Columbia, in its administrative directives, has listed music as a necessary part of the school curriculum. However, although specific recommendations have been made concerning minimum instructional time allotments and suggestions as to subject content and materials of each grade, no direction has been given for implementing this program.

I. THE PROBLEM

Statement of the problem. It was the purpose of the present writer in this study to outline a plan for the organization and administration of a comprehensive music department for Salmon Arm and the Municipality of Salmon Arm, British Columbia. Implicit in the study was the necessity to reconcile local administrative policies and financing with directives of the Department of Education.

Importance of the study. The state controls and directs British Columbia Public School curricula, staffing, and to a large extent, financing and housing. However, the organizational and administrative aspects of these (curricula,

staffing, financing, and housing) as they concern the music department, is left to the discretion of the superintendent, principal(s), and music director. It therefore becomes the music director's responsibility to determine, within the confines of state-control and local policy, a philosophy of music education which will function both as a guide to the administration of the music department and as the basis of the goals and objectives of the music program.

The writer attempted to show how current concepts of music department organization and administration might be used in a 2300-pupil rural school district. In addition, an attempt was made to show how a comprehensive music program could be introduced and operated in a low income, highly government-subsidized community whose finances limit the school curricula. The recommended plan might be applicable to other similar communities.

Limitations of the study. By its very nature, this study is subjective. Although some objectivity was possible by virtue of the author's two-year absence from the situation, the analysis of the present program and the proposed plans for reorganization could be considered biased. The recommendations for improvements were made specifically for the Salmon Arm music department. No attempt was made to make them universally applicable, although minor alterations

might enable the use of this plan in other school districts of similar size and structure.

This study included only a limited consideration of curricula, staffing, and music rooms, as these aspects of the public schools of British Columbia are largely state controlled and financed.

The additions and changes proposed as necessary to improve the band program and provide for a more comprehensive program of music education for Salmon Arm are valid only to the extent that they are sanctioned by the constituted authorities of the school district.

Organization of the study. The remainder of the study was divided into three areas: (1) a review of pertinent literature, (2) a description of the music department as it was organized and administered by the writer, and (3) specific recommendations concerning changes and improvements for those aspects of the music department which were found to be weak or non-existent.

II. DEFINITION OF TERMS USED

Administration. The term administration in this study refers to the direction and management of the music department.

Course. This term refers to a specific body of organized subject-matter and skills, offered for a given period of instructional time throughout the school year.

Course of study. This term refers to the printed or mimeographed bulletin giving the content and teaching material for courses in the curriculum.

Curriculum. This term refers to the general over-all plan of instruction. It may be applied to the complete organization of all instruction possible, as authorized by the Department of Education.

Department of Education. That executive portion of the Provincial Government of British Columbia empowered to carry out the directives of the Legislature. The Department of Education is responsible to the Legislature, and directs all facets of education in the public schools of the Province.

Music Department. The Music Department of Salmon Arm was conceived as that sequence of music curricula, and musical groups, specialist music staff, music facilities, music budget, and scheduling, which is organized under the guidance of a music supervisor.

Music Program. It was necessary to make a distinction between Music Department and Music Program. Music Program refers to the pupil's musical learning experiences.

Organization. This term describes the implementation of all aspects of the Music Department.

Programme. This term refers to a given number of 'courses' properly organized into units of study for the purpose of attaining specified educational objectives.

School District. In British Columbia the term School District refers to an organization of the public schools in a homogeneous geographical area administered by a Board of School Trustees and a Superintendent.

Superintendent. An employee of the Department of Education, the Superintendent is responsible for the quality of instruction in his School District(s). It is his duty to advise the Board of School Trustees on all matters affecting public education. His jurisdiction may be extended over more than one school district.

CHAPTER II

REVIEW OF THE LITERATURE

Little has been written concerning music education in the Public Schools of British Columbia. The only authoritative writings were to be found in the Programmes of Studies (6,7,8,9,10) published by the British Columbia Department of Education. Much of the material that follows, therefore, was obtained from other sources.

I. THE PLACE OF MUSIC IN EDUCATION

The inclusion of music education in the public school curricula of British Columbia was founded upon the assumption that "Music education as an integral part of the whole curriculum has a rich contribution to make to the education of every child" (8:321).

The Department of Education quoted the eminent educator, Sir Richard Livingstone, President of Corpus Christi College, Oxford:

An educated man should know what is first-rate in those activities which spring from the creative and intellectual faculties of human nature, such as literature, art, architecture, and music.

If it be said that music and art and literature are not essentials of life but its frills, I would reply that, if so, it is curious that they are among the few immortal things in the world, and that, should a man wish to be remembered two thousand years hence, the only certain way is to write a great poem or book,

compose a great symphony, paint a great picture, or carve a great sculpture. If you have any doubts about this, consider why long-dead people like Plato and Shakespeare, Mozart and Beethoven, Michelangelo and Raphael are remembered today (8:321).

In the same publication the following statements were made:

Most pupils are capable of experiencing an identification with great beauty from performing inspired music. Under the direction of enthusiastic teachers, most pupils can participate in some high-level group performance. Such experiences are deeply satisfying and not only increase the child's musical skills and knowledge, but also develop criteria for discriminating between the first-rate and the inferior in music. Furthermore, participation in music performance affords opportunities for wholesome emotional expression and is a real factor in contributing to mental and emotional health. In brief, because of its unique educational and personal values, music can contribute a significant enrichment to the whole school programme (8:321).

The Music Educator's National Conference recommended a more inclusive ideal for music education:

The Child's Bill of Rights
In Music

I

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 responsible that he will cherish and seek to renew the fine feelings induced by music.

II

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.

III

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 interest permit, in composing music.

IV

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 youths.

V

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.

VI

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 effective nature, to the end that the high part of such developed feeling may play in raising the stature of mankind may be revealed to him (16:232).

This Bill of Rights appeared in practical form in the National Association of Secondary Schools Principals'

Bulletin:

An over-all music educational program should be a balanced program, designed and planned to meet the needs of every child whatever his aptitude or interest. This program may include general music, instrumental music, choral music, and such courses as music appreciation, music literature or history, music theory, voice classes, piano class (20:7).

Lawler's thumbnail description of a music department is apt. "Every pupil should have an opportunity to take part in the music program according to his aptitude and interest" (15:7).

II. THE PLACE OF PERFORMANCE IN MUSIC EDUCATION

Concern has been expressed with the trend toward an emphasis upon performance and performing groups in the modern music department. Excessive demands made upon school performing groups should be evaluated both in terms of school philosophy and music department objectives.

Developments point toward a greater realization that music cannot or at least should not stand alone and apart from the other areas of learning in the school curriculum. While those in charge of the music education program have specific outcomes which they expect to attain at each level, much of what the children do grows out of demands from various sources. The music teacher must in such a program evaluate the demands made upon the music program in terms of their inherent worth, their value for pupil growth, and the time available (1:179).

Ernst, in an address to the Music Educators' National Conference 1954 convention, made a plea for equality of general music education with performance oriented music education:

. . . we have failed to make significant enough those classes which are made up mostly of average and below average students. Most of our energy and creativeness goes into classes for the able, the performance classes. There is a very important reason for this. Our reputation and even our job often depends solely upon the end products of such groups . . . we not only need to train capable students but also to people the realm of music with musical beings (17:97).

III. THE OBJECTIVES OF MUSIC EDUCATION

As early as 1932 Kwalwasser expressed concern with the nature of music education objectives:

Music has been strangled by wrong objectives . . . natural impulses and tendencies have been replaced by artificial ones that are considerably inferior. The art of music has been hideously converted into a pseudo-science of music. The love of music has been perverted. Efficiency, mind-training, discipline, initiative, and other false objectives have replaced affection, devotion, recreation, relaxation, emotional stimulation, and spiritual regeneration, . . . (13:32).

Morgan appeared to follow Kwalwasser's advice concerning objectives for general music:

1. To help the child secure his correct singing voice; develop rhythmic response to music through free bodily movements; develop an interest in instrumental music; develop genuine love for and appreciation of good music.
2. To increase desire to participate in music activities.
3. To lead children to self-expression through music.
4. To develop musical skills and understanding.
5. To find talent and provide for its development (16:4).

IV. THE MUSIC EDUCATION CURRICULUM

Much advice is available concerning the nature and content of a music curriculum. The elementary music teacher was urged by Morgan to diversify his curriculum to include playing, listening, singing, rhythmic, and creativity (17:294-5). From the fourth grade onward Pierce suggests that rhythmic should receive less emphasis while theoretical study, music reading and learning about music and its composers, and the media of musical performance, should be given greater stress (21:4). No matter what sort of curriculum is recommended, Kwalwasser stated that the student must experience a sense of achievement and deep satisfaction (13:137), in order that he will desire more musical experiences. This requires that there be continuity in the music education program if a student is to realize his natural abilities.

Lawler said, "The curriculum should be so organized and scheduled that a student planning a career in music should have the opportunity to major in his field" (15:23).

Snyder wrote, "An extensive far-reaching curriculum . . . will begin in the kindergarten; continue through the elementary school; on into the junior high school, at least; and . . . through the high school" (26:68). He continues:

In the broadest, most dynamic sense, general music is the foundation upon which special, selective activities and experiences can be built. Nothing that has been said heretofore should be construed as meaning that the bands, orchestras, choirs, and ensembles,

should be discarded or minimized in favor of a general music program; rather, the intention is that the music program should be broadened to include experiences that will permit all children to find activities that will permit their maximum musical growth, even though their abilities may deny them admission to the band, the orchestra, or the choir . . .

A music curriculum thus conceived and executed is all-consuming, because it leaves no one out; all-powerful because it has life, drive, purpose, and is not static; continuous because musical experiences are planned at all chronological levels and for all levels of ability. All its activities and experiences, whether general or special, lead to a common, final goal--that of developing a musical person (26:68-70).

Lawler suggested that some music activities which generated considerable pupil interest such as stage band, ensembles, instruction on social instruments, and private lessons, although necessary in the comprehensive music program, are difficult to schedule during regular school hours. In that event, they should be scheduled on an extra-curricular basis until such time as they can be included in the regular program (15:25).

V. THE ADMINISTRATION OF THE MUSIC DEPARTMENT

Considerable concern has been expressed in the literature pertaining to music scheduling, recruitment, public relations, supervisory duties of the music director, and the physical facilities for the music department. Because these facets of the music department effect the working efficiency of the music staff as well as the educational results obtainable, a sampling of informed opinion was obtained.

Scheduling

The Music Education Research Council prepared an outline of a program for music education which included suggestions for scheduling and minimum time allotments. The Council recommended in this outline that the minimum time allotment for music in pre-school, kindergarten, and grades one through three should be twenty minutes daily; for grades four, five, and six, twenty-five to thirty minutes daily (17:294-5).

The Music Educators' National Conference committee on curriculum recommended in Source Book No. Two that in the junior high school forty-five minutes should be available per week for class instrumental instruction, plus ninety minutes per week for full ensemble rehearsal. Equal time should be allowed for vocal instruction and rehearsal. In addition, the committee recommended that the senior high school minimum requirements include forty-five minutes per week for class instruction or section rehearsal, plus ninety minutes per week for the study of music theory, as well as an opportunity for class or individual study in applied music (private lessons). Again, equal opportunity was recommended for vocalists (15:10-13).

Scheduling is a subject never far from the mind of the music educator. As Snyder has said, "The schedule makers are the persons who control, to large degree, the amount of music, the kind of music, and the proportion of time for

music, available to each child" (26:137). The timetable of a school may be so constructed that the music pupil is unable to follow the sequence of music courses, or music study can be relegated to extra-curricular status.

The chief problem of the principal will be to make available to all children the full facilities and resources of his school in a proportion commensurate with each individual pupil's needs. What the principal believes the goals of education to be, what he believes to be the best way to arrive at those goals, what he believes to be important in the school's curriculum, will be reflected in the schedule he makes or approves. If he believes education to be an amassing of facts and skills, his schedule will provide a setting for this type of emphasis. If he believes it is the school's business to provide a stimulating, wholesome atmosphere in which children may grow and develop, his schedule will make such a setting possible (26:137).

Snyder indicated that, "The modern schedule places all music instruction and activity within the school day" (26:137). Kuhn agrees: "Music should be scheduled on school time as a regular part of the total school curriculum" (12:69). He continues with suggestions as to how this scheduling may be accomplished:

Because most music activities cut across grade levels, careful planning of the schedule is necessary . . . The schedule for the largest organization should be made first. Orchestras and bands cut across all grade levels and must, therefore, be scheduled at times when there is least conflict with other subjects and activities.

Orchestra and band periods should be scheduled only at times when there are no classes offered in only one section. If this is not possible, orchestra and band should meet at times when other classes are least likely to interfere . . .

Once a satisfactory schedule has been developed, it should be kept fairly stable from year to year. Then orchestra and band members who have to make choices between subjects that are offered in the same period can take these in alternate years . . .

In addition to scheduling orchestra and band, provision should be made for the various ensembles to be organized as a regular part of the instrumental music program and to be scheduled as such (12:69-70).

The same procedure should be utilized in the scheduling of vocal music groups (17:102). These suggestions, if implemented, should lead to the development of a music program which would be educationally sound and assure the year-by-year musical development of the child.

