FLORIDA STATE UNIVERSITY

AN EFFECTIVE PLAN FOR INSTRUMENTAL MUSIC IN THE ELEMENTARY SCHOOLS

By

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CHAPTER I

INTRODUCTION

**Background of the Problem**

Although this paper will attempt to answer numerous questions pertaining to the junior high and elementary instrumental music program it is hoped that it will be especially beneficial to one particular area or community. That area will be comprised of the Shenandoah Junior High School, Miami, and its three neighboring elementary schools. The instrumental music organizations in the high school and the junior high school of this community have enjoyed serving the cultural and aesthetic potential of both its students and parents for many years. The community in turn has responded by enthusiastically supporting both a band and an orchestral program in these two schools.

All of this music activity has had its rightful effect on the population as a whole to such an extent that a well organized instrumental music program in the surrounding schools is fast becoming a common concern of the school administrators. The men and women who serve the youth of these schools have begun to consider the necessity of a worthwhile and educationally sound instrumental music...
program. Needless to say, some activity is already going on and has been for some time in these elementary schools. This activity, however, includes those students who take private lessons outside of the school building and who are used occasionally in the school music program. Karl Gehrken, in his book, "Music in the Grade Schools," has this to say about that type of activity:

The average small child goes to his individual music lesson dutifully rather than enthusiastically. Often he goes rebelliously, and when this happens regularly he soon wears down his mother's resistance unless she happens to be of the Spartan type — and before long another pupil has 'dropped out.' The 'mortality percentage' in the case of beginning pupils taking private lessons in piano and violin has always been discouragingly high. But with the advent of the class plan of instruction this percentage has dropped markedly, and will continue to fall as we become more skillful, first, in selecting pupils who have some chance of succeeding; and, second, in our management of group instruction. 1

Therefore, the need and concern ought to be for a program which will be motivated, influenced, and guided musically by sound educational principles.

**Purpose of the Paper**

The objective of this paper is to determine the most effective type of instrumental music program which could be offered to this combination of elementary schools. The MENC Curriculum Committee during the period 1942-1946 points this up in the following statement:

Beginning with the fourth grade there is a growing tendency to gather all the performers upon orchestral instruments into one instrumental ensemble usually called the school orchestra. While this organization cannot pretend to have complete instrumentation, nevertheless, its value is great and it offers training and experience to talented and interested children in the elementary school. The majority of teachers seem content with an ensemble that contains violins, flutes, clarinets, cornets, piano and percussion. Some would like to have other instruments of the orchestra such as cello, bass, trombone, and oboe, but perhaps the best policy would be to develop a strong program using the instruments first named without feeling the necessity for development of other instruments at this age level. It is understood that when such unusual instruments are available among the students they should of course become members of the ensemble. Many schools will find it worth while to include small ensemble units such as two or three violins and piano, clarinets and piano, and numbers of other combinations of available instruments.¹

From the standpoint of philosophy it is hoped that it will be the kind of a program that will enable each youngster to participate joyously in musical performance. Furthermore, it should provide ample opportunity for the specially talented child to find meaningful outlets within this program to express himself with the aid of proper guidance and encouragement. It should provide an opportunity for any student with an evident desire for this training to use a school-owned instrument for a semester of trial participation. Upon the student's successful completion of such training a parent will then be better prepared psychologically, to assist enthusiastically in such a musical

education for his child. If this program produces an interested child it is reasonably safe to assume that it will have its share of interested parents. This program should be introduced and activated in such a manner as to make it acceptable to the principal, faculty, school, and the community at large, for only then can it serve the purpose of school music effectively.

Need for the Study

Any addition or proposed change in the school curriculum which effects our youth should be the subject of serious study and scrutiny on the part of our administrators and teachers. In addition this program will normally involve an outlay of sufficient funds for the special teacher and for materials to give it a stable footing, it is therefore an extremely important step not only for the school authorities but of particular importance to the music educators and parents. They will be most directly