In a school district which does not have such a sound music program as suggested, continuity is likely to be missing. It would be necessary, therefore, to institute a recruitment program to interest pupils in specialist music groups.

Recruitment

Kuhn discussed recruitment for the instrumental music program in his book Instrumental Music. His recommendations apply equally to all specialist music groups.

The continuing success of instrumental music depends largely upon securing a sufficient number of qualified beginners for the program . . . the instrumental instructor must carry out a systematic recruitment program usually consisting of a series of musical activities designed to inform youngsters and parents about instrumental music activities, and the follow-up program designed to draw all those who are interested into the formal instructional program (12:22).

Closely allied to successful recruitment and a successful music program is the area of public relations.

Public Relations

Public relations is defined as the process by means of which a closer bond of understanding and co-operation is forged between the school and the community (26:129). Snyder indicates the necessary conditions for effective public relations: "Active involvement of school staff; absence of conflict; liaison between policy makers and staff; continuing effort" (26:114-118). Certain practical procedures are recommended: (1) frequent but not excessive exposure to the public of all phases of the music program. This would indicate that parental visits to music classes are equally as important as concerts by the band, orchestra, or choir. The use of radio, television, and pictures is suggested as a way of reaching the public. Small ensembles may be provided to perform at meetings, banquets, and dinners of community organizations and societies. (2) The use of lay advisory groups. (3) The organization of parent groups fosters a wholesome type of school-community relations. (4) Formal and informal reports to parents can be of direct benefit to the child and the music program. The formal report card is considered the poorest type of report. More valuable types of reports are considered to be periodic bulletins, open letters to parents, and meetings with parents.

(5) The use of school publications offer an opportunity for keeping the student body informed of the goals, aspirations, and purposes of the music program. This message is transmitted through the pupils to the parents at home. (6) The local newspaper serving the community that supports the school is a forceful medium for forming public opinion about the music department and its relations to the purposes of the entire school (26:118-129). One is reminded, however, that "the best type of public relations is developed when the product of the school is good" (26:115).

Supervisory Duties of the Music Director

The Music Educators' National Conference Music in American Education Committee suggested that "In every school system some one individual should be assigned the administrative responsibilities" (17:18). The Committee also suggested that the supervisory duties of this person cover five areas: (1) Duties within the music department. In this area the supervisor "should arrange for and conduct meetings of classroom and music teachers, and should guide the selection of materials and techniques so that the work of one grade will integrate with the total program of music education" (17:18).

The report continues:

Working with other music teachers as well as school administrators and classroom teachers, the coordinator should aid in determining standards of performance; should assist with making class schedules which allow

for a minimum amount of time to be devoted to music instruction each week in each grade, and frequency of visitations by music specialists; arrange for appointment and selection of music personnel; arrange accreditation for the various music organizations in the school system; and administer the program of music testing within his school (17:18).

(2) Financial Duties. "The Supervisor should be in charge of preparing a budget covering all phases of music education, present this budget to his school administrator, and administer such funds as are approved for the music activities" (17:19). (3) Duties Outside of the Department. Community music activities should be supported by all members of the music staff when these activities do not conflict with school policy (17:19). (4) Promotional Duties. The supervisor should be responsible for news releases pertaining to the music department (17:19). (5) Duties to General Education. "The supervisor, music staff, and school administrator should be in agreement on their philosophy of general education . . . The supervisor should guide the philosophy of the Music Department" (17:19).

Although this gives a general outline, more specific duties concerning supervision of instruction are mentioned by Kuhn. The quality of the instruction in the music department is dependent upon several factors--the competency of the supervisor as a musician (12:85), the aims and objectives of the department (12:86), and the overall planning of the supervisor (12:88). He continued with a summary of effective

instructional procedures, which, although written for the instrumentalist teacher, are equally applicable to all music staff:

In addition to musicianship, the instrumental music teacher must develop effective instructional procedures. Objectives must be set for each of the organizations, and students must become familiar with these goals. Whenever possible, objectives should be developed co-operatively with students. Such objectives include the activities of an entire year or more, as well as plans for specific concerts or special events. They should also be carried down to the level of daily work. The resourceful instrumental teacher must make use of a variety of materials for the development of a well-balanced curriculum, including a wide variety of repertoire as well as technical standard materials. The director must plan for efficient use of rehearsal time. Regular assignments for outside practice and individual work are integral parts of the instructional program in instrumental music. One of the major responsibilities of the director is the identification and training of potential leaders in his various organizations. Tests and evaluative procedures should be used as instructional procedures (12:98).

Facilities

Many studies have been made which set forth the needs of a well-functioning music program. A resolution adopted by the Music Educator's National Conference 1954, stated their position concerning school music facilities:

Schools should make provision for the following:

- (a) Adequate housing including acoustically treated music rooms.
- (b) Adequate equipment including pianos, record players, music libraries and other standard equipment (17:288).

Facilities for elementary school music. Pierce made a strong plea for adequate materials and equipment for general music classes:

Teachers can be expected to achieve the high goals set for the musical development of pupils only when equipment essential to that development is available. In other words, good books, various types of instruments, and audio-visual aids must be accessible. If these teaching aids are meager and poor, a real problem challenges the ingenuity of even the most expert teacher (21:171).

It is obvious that section (a) (Adequate housing, etc.) of the next to last quotation has little to do with the elementary school. It is equally obvious that section (b) of the same quotation is directly applicable to the elementary situation.

Pierce discoursed at considerable length in the area of materials and equipment for general music classes in the elementary school. She maintained that basic music text series could give form and continuity to the general music classes. Pierce recommended many textbook series which could be chosen for their application to local needs and procedures, were well bound, pleasing to the eye as well as the hand, and clearly printed. These texts provide diversified music activities and vocal literature in order to create pupil and teacher interest. A well thought-out teacher's manual was available for each basic text recommended (21:172-5). She continued with lists of supplemental teacher resource and pupil song books (21:175-9).

The remainder of Pierce's chapter, "Materials and Equipment," could serve as a checklist for what should be available to the elementary music educator: rhythm, melody, and accompanying instruments, phonograph recordings, pictures, films, and the use of the tape recorder were discussed as to their usefulness, availability, and number required (21:179-196).

Facilities for secondary school music. This subject covers a broad area in which only housing, equipment, and instruments will be considered here.

A definitive work concerning music buildings, rooms, and equipment was published by the Music Educators' National Conference. In this publication, the need for special housing was expressed as follows: "The music activities should be housed in rooms which have been carefully planned for their specialized needs" (18:5). Although the number of music rooms available in the school system will be determined by the size of the district, its degree of centralization, and the size of the music program, certain factors must be considered if its use is to be conducive to maximum teaching and learning efficiency (16:5). These specifications include the location of the music room, illumination of the music room, color, heating and ventilation, and equipment (18:1-89).

In the work quoted above, equipping the music department was discussed at considerable length. The following

excerpt was particularly noteworthy:

It has been demonstrated through usage that certain types of equipment give better service to music departments than similar articles which may or may not be considered satisfactory for other departments of the school. It is the equipment within a building that finally makes that building usable and workable as a school. A music department which is poorly equipped, even though excellently housed, cannot be expected to make progress at the desired rate. All good workmen are judged by the tools with which they work. If adequate, good equipment is supplied to a competent music teacher, success is assured in almost every music department. In far too many schools, definitely able directors are seriously handicapped by the lack of proper equipment. An important maxim in purchasing any school equipment is: buy something good and then take care of it (18:52).

Standard equipment which should be found in instrumental music rehearsal rooms would include the following: a piano, sound recording and reproducing equipment, adequate instrument and music storage, music chairs, an adequate supply of concert music stands, plus cabinets for music folders, record discs, percussion equipment, as well as regular teaching items such as chalk boards, bulletin boards, and the like (18:52-56).

In addition to those facilities listed above, instrumental music study requires certain musical instruments which are necessary for every band and orchestra. These instruments should be provided by the school, inasmuch as they are useful only in the band or orchestra, are expensive, and are often heavy and cumbersome to transport (18:61-62). Minimum requirements in this area are published by Music

Educators' National Conference in the Music Education Research Bulletin Number Seventeen; Music Buildings, Rooms, and Equipment (18:61-62).

Budget

It is obvious from the foregoing that a music department requires much in the way of expensive equipment and facilities.

It would seem to be a logical assumption that the public funds should adequately finance the purchase of instruments, music, uniforms, and other equipment and supplies that are necessary to carry on a successful instrumental music program. However, this is frequently not the case, and the director must find ways and means to supplement the amount provided by the board of education (11:45).

Snyder opposes the latter viewpoint:

Public education started out to give all children equal opportunities for learning, including all of the various experiences and activities of the schools; it was based on the premise that the rich and poor alike should have equal opportunities for education. The people taxed themselves so that the support of the schools should be shared in proportion to each family's means. If schools and communities decide that music has value in the curriculum, or outside it, they are honor bound to support it, in and through the school budget (26:200).

A music department cannot function without adequate financing. Budgeting for continuous growth requires an adequate and reliable income based upon the music supervisor's definite plans for the projected, sequential development of the music department. This should be the subject for continued discussion and evaluation between the director of music, administrator, and the school board.

CHAPTER III

THE SALMON ARM SCHOOL MUSIC DEPARTMENT

A concise description of the music department at Salmon Arm is necessary at this point as a preliminary step to the evaluations and conclusions which will follow.

Both general music education in the elementary and junior high school, and instrumental music education in the junior and senior high schools of Salmon Arm, British Columbia, were included in this description.

I. GENERAL MUSIC EDUCATION IN THE ELEMENTARY SCHOOLS

Ten geographically widely divided elementary schools provide students for the consolidated junior high school, which, in turn, prepared them for the high school. The high school, the junior high school, and one ten-room elementary school were located in the Village of Salmon Arm. The remainder of the elementary schools were situated within a ten-mile radius of the Village. This dispersion of the elementary schools, combined with a rotating secondary school schedule, precluded all but an annual visit to the grade schools.

Music in the elementary classrooms was the exception, not the rule. Its inclusion in the curriculum was usually

left to the discretion, ability, and desire of the teacher. Annual general workshops were organized and successfully carried out in the hope that the level of music teaching would improve. However, very few pupils entering instrumental music in the eighth grade had an understanding of the rudiments of music.

The Village elementary school was able to organize its schedule to the degree that one teacher, unqualified but interested in music, was available to teach music to all the intermediate grades. Some work was attempted with rhythms, song flutes, singing, and appreciation. Primary teachers were expected to teach their own music. In the smaller elementary schools, music was presented when academic work was completed, or not at all.

II. GENERAL MUSIC IN THE JUNIOR AND SENIOR HIGH SCHOOLS

General music experiences are mandatory to and including the eighth grade in British Columbia, after which all music is elective.

An interested staff member was recruited to teach general music to the eighth grade classes. Further music experiences were available only through instrumental music classes.

III. INSTRUMENTAL MUSIC EDUCATION IN THE JUNIOR HIGH SCHOOL

A state of transition existed in the junior high school at the time. The entire seventh grade had been retained the previous year in the elementary school. At the same time the tenth grade was being retained in the junior high school at the rate of one class per year. The first group to be retained was the tenth grade instrumental music class.

Since little warning was given of these moves, considerable disruption followed. The entire music program was adjusted in an attempt to compensate for the lost year of instruction. The tenth grade continued to be admitted to the senior high school band, the main complication being the division and availability of music parts. This same group also functioned with the junior high school band.

Eighth Grade Curriculum

The aims and objectives of the eighth grade beginning band course were printed in a beginners' manual. The manual also indicated expected habits of practice, instrument care, maintenance and hygiene, student deportment, and specific technical abilities to be acquired.

Included in the requirements for admission to the junior high school band at the beginning of the ninth grade were the following:

1. Scales of concert B_b, E_b, A_b, F, C, memorized, one octave brass, two octaves woodwinds; note names for percussion.
2. Chromatic scale, memorized, one octave brass, two octaves woodwinds.
3. Ability to play in rhythm with acceptable tone any item found in the Jubilee Band Method and such supplementary materials as were provided.
4. Correct playing posture and embouchure and a knowledge of care, maintenance, and hygiene of the instrument.
5. Percussionists were required to know, in addition to the above, the single stroke roll, double stroke roll, the ruff, the five, nine, thirteen, and seventeen stroke rolls, as well as the flam and flam accent number one.

Although the beginning students were considered as a "prep" band, they were included in all the fund-raising projects of the other bands. In return, they were given a "pass" which indicated that they were members of the instrumental program. This allowed them free access to all music functions sponsored by the bands.

Ninth Grade Curriculum

The ninth grade instrumental program was also disrupted by the changing schedule. Whereas it had previously been the senior group in the junior band, it became the junior group and was considered a preparatory class for the senior band. Considerable time was devoted to basic musicianship and technical facility.

Basic musicianship included introduction to the literature of the band, elementary form and style, rudimental theory, and an assigned music vocabulary.

Technical requirements included an enlargement of the scope of those required in the eighth grade. In addition, scales of concert D_b and G, plus all the natural relative minor scales of those previously assigned, were required.

Private lessons were provided each student in the ninth and tenth grades, utilizing materials from the Rubank Intermediate Method (29). It was required that each student complete one lesson as organized in this book in each two-week period. This necessitated a lesson per week per student if grades were to be maximum. One class period per week was devoted to general lesson problems.

Tenth Grade Curriculum

The tenth grade instrumental class functioned primarily as a unit of the senior band. Their curriculum was similar to that found in the ninth grade, but covered considerably more material. The choice of literature was dictated by the curriculum of the senior band. Membership of the tenth grade instrumental class in the junior band was confined to sight-reading through a dress rehearsal, and playing in concerts.

The entire senior band, including the tenth grade, met once each week for an evening rehearsal. This rehearsal had been scheduled since the inception of the instrumental program, and was the result of scheduling instrumental classes by grade instead of by group during school hours.

Scheduling of the Instrumental Music Classes

Both the junior and the senior high schools used a rotating block system timetable, utilizing a five-period day, a seven-period block, and a seven-day week. Classes fell on the same hour of the same day once in every seven days. An attempt was made to schedule junior high instrumental music classes in the mornings and those in the senior high school in the afternoons.

The eighth grade beginners class met four times each week for hourly rehearsals. Grades nine through twelve had five hours instruction each week. A typical week's schedule will be found in Appendix A.

Drop-outs

During the transition period described, the drop-out statistics did not correspond to previous rates; therefore, figures on drop-outs from previous years were used.

The drop-out rate in the seventh grade was not significant.

At the end of the eighth grade the instrumental music student chose his high school major fields of study. The academic curriculum limited, in the ninth and tenth grades, the student's choice of electives to one. The rate of drop-out at this time averaged ten percent.

At the end of the ninth grade, five percent of the class withdrew.

Recruitment for Instrumental Music¹

In general, an attempt was made to make recruitment a continuous process through special elementary school concerts and demonstrations, involvement of elementary pupils in the instrumental music department's public relations activities (distribution of notices for concerts and fund-raising activities) and special invitations to specific concerts.

Actual recruitment began in June, when all seventh grade elementary pupils were brought to the junior high school where for an entire morning they observed the activities of the junior high school instrumental music program. Demonstrations were given by the beginning band class (whose members were not far removed in time from their elementary school associates) and the junior high school band.

Instruments were demonstrated by the students and commentary made by the music director.

The objectives and activities of the program were discussed, as well as responsibilities undertaken by new music students.

The junior high school principal took this opportunity to give the visitors an orientation to the philosophy of the school and conducted them on a tour of the building.

No attempt was made to determine future enrollment or instrumentation. Pupils were told of the forthcoming

¹See Appendix D.

visitation to their schools by the band director, at which time a music talent test would be administered and questions answered. Students were asked to discuss their musical ambitions with their parents.

A testing schedule was made up after consultation with each seventh grade teacher. Three sections of the Seashore Test of Musical Aptitude (24) (pitch, rhythm, tonal memory) were administered. Physical characteristics of pupils were noted on the back of the test form. Meanwhile, the classroom teacher was completing a form requiring information, such as: attendance and general health, I.Q. and scholastic standing, home environment, known physical or psychological problems, and degree of self-motivation.

An explanation of the use of the results of the test and a lengthy question-and-answer period followed. Much enthusiasm and hilarity were generated by an attempt at "buzzing," and the results and implications noted by the children.

The meeting closed with an explanation of when and how the results of the meeting would be made known.

The tests were scored and the results tabulated. The test results were combined with the other information gathered and individual prognoses made concerning predicted aptitude for music and choice of instrument.

Included with this material was information concerning the scope, nature and quality of the program, responsibility of parent and pupil, freedom of choice in the selection of an instrument, types of instruments normally used, their prices, and where they might be obtained. Parents were urged to contact the director whenever questions arose. A sign-up form wherein the parent was asked to indicate his interest and choice of instrument was included with the previous materials.¹

The returned sign-up forms were classified as to 'enrolled-complete,' 'enrolled-incomplete,' 'not-enrolled.' Whatever action was desired by the parents and indicated on the 'enrolled-incomplete' form was undertaken. Parents of those not enrolled but of high potential were contacted. An attempt was made to solve whatever problems existed.

Before the end of June, complete enrollment was given to the principal for scheduling for the following year.

Public Appearances

Instrumental music groups performed at the discretion of the music director after consultation with the principal.

The eighth grade beginners group gave a demonstration at the Band Association's Annual General Meeting in October, and at the final concert in June.

¹See Appendix D.

Facilities in the Junior High School

Housing. The junior high school instrumental music room was converted from a basement play area.¹ An attempt had been made at soundproofing through the use of acoustical tile on ceiling and walls. A storage area adjacent to the music room was used for the director's office, storage of instruments, and a practice room.

Equipment. The junior high music room was equipped with folding tablet chairs, concert music stands, recording and reproducing equipment, shelves for the storage of music folders, students' books, as well as blackboards, and tack boards. The storage area contained make-shift shelves for instrument storage. The director's office contained a desk and one four-drawer filing cabinet.

Materials. General teaching materials, such as paper and chalk, were in adequate supply. A start was being made upon the acquisition of a music record library.

Instruments. As a result of the director's philosophy, each student owned his own instrument. The larger, more expensive instruments (of top quality) were purchased by the school and the Band Association. All other equipment was considered the responsibility of the School Board.

¹See Appendix B.

With the exception of percussion instruments and equipment, the inventory¹ of school-owned instruments did not assign the instruments to a specific school. The percussion equipment in the junior high included cymbals, bass drum, pedal-tympani, and assorted traps.

IV. INSTRUMENTAL MUSIC IN THE SENIOR HIGH SCHOOL

The change from a six-year elementary, three-year junior high, and a four-year senior high, to a seven-three-three system, was beginning to affect the senior high school. As was previously mentioned, the tenth grade was being retained in the junior high school. Therefore, the removal of the tenth grade instrumentalists from the senior band reduced this group by such a significant number that steps were taken to enable these pupils to remain a part of this organization.

The Eleventh Grade Curriculum

The eleventh grade followed a curriculum laid down by the Department of Education. This curriculum included a survey of the literature of the Baroque and Classical periods, elementary theory, harmony, and composition, as well as technical requirements including eleven major and minor scales and arpeggios, the chromatic scales, and ear training.

¹See Appendix C.

Private lessons were given using material from the Rubank Advanced Methods (28) and Langey Tutor (14). These lessons were tape-recorded. One polished performance on tape was required per quarter. As was previously mentioned, full ensemble rehearsals took place once weekly at night.

Twelfth Grade Curriculum

A predetermined curriculum was also followed in the twelfth grade instrumental music class. The study of literature was expanded to include all periods and instrumental styles. Form and composition were given considerable emphasis. Lessons were recorded in the same manner as for the eleventh grade. Full ensemble rehearsals took place once weekly at night.

Thirteenth Grade Participation

No scheduled music classes were available for these first-year university students. Their participation in the music program, therefore, was limited to an extra-curricular role. All those who had been former instrumental music students continued to participate actively in the instrumental program.

Scheduling

Scheduling for the senior high instrumental music classes was discussed under the heading of Junior High

School Instrumental Music. Since the classes met five hours in seven school days, classes did not occur on two of the seven days. When these two days bracketed a weekend, the students did not have a music class for four days.

Drop-outs

After the choice of electives had been settled in the student's mind at the end of the ninth grade, withdrawal from instrumental music classes became a matter of moving from the community, academic failure, or dismissal from the program for cause. This accounted for a five percent drop-out figure over the three-year period in grades ten through twelve. Average class attrition over its six-year study period averaged twenty percent.

Public Appearances

Because the musical organizations were considered primarily educational, public appearances of the senior high school band (as well as the junior and beginning bands) were the natural outgrowth of study in the music class. The senior high school band performed at the discretion of the music director after consultation with the principal. This included a scheduled series of concerts for which season's tickets were sold. Outside musical groups were brought in to broaden the appeal of the concerts. The cooperation of the junior high school principal made it possible for the

entire senior band to perform at senior high school functions. Section leaders of the senior band formed the Band Council, which functioned with the executive of the Band Association to produce Broadway-style musicals, to organize the annual band tour, and to carry out fund-raising projects.

Facilities in the Senior High School

Housing. The senior high school band room was originally built as the drafting room of the industrial arts wing.¹ As such, it was small in size, poorly ventilated, and acoustically poor. Three practice rooms and a library-office limited an already inadequate floor area. Because of its limited size, full ensemble rehearsals took place on the stage of the auditorium.

Equipment. The senior high music room was equipped with folding tablet chairs, concert music stands, recording and reproducing sound equipment, percussion and music folder storage cabinets, two four-drawer filing cabinets (for the music library), and miscellaneous items, such as a metronome, black boards, and tack boards. The music room was also used as a regular classroom.

Materials. General teaching supplies were in adequate supply. The music library was relatively large, made up to a

¹See Appendix B.

large extent of transcriptions of standard orchestral repertoire and original compositions for band as required by the curriculum. A moderate sampling of popular literature was also included. No tuning device was available. A small record library was being enlarged through annual additions.

Instruments. As was previously mentioned, school-owned instruments were not assigned to a particular school, with the exception of percussion instruments and equipment.

V. PUBLIC RELATIONS

It was the District's philosophy that the most effective form of public relations was brought about through effective, efficient teaching in the classrooms. With this philosophy as a basis, other forms of public relations, although necessary for a music program, were not treated as primary aims of the music department.

Public relations was considered to be communication. Every available form of communication media was used. The communications officer of the band council found it his duty to write a weekly newspaper column describing the activities of the music groups. It was also his duty to create and distribute flyers and posters publicizing music department projects and activities. As previously mentioned, considerable use was made of the elementary school pupils, who enjoyed taking notices home.

Special events required, in addition, the use of television and radio coverage, with occasional use of portable sound equipment. If one heard only the daily announcements in the junior and senior high schools, he would conclude that the music department was an active one.

The only local news media, the newspaper, dropped its early hostility and became an active supporter of school music.

The final concert of the year, which included performances by all music groups, was free to the public.

The community took considerable pride in the success of the music groups at the annual Okanagan Valley Musical Festival.

The annual band tour was an event of considerable pride and interest to the community. On these trips, band members ably performed their role as public relations ambassadors of Salmon Arm.

It was the unfulfilled wish of the director to present Sunday night concerts in the park. There were three circumstances which precluded such a project: the usual busy concert season, a mass migration of the townspeople to summer camps, and a singular lack of suitable places to perform.

VI. BUDGET FOR THE INSTRUMENTAL MUSIC DEPARTMENT

The annual budget for the instrumental music department was founded upon recommendations made in an annual report to the Board of School Trustees. Included in this report was a copy of the current inventory of equipment, materials, and instruments. Shortages were noted and requests were made for funds to purchase specific items. The school trustees then determined what sums of money would be made available in each of four areas: purchase of new instruments, repair and replacement of instruments on hand, materials, and equipment. Through this procedure, the allotment of school funds for the music department had increased from \$250 to \$3,900 per year, over a period of nine years.

Concerts and fund-raising activities (1963-64 school year) added \$2,025, making a total budget for the music department of \$5,925.¹

It was the purpose of this chapter to describe the music program in Salmon Arm. It may be seen that this program was of a limited nature, concerned basically with instrumental music education in one area: band. Other facets of the music program were not considered to be the concern of the Band Director.

¹See Appendix A.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

The previous chapter described a basically instrumentally-orientated program of music education. In the light of contemporary philosophy of music education, this orientation seemed narrow and overly specialized. This rationale may be clarified by a statement of the author's philosophy and belief in certain objectives of music education upon which the suggestions for improvement were based.

I. PHILOSOPHY AND OBJECTIVES

Philosophy

A music program should be provided through which every child has the opportunity to make significant contact with music in all its forms: playing, singing, listening, composing, directing, appreciating, exploring, to that minimum extent wherein the pupil accepts music as part of his culture. Beginning when he first enters school and continuing until he is adult, the pupil should find available all kinds of musical experiences which he is encouraged, but not coerced, to explore. Specialist music staff and facilities should be available to guide voice and instrumental training, as well as band, orchestra, and chorus experiences.

The general music class should be the basis of music education since it is a mandatory experience in the elementary school (kindergarten through seventh grade). It is during this time period that all musical experiences, except specialization, should be offered. The music program should be made attractive for every child. There should be no such thing as a pupil who dislikes music; this is the result of ineffective teaching.

The time to start the study of standard musical instruments is dependent upon developmental maturity and pupil interest. However, learning to play an instrument should begin before the expansion of interests occurs at junior high school level.

The musical organizations formed to broaden the musical experiences of the students are primarily educational in nature; that is, they should not be considered as public property by the community, nor solely as public relations media by administrators.

Performance should be considered but one facet of music education, not the 'raison d'etre.' It is one motivational factor among many in music education. Performance is a necessary form of public relations wherein the public may discern the use made of its tax dollars. It should be the music director's responsibility, after consultation with the principal, to determine those experiences which will be of benefit to the music student.

Above all, it should be remembered that music is but one facet of the child's education. Good judgment should be exercised by all concerned to the end that music becomes a necessary but limited part of the total school curricula; a curricula which in no way usurps the functions of the community, church, or home.

Objectives

The objectives for any music program in British Columbia should include those objectives for music education published by the Department of Education in its Programmes of Study and Curriculum Guides (7:338-341; 8:322-325; 9:7, 8, 21, 22,25,28,36; 10:4,6,8,26,36,44). Although allowances can be made for local conditions, the intent implicit in these objectives must be carried out.

The following objectives were considered minimal:

1. Each pupil shall have the opportunity to learn and enjoy music to the extent that his interest, time, and talent permit.
2. Each pupil shall approach the study of music through rhythmic, singing, playing, listening, and composing, to the end that at the completion of elementary school he shall enjoy singing and playing simple music at sight, enjoy creating songs from rhythms and creating rhythmic accompaniments to songs, enjoy

composing melodies with simple harmony, and have completed pre-instrument training.

3. Each pupil at the termination of his compulsory music education shall have the opportunity to choose an elective music course which is suited to his talent. Therefore, general music classes should be available for those who for various reasons do not enter the instrumental or vocal music programs.
4. Instrumental and vocal programs will offer to the selected pupils who elect to continue music study, participation in vocal groups and/or orchestra and/or ensembles.
5. Those who specialize in music should learn more than performance. Each pupil shall have an opportunity to study the theory and history of the literature they perform.
6. Participation in music groups should be such that pupils gain a means of recreation and pleasure, orientation, and basic study which might lead to a career in music; the development of skills and technical abilities leading to the mastery of their instruments; and to artistic performance and the development of personal character traits of poise, dependability, leadership, and self-discipline.

7. Staff, facilities, equipment, materials, and scheduling must be sufficient to adequately help in achieving the objectives of the program.

Certain inconsistencies became obvious when the music program, as it was described in Chapter III, was compared to the above stated philosophy and objectives. These inconsistencies constitute the basis for suggested improvements to the music program.

Although the constituted authorities of Salmon Arm School District shared with the author a kindred philosophy concerning music education, there is no doubt that a considerable job of selling will be necessary before sanction is given for the inclusion of the proposed changes and additions in the educational structure in the district.

II. IMPROVING THE MUSIC PROGRAM

Certain improvements are considered necessary to mediate the inconsistencies between fact and philosophy in Salmon Arm music education. Changes and additions are necessary to the elementary school music program in the area of general and instrumental music. Much improvement is possible and necessary in the areas of general, vocal, and instrumental music in the secondary schools.

Elementary School Music

General music education is the foundation of a music program. As such, the foundation of music education in Salmon Arm was weak.

General music. The elementary school principals and teachers were not opposed to music education. They were aware that the Department of Education and the district superintendent expected that the prescribed curriculum would have been incorporated into each class study schedule. The principals appeared to be resigned to having music taught only when a musically talented or especially interested teacher(s) happened to be on their staff. Classroom teachers expressed an interest in teaching music, but the majority considered themselves ineffective or injurious in the area of music education.

There exists a positive and practical alternative to this situation. The staff of the music department should be augmented to include a general music education consultant. Regular, competent, adequate help and direction in teaching music could then be given to each elementary classroom teacher. The total music program could be strengthened and given continuity with the concomitant benefits of better music teaching and greater pupil interest and participation in music.

The curriculum content for music in the elementary grades is considered adequate. Without doubt, a music consultant would interpolate a sound pedagogical scheme.

Instrumental music. Unsuccessful attempts had been made previously to introduce a study of instruments in the elementary grades. Evidence indicates that the study of string instruments should begin in the elementary grades. The services of an orchestra director should be available in order that string instruction may be given to all interested sixth and seventh grade pupils in the elementary school. The content of this string curriculum should be left to the discretion of the string instructor.

Contact with the elementary school children by the band director could be made through a pre-instrumental clinic which would utilize simple melody instruments and would give those seventh grade pupils not in the string program a pre-instrumental experience.

Secondary School Music

Much improvement is possible and necessary in secondary general, vocal, and instrumental music. General music classes were limited, a vocal music program did not exist, and as previously noted, only one facet of instrumental music, band, was offered.

General music. As was noted previously in Chapter III, one general music class was offered as an elective in the eighth grade by an interested but unqualified instructor. Many experts agree with the writer's philosophy that general musical experiences should be available, at least on an elective basis, to pupils in the secondary school. Three courses in general music could be offered: one in the eighth grade, one in the tenth grade, and one in the twelfth grade. The curriculum content for such courses has been prescribed by the Department of Education. The general music consultant would be best qualified to teach these courses.

The instrumental music program. Improvement in this area of the curriculum should be two-fold: (1) improvements in band music education, and (2) the addition of string music instruction.

The first needed change in the band program would be in grade eight. The curriculum and results of the grade eight beginning band class could be improved through a change in the methods book. The Jubilee Band Method (27) should be dropped in favor of the First Division Band Method (30). This Belwin series could be used to good effect in grades nine and ten.

A different approach to private lessons was overdue. Pre-school, noon, and after-school lessons have in the past been found to rob the instructor of vitality and initiative. Greater emphasis upon solo work and ensemble groups, combined

with the Prescott Technic System (23), could be a successful alternative to lessons.

In accordance with the purpose of this study, orchestral experience should be made available to students as an alternative to band experience.

It is likely that the orchestra director would have to meet with his junior high orchestra as one group comprising the eighth, ninth, and tenth grades. Because of this, attention to individual differences and a curriculum which progresses year by year would be difficult to attain. The orchestra director, however, would be free to develop the best curriculum possible for this situation.

Although a wide choice of materials exists for the orchestra, a comprehensive methodology, such as that which is available for the band in the First Division Band Method, (30) has yet to be compiled for orchestra. Perhaps the best is the Bornoff String Techniques System (3,4), which must be greatly supplemented, although this is not an insurmountable difficulty. Building Better Strings and Orchestras (5) is a system of methodology which also could be used to good effect for the orchestra program from elementary school through high school.

The vocal curriculum. For those students whose interests are primarily vocal, a program consisting of Boys Glee and Girls Glee in the eighth grade, and a chorus for the

ninth and tenth grade should be offered. These courses are intended to give ensemble singing experiences beyond those possible in the general music classes.

The content of these courses should be such that pupils will have the experience of singing good vocal literature, will develop a concept of good tone production, vocal techniques, and ensemble sound, and will increase their technical knowledge of music (9:9-10).

Instrumental curricula in the senior high school.

The curricula for senior high school band, orchestra, and choir music courses were prescribed by the Department of Education. These curricula included the study of theory, history, and literature, as well as standards of technical proficiency applicable to the medium (6).

Instrumental Survey Eleven and Twelve. The Instrumental Survey courses added to the 1965 curricula were intended as semi-vocational courses for those students who wished a career in the service field of music. Consideration should be given to offering one or both of Instrumental Survey Eleven and Twelve. These courses could become a part of the newly expanded vocational department of the high school.

Musicianship Eleven and Twelve. Also added to the curricula in 1965 were the Musicianship courses. These

courses were intended as general music experiences for those pupils not in performing groups. The inclusion of these courses in any school's curriculum is optional.

A new but mainly unchanged curriculum for Band Eleven and Twelve became available for the 1965 school year. No improvements are considered necessary until the new program has been personally tried (10).

A greater emphasis should be put on solo work and ensemble groups and awards system should be tried as was mentioned under Secondary School Music--Instrumental Music Program.

The addition of Orchestra Eleven and Twelve to the music program would carry out the theme of continuity and provide an alternative to band experience. It would be the responsibility of the orchestra director to determine the worth of this curriculum (10).

The inclusion of a vocal curriculum is based upon the same reasoning as that used to justify the inclusion of a vocal curriculum in the junior high school and the orchestra curriculum. The content of this curriculum should follow the prescribed course of studies provided by the Department of Education (10).

III. ADMINISTERING THE EXPANDED MUSIC DEPARTMENT

The addition of a series of vocal and orchestra classes and the improvements in the areas of general music and band will require many changes and additions in staffing, scheduling, recruitment, facilities, and budget.

Staff

In order to implement this concept for an expanded music department, two additional specialist music teachers, mentioned previously, must be hired: an orchestra director and a general music consultant. These persons should be qualified teachers of music, competent in their fields, and of considerable versatility and industriousness.

The staff of the music department should work together in the best interests of the total educational program while planning for continuity and cohesiveness in the music program. In addition, they should work together with supervisory personnel in planning for the improvement of instruction and curriculum, and in planning a program of positive public relations. The music staff would be expected to share equally in both curricular and extra-curricular work loads.

Scheduling Classes in the Elementary Grades

The scheduling required to bring about desirable changes and additions to the curriculum are possible of

accomplishment within the framework of the Department of Education's directives. The schedule¹ of the band director should be such that he would be available to teach, at regular times each week, the seventh grade pre-instrument clinic. The orchestra director's schedule² should be so constructed that he can visit his string classes in the elementary schools at regular times each.

The schedule³ of the music consultant should be organized so that each afternoon is available for visits to elementary classrooms.

General music in the elementary school. This facet of scheduling for the music department involves persuading the principals and teachers in the elementary schools to follow more closely the recommendations of the Department of Education for a music time allotment of eighty minutes minimum, one hundred minutes maximum. It would be necessary to secure their continued cooperation in scheduling music periods in the afternoon and allowing the general music consultant and band director to visit. It should be possible for the music consultant to visit each elementary classroom in first through sixth grades once in each two-week period.

¹See Appendix E.

²Ibid.

³Ibid.

It should also be possible for the band director to visit each seventh grade classroom once each week.

Scheduling instrumental music. Because a considerably longer time is necessary to secure results from stringed instrument instruction than for wind and percussion instruction, and since it is unlikely that more than one instrumental instructor could be given time in the elementary school, the study of string instruments could be begun in the sixth grade. It would be possible for the orchestra director to visit each of the ten schools for half an hour twice a week. This time allotment is minimal. The orchestra director would find it necessary to operate his recruitment program as best he could. It is unlikely that string students would need to take part in the seventh grade pre-instrumental instrument clinic. These students should not, however, be denied all the experiences of the general music class.

Scheduling in the Secondary School

The rotating timetable in use in the secondary schools severely limits the availability of the music staff for duties outside of those schools. It is necessary to schedule the music program so that the music teachers are free, at certain specified times each day, to perform the tasks indicated in their work-load summary.¹

¹See Appendix E.

Scheduling general music. Time allotments for all electives in the junior high school are limited by the Department of Education. In the eighth grade 180 minutes per week, and in the ninth and tenth grades 170 minutes per week are allowed.

Electives in the senior high school are limited in the same manner: (a) for the academic student, 240 minutes per week, (b) for non-academic students, 240 minutes per week plus the opportunity for including 'specialist subjects' (such as music) for an additional time of up to 675 minutes per week (6).

On the basis of the above information, it can be surmized that the student who is interested in general music will likely wish more than one elective course. Consequently, in the eighth grade, general music could be offered twice per week for forty minutes, in the tenth grade twice a week for forty minutes, and in the senior high school twice a week for sixty minutes.

General music in the tenth grade and Musicianship in the senior high school should be available to any student in the school except the eighth grade. That is, these courses should not be designated necessarily as to grade level.

Scheduling instrumental music in the junior high school. The time allotments mentioned above must be kept in mind when determining scheduling under this heading. In addition,

those students who are studying music as a specialty can be expected to make this study their one elective. It might be mentioned here that in the eighth grade French, industrial arts, and home economics are required courses, and in the ninth and tenth grades, students have normally been allowed one elective.

The eighth grade beginning band could meet four times per week for forty minutes each. The junior band, consisting of students from grades nine and ten, should meet together four times for forty minutes per week. It should be noted that two changes are suggested: (1) the ninth and tenth grades meet as one group instead of separately as before, and (2) all groups should meet by the five-day school week instead of seven-day, thus avoiding the necessity of extra-curricular full ensemble rehearsals as well as four-day gaps in instructional time.

As was mentioned previously, the orchestra director would likely find it necessary to meet all of his junior high orchestra pupils at one time. His scheduled string classes in the elementary schools and other duties in the high school would be the determining factors in this situation.

Junior high orchestra, consisting of string students from the eighth, ninth, and tenth grades, should meet together four times for forty minutes each week.

In order for the orchestra to have available wind and percussion sections, band and orchestra should be scheduled at the same time in each school. General music and chorus would then be scheduled at another time.

Scheduling instrumental music in the senior high school. A minimum of one option is made available to the senior high school student. As was mentioned previously, there are occasions where more time for electives is made available. For those who wish to elect them, orchestra, band, and instrumental survey should be offered in the eleventh and twelfth grades. Each class should meet four times per week for sixty minutes. Instrumental survey courses should be offered at such a time that band and orchestra students might attend. Band and orchestra should be scheduled at the same hour so that wind and percussion sections may be made available to the orchestra from the band.

While it would be necessary for instrumental survey eleven and twelve to be separate courses, it would be advantageous to schedule orchestra eleven and twelve as one ensemble and also band eleven and twelve as a separate ensemble. This would eliminate extra-curricular full ensemble rehearsals, replacing them, in effect, with four full-ensemble meetings per week instead of the one which had been previously available for the band.

Scheduling choral music in the junior high school.

Within the confines of the criteria previously mentioned, the following vocal experiences could be offered: (1) eighth grade boys glee for two forty-minute periods each, eighth grade girls glee for two forty-minute periods each week, chorus for ninth and tenth grades combined for two forty-minute periods. It would be necessary that these classes be scheduled at some time when the band and orchestra were not meeting, so that necessary music facilities would be available.

Scheduling choral music in the senior high school.

Choral music should be offered in the senior high school as an ensemble musical experience for one ensemble composed of eleventh and twelfth grade students combined, for four sixty-minute periods each week. Otherwise, it should be scheduled as was suggested for junior high school.

Scheduling for extra-curricular music activities. In accordance with general practice in music education, music activities, such as vocal and instrumental ensembles, private tuition, stage band, and 'pep' band, should be made available for interested music students. It is unlikely, in this situation that these activities could be offered in the regular school schedule. Therefore, it would be necessary that these groups meet during pre-school, noon, and after-school hours. Each music teacher would meet with the students of these groups at mutually agreed times.

Concerts, trips, visitations to schools within the district, and other public appearances given by school music groups, would be determined by the music staff on the basis of student progress, the needs and outcomes of regular class instruction, and the educational value to the pupils of the activity.

Recruitment

The recruitment program would be improved through having immediate contact with the elementary pupils by all members of the music department. Each member of that department would be under a professional obligation to promote the entire music program rather than his particular field. The general music consultant would work with the orchestra director in selecting pupils for string instrument instruction in the sixth grade, and with the band instructor for the selection of wind and percussion players in the seventh grade. It should be possible for those pupils who started the study of string instruments in the sixth grade to transfer to the study of general music, choral music, or wind or percussion instruments in the eighth grade. The testing program, as previously outlined, should be carried out in the seventh grade as part of the recruitment program.

Improving the Physical Facilities

In this area of the music program, few changes or

alternatives are possible. What is needed is the addition of those physical facilities which are necessary to implement the expanded program. In addition, this area is a particularly sensitive one in that it involves the expenditure of considerable amounts of school district and Provincial funds.

A discussion of facilities can be divided into four sub-headings: (1) Housing, which concerns music rooms, storage rooms, offices for music staff, music library, practice rooms, and central resource and materials repositories, (2) Equipment, (3) Materials, which includes general teaching supplies, office and library supplies, texts, music libraries, and so on, and (4) instruments.

Some, but not all, equipment, materials, and instruments must be available immediately to implement the recommended orchestra and vocal curricula. Additions to housing should be constructed within two years. In the interim, temporary space must be found for two additional offices for new staff and additional space for library materials.

Housing.¹ Because general music classes and vocal classes could use the band room and its facilities, a second, and larger music room in the junior high school would be necessary only when the orchestral program entered the junior

¹See Appendix B.

high school. A second music room would be needed in the high school when the orchestra students graduated from junior high.

Planning at the highest level involving administrators, school trustees, architects, and music staff, would be necessary when the additions to the music program were under consideration. It would be unwise to institute new curricula without firm commitments concerning the facilities necessary for their proper functioning.

Equipment.¹ Each elementary school will need one good, but small, piano on a non-tippable dolly on each floor of the school, music stands and adequate chairs for string pupils, as well as storage lockers for music instruments and equipment for general music and string classes.

The junior high band and choral room will require the addition of a sound recording and reproducing console on a dolly, music folder cabinets for band and chorus, and a portable percussion cabinet for use in both band and orchestra rooms. The band storage room should contain built-in shelves for students' books and instruments, shelves for the storage of large instrument cases, and uniform cabinets for one hundred blazer-type jackets for the use of the junior high music groups.

¹See Appendix C.

The orchestra room should contain all the equipment listed for the band room with the exception of the portable percussion and recording facilities. In addition, this music room should include a music library room equipped with shelves for the storage of music for all junior high groups, music sorting racks, index card files, and office equipment, which must include a typewriter.

Staff offices, located nearby for convenience, should be equipped for efficient operation. A telephone in each office, filing cabinets, shelves for resource materials, and ample record storage space, should be basic items in each office.

The instrument repair room should be equipped with such items as are necessary to make small or temporary repairs on all instruments.

Each music room should be equipped with a conductor's chair, and each practise room with a piano and straight-backed chair.

It would be necessary to equip the senior high school band, chorus, and orchestra rooms in a manner similar to that indicated for the junior high school. Although storage rooms, practice rooms, and library rooms should be equipped as also indicated for the junior high school, it would be unnecessary to have or equip more than one office, as the main organizational work for the department would be done in the junior high school.

Music rooms in each school should be located adjacent to each other and on the same floor so that portable equipment and instruments needed only a part of the time in each room could be shared.

Materials. The term "materials" refers to those consumable items necessary in the music department, but not generally considered as teaching supplies (such as paper, chalk, brushes, stencils, and so on).

For the general music classes in the elementary school it would be necessary to revitalize the students' interest in music. One way of accomplishing this is to provide a new set of thirty basic music texts for each classroom; that is, one text per pupil. The Ginn series is recommended for its versatility, accompanying records, and teacher's manual (22). Supplementary material would be required. The Canadian Singer (2) series is recommended for the same reasons. A set of Melody, Rhythm, and Harmony for the Elementary Grades (25) should be available in each school in large enough numbers for the largest classrooms.

There should be available in the central resource repository records, film strips, sample music texts, music plays, Christmas concert materials, sample music texts and teacher references, as well as the Seashore Test of Musical Aptitude (24). Provision must be made for the constant accumulation of further supplementary materials.

The students in the seventh grade could be expected to purchase the materials required for the pre-instrument clinic. Students in the sixth and seventh grade string classes could be expected to purchase their own individual instruction books, but provision would need to be made for the department to provide considerable supplementary music.

For each of the general music courses offered in the secondary schools, a basic text should be supplied. Students should supply their own expendable workbook. A large supply of records for listening should be available in the central record library. All periods, styles, major composers, and media should be well represented. Procurement of filmstrips and films would be necessary for this area of the music program.

Index cards, filing folders, filing separators, student record and inventory systems would be needed for each section of the music department. Other materials needed would be manuscript paper, the previously-mentioned record library, music folios, recording tape and reels, as well as an adequate supply of new music.

Consumable materials for the repair room would include such items as bottled gas, assorted pads for all woodwind instruments, corks, glue, lubricating and preserving oils and greases, solders, and lacquer in spray cans. General supplies for the band room should include reeds and

reed-care supplies, assorted woodwind screws, drum-heads, lubricating and preserving oils, cleaners and polishes. General supplies for the orchestra should include strings, rosins, bridges, refinishing materials, soundposts, and pegs.

Instruments. It is normal procedure for the schools to supply essential instruments which are too large, expensive, and relatively uncommon to attract student interest. It is also necessary that the schools supply sets of rhythm instruments and song flutes for general music classes. Sets of resonator bells and an auto-harp should be available for each general music class meeting.

Half sized 'celli and contrabasses (six of each) should be available at the outset of the orchestra program in the sixth and seventh grades. A similar or greater number in three-quarter size should be available in each of the secondary schools as this program expands. The addition of violas could be made at the junior high school level in sufficient numbers to satisfy the orchestra director's sense of ensemble balance. A harp for each secondary school should be included in consideration of future requirements.

The addition of the lower woodwinds and brasses deserves immediate attention. Two alto clarinets, two bass clarinets, at least two bassoons, four French horns, two

baritone horns, and two upright tubas should be procured for use in the junior high school. An extra oboe, two extra piccolos (D_b and C), one flute, one clarinet, one trumpet, one trombone, and one bass trombone should be obtained for general use. A set of saxophones (one soprano, one alto, and one tenor) should be available to give clarinetists experience in stage band and in order to form a saxophone ensemble.

Budgeting for the Expanded Music Department

Local and Provincial aims and philosophy of music education meet their test when the funding of the music department is considered. The support for expanding and maintaining the proposed music department would be influenced by three factors: (1) the desire of the community and local administrators for such an expanded program of music education, (2) the degree to which local administrators believe in the concept of equality of educational opportunity, and (3) the degree to which matching funds from the State are available for its support.

The willingness of local administrators to support, and the ability of the community to pay for the operation of a limited program of music education has already been demonstrated. This annual non-matched budget of six-thousand dollars, if guaranteed by the school district, would be sufficient to operate¹ the expanded music program, but would

¹See Appendix A.

not be adequate to implement it.¹ If this budget were available, it would not be necessary to impose, through fundraising projects, the burden of essentially double taxation upon the community to support music education, as previously has been the case. The main money-raising activity of the students could be public concerts. The funds thus obtained, while of too unpredictable a nature to be part of operating expenses, could be used for uniforms, trips, and other such extras as are out of place in a publicly-funded budget.

It was the obvious desire of staff, principals, superintendent, and school trustees to provide an education for Salmon Arm and District children which was the equal of that available anywhere in the Province, if it was within the means of the community to support it.

The success or failure of an educational venture of this nature in Salmon Arm could be determined by the extent that financial contributions are available from the State.

State matching funds were automatically available for music or any public school education to cover the costs of salaries, teaching supplies, and general facilities.

The cost of textbooks, sound equipment, and instruments for general music classes are shared, therefore, by the Province. A music room of a size necessary to accommodate more than about thirty instrumentalists and the

¹See Appendix A.

equipment, materials, and instruments which can be classed as required only for specialist music classes, is not eligible, however, for these matching grants.

Salaries for the band and orchestra directors would be sharable (matching) up to ninety per cent by the State, because these teachers would be carrying a full teaching load. The salary for the general music consultant would be sharable up to three-fifths of the total. The remaining two-fifths of the salary would be locally supplied.

The structural improvements required for the junior high school band room, the renovations necessary to turn the lunchroom in the same school into an orchestra room, and the proposed music rooms-lecture rooms in the high school, would be paid for in part by the State if the rooms were usable also as regular classrooms. It might be noted that the lunchroom in the junior high school is so small at the present time as to require considerable enlargement. It is debatable whether or not an addition to the lunchroom or a new music room would be most beneficial in this situation. Music rooms-lecture rooms for the senior high school are currently under consideration. If these plans¹ are followed through, the cost to the district would be negligible and their use would be considerable.

¹See Appendix B.

CHAPTER V

SUMMARY

This study was a result of the writer's dissatisfaction with music education in Salmon Arm. It was felt that the program was not serving the best interests of the children or of music education and that a separation from the situation plus exposure to current concepts of the structure and philosophy of music education would enable the writer to see this problem from a different viewpoint. From this new viewpoint, an analysis of the Salmon Arm music education program was made and recommendations for improvement of the program were formulated.

The music program was found to be overspecialized and lacking in continuity of music experiences. Although the concept that music is for every child was accepted as an ultimate goal by the District, its application was considered impractical. As a result, the general music program was largely ineffective and the only other music experience offered was band in grades eight through twelve. This program was fairly well established in terms of equipment, music, and instruments. The housing, scheduling, and a limited continuity of music experiences hindered the progress and expansion of the music program.

The present investigator has made recommendation for the diversification of the program. General music education should be revitalized in order that pupils' knowledge and interest in music might be expanded. In this connection, a qualified and experienced general music consultant should be added to the staff to give continuity and organization to general music experiences from kindergarten through the twelfth grade.

The addition of an orchestra program in the sixth through twelfth grades is also recommended. A person qualified and experienced as an orchestral and choral teacher should be hired for this position.

Choral music experiences should be made available to any student in the eighth through twelfth grades. The band director and the orchestra director should divide these duties. Band experiences should continue to be offered as part of an integrated program of music education.

The music curricula should follow, as closely as local conditions permit, the curriculum guides of the Department of Education. These guides are sufficiently broad to allow the interpolation of any sound pedagogical scheme. It would be the responsibility of music staff, in cooperation with school administrators, to continually work towards improved curricula and instruction.

Changes are necessary in the scheduling of music classes in the schools. Considerable cooperation and flexibility is needed by all principals, classroom teachers, and music staff. Music classes in the elementary schools need to be scheduled when music staff can be made available. Music classes in the secondary schools need to be scheduled so that the music staff can visit the elementary schools at specific times each week. Chorus, orchestra, and band in the secondary schools should meet by group (junior high school orchestra, senior high school chorus) rather than by grade.

Recommendations were made concerning facilities for the expanded music education program, including music rooms, equipment, materials, and instruments. Appendices A, B, C, and E contain information having to do with requirements and budgets for implementing each new facet of the program. It was ascertained that the present budget would supply sufficient funds to operate the expanded program. An estimate of cost, available in Appendix A, was made with respect to introducing each facet of the expanded program. Information on the cost of remodeling and building music rooms was considered outside the scope of this paper.

Certain other problems or questions have occurred to the writer which will need future consideration. The effect of future expansion in the school district was not considered here. The music program as outlined does not allow for

enough music specialist staff time to include another secondary school nor more than a few elementary classrooms. The problems brought about by removing instrumental students from elementary classrooms for special instruction has not been solved. A possible solution might be removing them from the general music classes, but this is by no means a satisfactory answer.

It is the writer's hope that this study will make a positive contribution to the betterment of music education in Salmon Arm. As has been indicated, there is a need for the continuing study of many of the problems involved.

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APPENDIX A
BUDGETS

BUDGET SUMMARY 1964

| INCOME | | EXPENDITURES | |
|---|-------------------|--|-------------------|
| <u>District Fund (Allotments not state matched)</u> | | Instruments: | |
| Instruments | \$1,500.00 | 1 tuba | \$ 300.00 |
| Repair and replacement of instruments | 1,000.00 | 1 baritone horn | 250.00 |
| Equipment | | 1 French horn | 400.00 |
| 2 conductor's chairs | | 1 contrabass clarinet | 1,050.00 |
| @50.00 | 100.00 | 1 string bass | 275.00 |
| 1 percussion cabinet | 300.00 | Equipment: | |
| 1 music folder cab. | 50.00 | Music | 600.00 |
| | 450.00 | Recordings | 250.00 |
| Materials: | | Music folders | 150.00 |
| Music Jr. High | 250.00 | 2 conductor's chairs | 100.00 |
| Music Sr. High | 300.00 | 1 percussion cabinet | 300.00 |
| Music folders | 150.00 | 1 music folder cabinet | 120.00 |
| Records | 250.00 | 1 repair kit | 70.00 |
| | 850.00 | General supplies | 50.00 |
| | \$3,900.00 | 10 music stands | 100.00 |
| <u>Band Association Funds</u> | | Set of risers | 550.00 |
| Seasons ticket sales | | Miscellaneous: | |
| for concerts | 450.00 | Entertainment | 100.00 |
| Various projects | 1,250.00 | Gift for departing conductor | 50.00 |
| Musical "Swinging High" | 325.00 | | |
| | 2,025.00 | TOTAL EXPENDITURES | \$4,715.00 |
| | \$5,925.00 | Balance of income over expenditures | 1,210.00 |
| <u>General Music</u> | | | |
| Matched funds-- | | | |
| 2400 pupils @ 50¢ | 1,200.00 | | \$5,925.00 |
| | | | 1,200.00 |
| TOTAL INCOME | <u>\$7,125.00</u> | | <u>\$7,125.00</u> |

BUDGETOperating the Expanded Program

| | |
|---|-------------------|
| <u>Income from all sources</u> | <u>\$7,125.00</u> |
| <u>Expenditures</u> | |
| <u>Salaries</u> | |
| General Music Consultant, 2/5 x \$8,000 | \$3,200.00 |
| <u>General Music</u> (2400 pupils @ 50¢--\$1,200) | |
| 10 sets resonator bells (20 bells, chromatic, in case) @ 23.00 | 230.00 |
| 10 autoharps (12 bar) @ 33.00 | 330.00 |
| 10 sets supplementary texts @ 60.00 | 600.00 |
| | <u>1,160.00</u> |
| <u>Choral</u> | |
| Music - 20 sets @ 15.00 | 300.00 |
| Records - 10 albums @ 5.00 | 50.00 |
| | <u>350.00</u> |
| <u>Band</u> | |
| Tuning device | 70.00 |
| Percussion cabinet | 150.00 |
| Music - 20 sets @ 15.00 | 300.00 |
| Instruments - 1 bassoon | 350.00 |
| | <u>820.00</u> |
| <u>Orchestra</u> | |
| Tuning bar (A440) | 5.00 |
| Music - supplementary | 100.00 |
| Records | 50.00 |
| | <u>155.00</u> |
| <u>Office and Library Supplies</u> | |
| Filing, indexing | 15.00 |
| Folios | 75.00 |
| Telephones | 120.00 |
| Miscellaneous | 100.00 |
| | <u>310.00</u> |
| <u>Repair Room</u> | 200.00 |
| <u>Repair and Replacement</u> | 500.00 |
| <u>Miscellaneous</u> | |
| Supplies, fees, insurance, Central resource repository items (records, film strips, etc.) | 430.00 |
| | <u>\$7,125.00</u> |

BUDGETImplementing the Expanded ProgramGeneral Music ProgramElementary

| | |
|-------------------------------------|------------|
| Basic music texts, 22 sets @ 75.00 | \$1,650.00 |
| Rhythm instruments, 10 sets @ 15.00 | 150.00 |

Secondary

| | |
|------------------------------|---------------|
| Basic texts, 3 sets @ 150.00 | <u>450.00</u> |
|------------------------------|---------------|

| | |
|---------------------|------------|
| General Music Total | \$2,250.00 |
|---------------------|------------|

Choral Program

| | |
|---|---------------|
| Basic Music Library, 200 titles @ 7.50 | \$1,500.00 |
| Sound recording and reproducing console (portable) | 1,000.00 |
| 2 folio storage cabinets | <u>100.00</u> |

| | |
|--------------------|------------|
| Choral Music Total | \$2,600.00 |
|--------------------|------------|

Orchestra ProgramElementary

| | |
|------------------------------|---------------|
| 6 cello outfits @ 200.00 | \$1,200.00 |
| 6 bass viol outfits @ 320.00 | 1,920.00 |
| 40 music stands @12.00 | <u>480.00</u> |

| | |
|--|------------|
| | \$3,600.00 |
|--|------------|

Junior High

| | |
|---|--------------|
| Basic Music Library, 100 titles @ 15.00 | \$1,500.00 |
| 6 cello outfits @ 200.00 | 1,200.00 |
| 6 bass viol outfits @ 320.00 | 1,920.00 |
| 1 harp outfit | 1,200.00 |
| 40 music stands @ 12.00 | 480.00 |
| 60 drop-leaf music chairs | 1,000.00 |
| Folio storage cabinet | 50.00 |
| 4 pianos | 800.00 |
| 1 conductor's chair | 50.00 |
| 1 tuning device | <u>70.00</u> |

| | |
|--|------------|
| | \$8,270.00 |
|--|------------|

Senior High

| | |
|--|------------|
| Basic Music Library, 100 titles @20.00 | \$2,000.00 |
| 6 cello outfits @ 350.00 | 2,100.00 |
| 6 bass viol outfits @ 350.00 | 2,100.00 |
| 40 music stands @ 12.00 | 480.00 |
| 1 piano | 300.00 |
| 1 harp outfit | 1,200.00 |
| 1 folio storage cabinet | 50.00 |
| 1 conductor's chair | 50.00 |
| 1 tuning device | 70.00 |
| | <hr/> |

\$8,350.00

Orchestra Program Total

\$20,670.00

Band Program

| | |
|---|-----------|
| 1 sound recording and reproducing console | \$ 600.00 |
|---|-----------|

Other RequirementsMusic Library Room

| | |
|------------------|--------|
| 1 typewriter | 150.00 |
| Card index files | 40.00 |
| | <hr/> |

\$ 190.00

Teachers offices (4)

| | |
|-------------------------------------|--------|
| 2-drawer filing cabinets, 2 @ 60.00 | 120.00 |
| Desk and chair, 4 @ 100.00 | 400.00 |
| Intercommunication system | 200.00 |
| | <hr/> |

\$ 720.00

Repair Room

\$ 200.00

Total less building costs

\$25,780.00

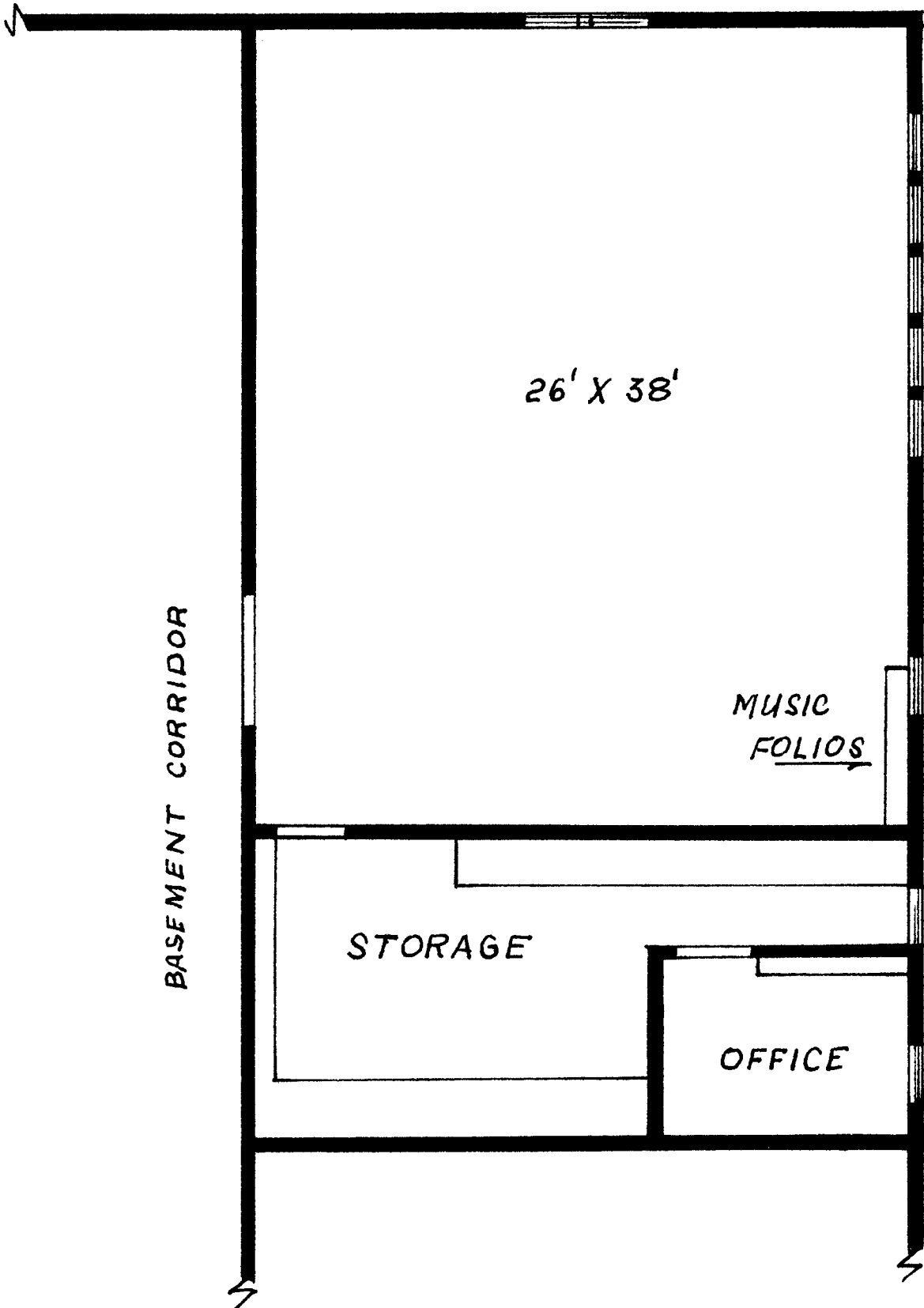
Cost of Music Rooms-Lecture Rooms in High School is unknown.

Cost of Renovations to present band room has been
estimated at \$1,500.00

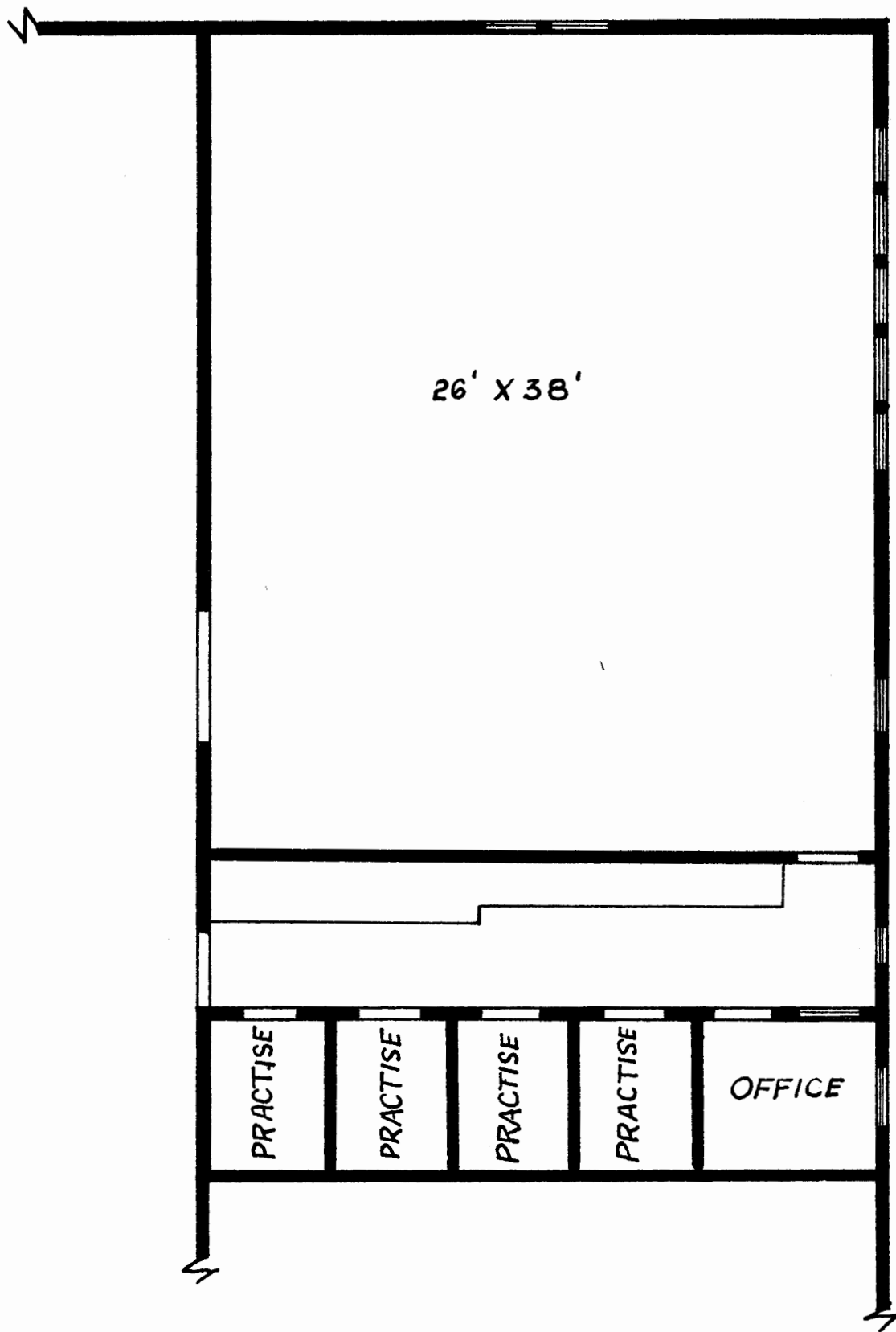
Cost of renovations for orchestra room is unknown.

APPENDIX B
FLOOR PLANS

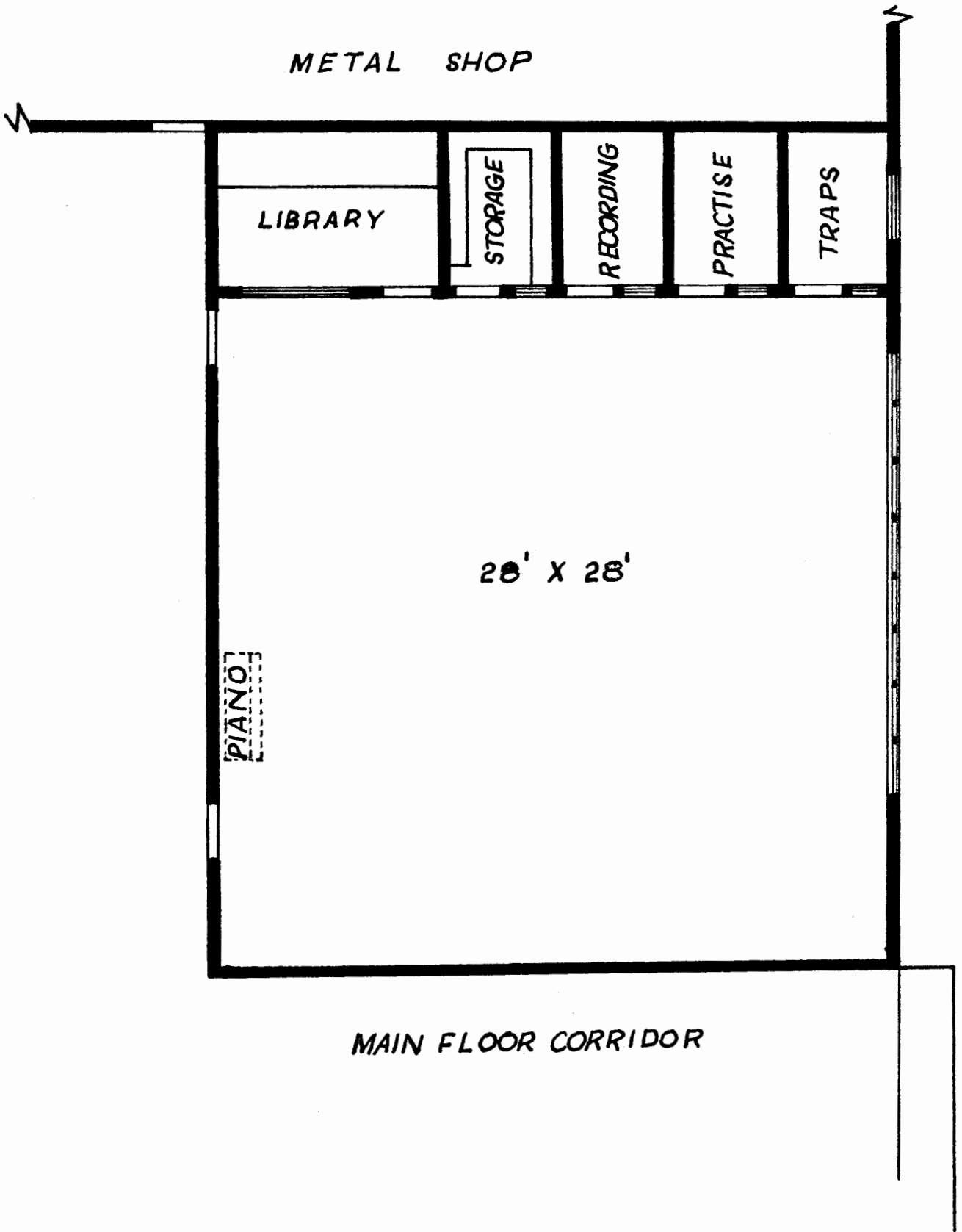
PRESENT JUNIOR HIGH SCHOOL BAND ROOM



RENOVATIONS TO JUNIOR HIGH SCHOOL BAND ROOM



PRESENT SENIOR HIGH SCHOOL BAND ROOM



METAL SHOP

LIBRARY

STORAGE

RECORDING

PRACTISE

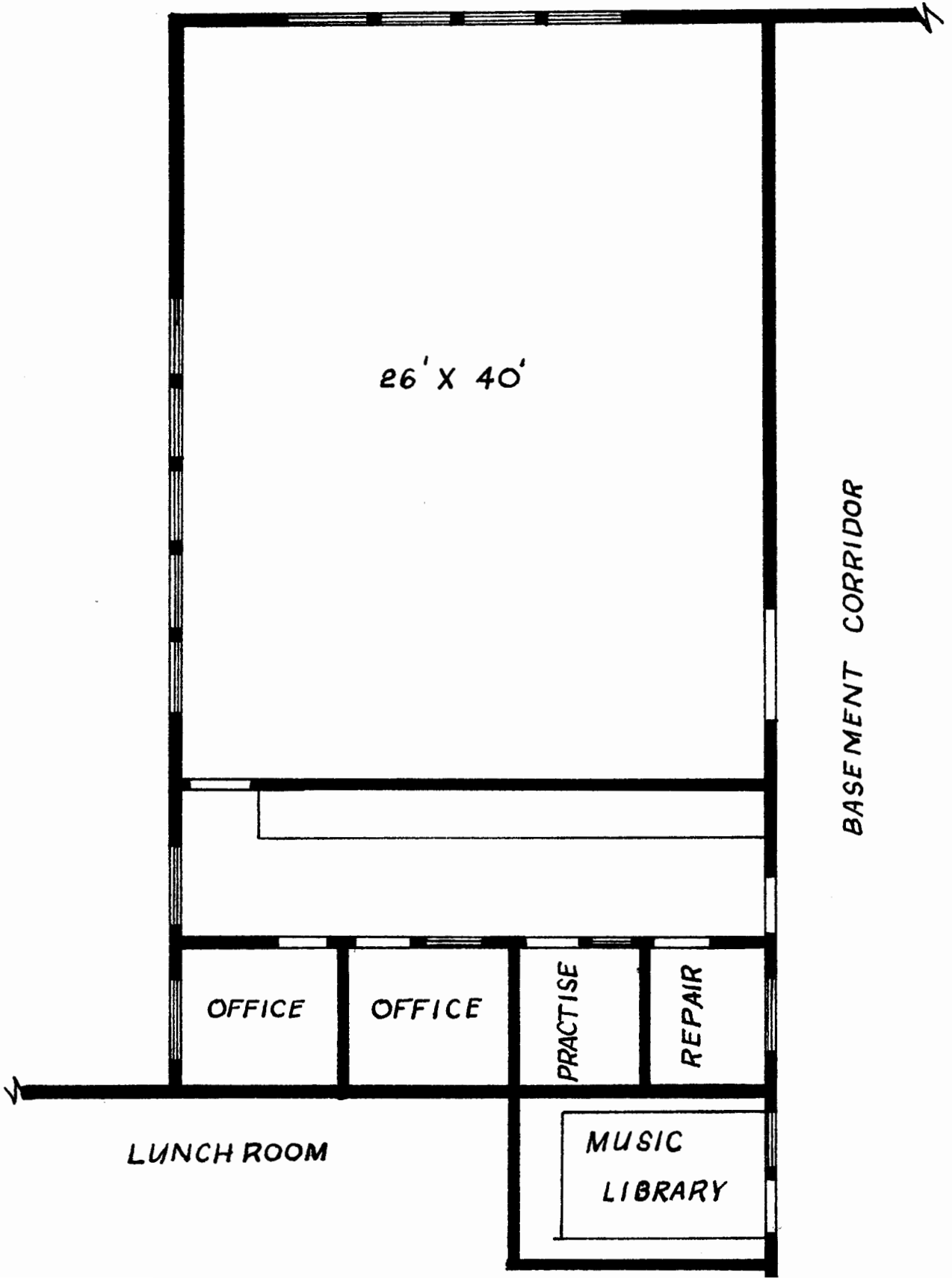
TRAPS

28' x 28'

PIANO

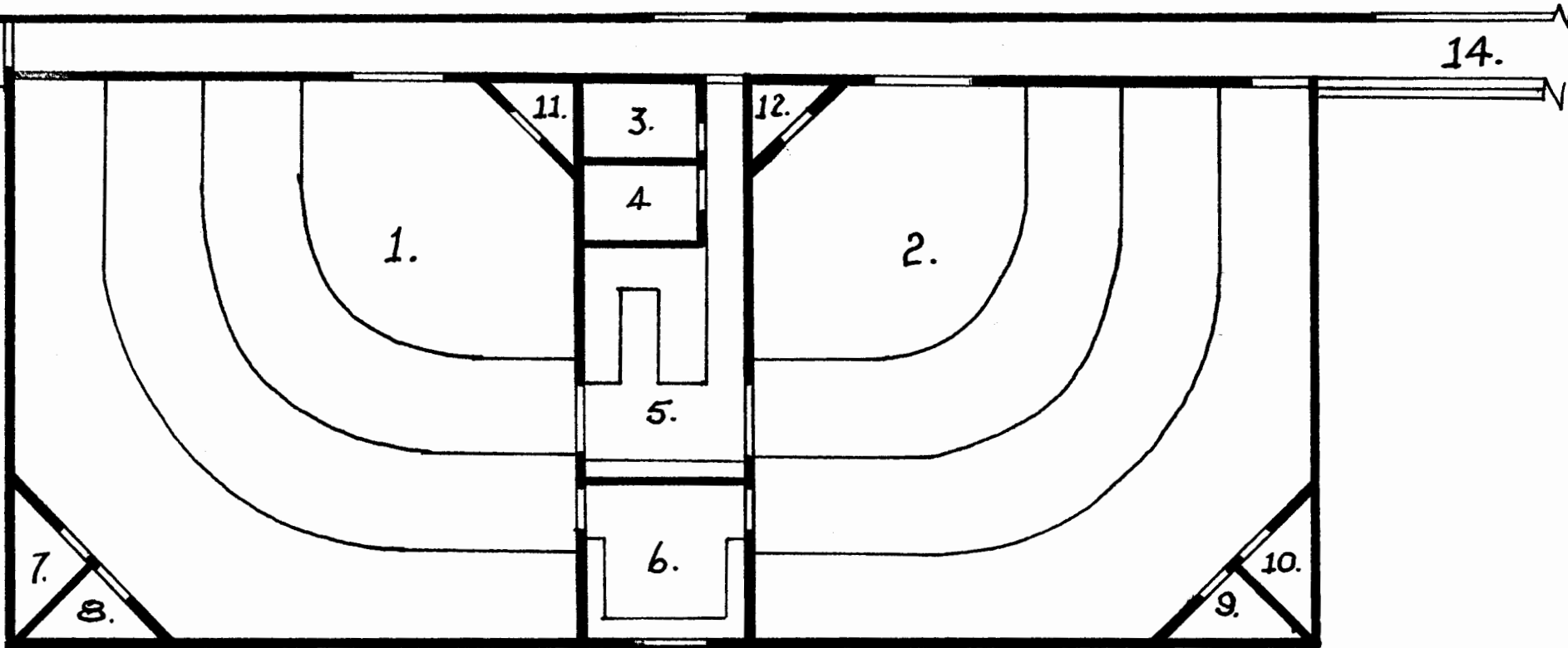
MAIN FLOOR CORRIDOR

JUNIOR HIGH SCHOOL ORCHESTRA ROOM



13.

14.



LEGEND

| | |
|----------|----------------------------------|
| 1,2 | COMBINATION MUSIC--LECTURE ROOMS |
| 3,4 | UNIFORM AND ROBE STORAGE |
| 5 | INSTRUMENT STORAGE |
| 6 | MUSIC LIBRARY -- OFFICE |
| 7,8,9,10 | PRACTISE AND STORAGE ROOMS |
| 11,12 | TEACHER'S EQUIPMENT STORAGE |
| 13 | GYMNASIUM |
| 14 | MAIN ENTRANCE TO SCHOOL |

SCALE: 1 INCH EQUALS TEN FEET

APPENDIX C
INVENTORIES

INVENTORY OF SCHOOL INSTRUMENTS - 1964

Junior High School

Percussion Equipment:

Bass drum and stand
Pedal tympani
Suspended and crash cymbals
Latin American rhythm instruments

Senior High School

Percussion Equipment:

Bass drum and stand
Pedal tympani
Suspended and crash cymbals
Latin American rhythm instruments
Bells
Chimes
Complete set of dance drums
Percussion cabinet

Common

2 piccolo, D_b and C
2 oboe
1 E_b soprano clarinet
2 alto clarinet
2 bass clarinet
1 contrabass clarinet
1 baritone sax
4 French horns
2 recording baritones
2 upright baritones
4 recording tuba
2 upright tuba
2 string bass

EQUIPMENT INVENTORY - 1964

Elementary Schools

1 piano per school
2 sets rhythm instruments in 2 primary classes in
Village

Junior High School Band Room

1 piano
40 concert music stands
60 drop-leaf music chairs
1 tape recorder
1 record player
1 reed dispenser
Built in: Music folder cabinet
Instrument storage shelves
Teacher's desk and chair
1 Index file

Senior High School Band Room

1 piano
40 concert music stands
30 drop-leaf music chairs
2 tape recorders
1 record player
1 percussion cabinet
1 metronome
1 music folder cabinet
2 4-drawer filing cabinets
2 index files
1 portable set of risers
100 white blazers in cases

APPENDIX D
RECRUITMENT FORMS

Dear Mr. & Mrs. _____

We have recently administered the Seashore Test of Musical Aptitude to those pupils eligible to take instrumental music classes next term. The results of the test are set out below. Please note that these are given to you as a guide, and are indicative of natural musical ability only. Tenacity, intelligence, and interest are the other ingredients in the recipe for success in music.

Results of this test indicate that _____
has: _____ in pitch discrimination, and _____ in rhythm.

| | | |
|-------|------------|-------------------------------|
| Key A | 1 | Outstanding natural ability |
| | 2 | Excellent natural ability |
| | 3,4 | Good natural ability |
| | 5,6 | Average natural ability |
| | 7 | Below average natural ability |
| | 8,9,10,10- | Some limited natural ability |

As you are undoubtedly aware, the schools are now teaching instrumental music as a part of the curriculum. It is possible for a student with ability to take courses up through the grades and receive school credits for a major in music. Your child should have the opportunity to develop his/her natural talent. It should be remembered, however, that the possession of a talent is no guarantee of success. Hard work and perseverance are also necessary.

If you wish your child to study piano, you will find that the playing of a different instrument in the band will give him/her a deeper interest in music generally, which will carry him/her over that period when the piano loses its appeal.

Mr. Elford, our Bandmaster, has examined your child's jaw structure, tooth formation, hands, and length of arms, as well as the results of this test, all of which might affect his/her ability to play certain instruments, and suggests that, although he/she will probably do best on the instrument he/she desires, he/she might have difficulty playing _____.

| | | |
|-------|--------------|---------------------|
| Key B | 1. flute | 4. cornet (trumpet) |
| | 2. clarinet | 5. trombone |
| | 3. saxophone | 6. snare drum |

(These are the usual instruments chosen by beginners)

In addition, Mr. Elford recommends that the best choice for your child might be _____ (refer to above Key B)

If you prefer a more unusual instrument, such as oboe, bassoon, string bass, tuba, French horn, xylophone, etc., it might be wise to check with Mr. Elford before making a purchase.

The purchase of a good quality instrument in good condition is strongly recommended as experience teaches that the student shows considerably more interest in music and gets far better results under such circumstances. Music stores in Salmon Arm can supply at reasonable rates the quality of instrument which Mr. Elford recommends. (You can receive up to 30% discount on any new instrument purchased for a band student if you shop carefully.)

Should you wish to have your child enroll for instrumental music, it is highly desirable that an instrument be obtained at the earliest possible date. Otherwise, pupils would not all start their instruction at the same time and would not be at the same stage of development, a definite handicap to the student. Please note: There are no school instruments available to beginners. Instruments should be obtained by the first week of school in September.

We are looking forward to having your child enroll for instrumental music, sure in the idea that his/her life will be enriched by the beauty of hearing and performing good music.

Further information, if desired, may be obtained from Mr. H. T. Elford, our Bandmaster. His phone number is 832-3351.

Yours sincerely,

J. S. Michell
Principal

JSM/dc

ADDENDA IGeneral Recommendations in Choosing an Instrument

1. Buy new if possible.
2. Buy reconditioned if not new.
3. If used, please let me check it before you close the deal (for your own protection).
4. Clarinets should be of wood if possible.
5. Cornets are superior to Trumpets in tone quality and are easier to play.
6. Your child will get into Senior Band sooner if he or she plays less common instruments, such as flute, trombone, drums, string bass, french horn or mellophone, bassoon, oboe.
7. The instruments recommended are a guide only. Your child could play others, but will likely find the type recommended best suited to their physical characteristics.

NOTE: (a) Those with hand or finger deformities should not play reeds or woodwinds.
 (b) Those with malocclusion of teeth should not play cup mouthpiece instruments.

This last is what the recommendations were based on--teeth and lip formation.

8. Lacquered finish on Brass instruments is less expensive originally, easier to keep clean, and cheaper to replace than silver-plate.
9. Please do not let your child play with the instrument (blowing or otherwise) until he has brought it to school and has been given instruction on its care and use. (Unless, of course, you are familiar with the instrument yourself.) This will avoid many bad habits being developed which would harm future playing.
10. Mail Order Houses carry good lines if the price as shown on Addenda Sheet II is adhered to. Otherwise you get just what you pay for.
11. Additional Information
 - (a) Each pupil should have his own music stand for use at home.
 - (b) Wind players will need lyres for marching.
 - (c) If your child must start with a poor instrument, plan for a better one at the completion of his first year.
 - (d) Be prepared to spend some money for accessories and personal music. This need not exceed five dollars per year.

ADDENDA IIWhat to Look For in an Instrument

- Clarinet - Wood Body, Boehm system built in B_b or E_b low pitch. Should be complete with case, reeds, mouthpiece cap, cork grease, lyre and swab.
Cost \$100 new.
- Cornet - In B_b low pitch no dents. All slides working easily, valves moving freely with very little side play. Spit cocks should be well corked and air tight. Should be complete with mouthpiece that fits, case and lyre, and cleaning brush.
Cost \$90.00 - Lacquer or silver finish.
- Trombone - In B_b low pitch, no dents, especially in the slide. Slide must be light, free moving. Clear tone. Should be complete with mouthpiece, case, lyre, and cleaning brush.
Cost \$100.00. Lacquer or silver finish.

- Saxophone - In B_b Soprano (Curved only)
E_b Alto
B_b Tenor
E_b Baritone

Pads must be in good condition. Key mechanisms should be light and easy moving, well adjusted, not worn out, and quiet. Be careful of used models. Should be complete with case, reeds, mouthpiece cap, neck strap, lyre, and brush.

| Cost: | Kind | New | Used |
|-------|-------------------------|----------|-------|
| | B _b Soprano | \$185 up | \$125 |
| | E _b Alto | 250 | 150 |
| | B _b Tenor | 270 | 180 |
| | E _b Baritone | 350 | 250 |

Lacquer or Silver Finish

- Flute - In metal, C, low pitch Boehm system, covered tone holes, semi-square blow hole. Good, light, key action, not worn on pivot points, pads in good condition (not frayed). Should be complete with case and cleaner. Recommend Artley, Armstrong, Edgware, Olds Special, Martin-Frere.

ADDENDA II (Cont'd)

- Drums - Snare drum: depth not more than 8 inches, width not less than 12 inches. Lever throw-off to lower snares from head. Should be complete with adjustable collapsible drum stand and drum sticks No. 5B.
Cost \$70.00 (Beware the cheap drum!)
- String Bass - Full or 3/4 size, 4 or 5 string. Check for buzzing - indicates cracks. Should be complete with proper bass bow (wide hair $\frac{1}{2}$ " to $\frac{5}{8}$ ") and cover.
Cost \$250.00 new; \$150.00 used
- French Horn - Single horn in F or B \flat } low pitch
Double horn in F and B \flat }
Rotary valves, no dents, freely moving slides. Little or no play in valves.
Lacquer or silver finish.
Complete with case and mouthpiece and cleaning brush.
Cost \$250.00 or less
- Mellophone - In F, low pitch
Otherwise, as cornet
Complete with case, mouthpiece, lyre, and cleaning brush.
Cost \$150.00

Places to Obtain an Instrument

1. Salmon Arm music merchants carry new instruments at very good prices and of good quality if prices on Addenda Sheet II are followed.
2. Mail order houses. Same instruments as available in town at identical prices.

3. Used instruments. Write to:

- | | |
|--|--|
| (a) Waterloo Music Co. Waterloo, Ontario | (e) Pacific Musical Wholesale Supply, Ltd. 6642 Main Street Vancouver, B.C. |
| (b) St. John's Music Co. 635 Portage Avenue Winnipeg, Manitoba | (f) Whaley Royce and Co. 544 Hastings St. East Vancouver |
| (c) Empire Music New Westminster, B.C. | |
| (d) Western Music Co. 570 Seymour St. Vancouver, B.C. | |

4. Rental System:

Pacific Musical Wholesale Supply, Ltd.
6642 Main Street
Vancouver 15, B. C.

Local service is offered.

5. New Instruments:

- | | |
|--|---------------------------|
| (a) Preston's Radio Sales Salmon Arm | (c) Empire Music (above) |
| (b) R. J. Ray Smith Lakeshore Terrace Salmon Arm | (d) Pacific Music (above) |
| | (e) Whaley Royce (above) |
| | (f) Western Music (above) |

APPENDIX E
SCHEDULES

TYPICAL WEEK'S SCHEDULE

| | MON. | TUES. | WED. | THURS. | FRI. | MON. | TUES. |
|-------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| TIME | DAY 1 | DAY 2 | DAY 3 | DAY 4 | DAY 5 | DAY 6 | DAY 7 |
| 8:30-8:50 | Private Lessons | Private Lessons | Private Lessons | Private Lessons | Private Lessons | Private Lessons | Private Lessons |
| 9:00-10:00 | 8th Gr. Band | 9th Gr. Band | - | 9th Gr. Band | - | 8th Gr. Band | 10th Gr. Band |
| 10:04-11:04 | 9th Gr. Band | 10th Gr. Band | 8th Gr. Band | 10th Gr. Band | 10th Gr. Band | 9th Gr. Band | 11th Gr. Band |
| 11:08-12:08 | 10th Gr. Band | 8th Gr. Band | - | 11th Gr. Band | 9th Gr. Band | - | 12th Gr. Band |
| 12:10-1:00 | Private Lessons | Private Lessons | Private Lessons | Private Lessons | Private Lessons | Private Lessons | Private Lessons |
| 1:00-1:20 | | L | U | N | C | H | |
| 1:20-2:20 | 11th Gr. Band | - | 11th Gr. Band | 12th Gr. Band | - | 12th Gr. Band | - |
| 2:24-3:24 | 12th Gr. Band | - | 12th Gr. Band | - | 11th Gr. Band | - | - |
| 3:40-4:40 | Jr. High Band | Private Lessons | Private Lessons | Private Lessons | - | Jr. High Band | - |
| 7:00-9:00 | - | Sr. High Band | - | - | - | - | Sr. High Band |

MUSIC TEACHER WORKLOAD SCHEDULE

Orchestra Director

| | |
|--|---------------|
| Junior High Orchestra | |
| Grades 8,9,10, combined, 4x40 min. | 2 hrs.20 min. |
| Senior High Orchestra | |
| Grades 11 & 12, combined, 4x60 min. | 4 hrs. |
| Senior High Chorus | |
| Grades 11 & 12, combined, 4x60 min. | 4 hrs. |
| Elementary School Strings, | |
| Grades 6 & 7, combined, 10 schools @ $\frac{1}{2}$ hr. twice per week, 20x30 min. | 10 hrs. |
| Travelling, 20 trips @ 10 min. | 3 hrs.20 min. |
| Organization, 2x40 min. | 1 hr. 20 min. |
| | <hr/> |
| | 25 hrs. |

Band Director

| | |
|--|---------------|
| Band Beginners, Grade 8, 5x40 min. | 3 hrs.20 min. |
| Junior High Band | |
| Grades 9 & 10 combined, 4x40 min. | 2 hrs.40 min. |
| Senior High Band | |
| Grades 11 & 12 combined, 4x60 min. | 4 hrs. |
| Junior High Chorus | |
| Grades 9 & 10 combined, 4x40 min. | 2 hrs.40 min. |
| Pre-instrument Clinic, Grade 7 | |
| 7 schools @ $\frac{1}{2}$ hr. each per week, 7x30 min. | 3 hrs.30 min. |
| Instrumental Survey | |
| Grades 11 & 12 combined, 2x60 min. | 2 hrs. |
| Travelling, 7 trips @ 10 min. | 1 hr. 10 min. |
| Supervision and Organization | 5 hrs.40 min. |
| | <hr/> |
| | 25 hrs. |

General Music Consultant

| | |
|--|---------------|
| Consulting each afternoon, 5 x 2 hrs. | 10 hrs. |
| General Music, Grade 8, 2 x 40 min. | 1 hr. 10 min. |
| General Music, Grade 10, 2 x 40 min. | 1 hr. 10 min. |
| Musicianship 12, Grade 12, 2 x 60 min. | 2 hrs. |
| Boys Glee, Grade 8, 2 x 40 min. | 1 hr. 10 min. |
| Girls Glee, Grade 8, 2 x 40 min. | 1 hr. 10 min. |
| Organization | 8 hrs.20 min. |
| | <hr/> |
| | 25 hrs. |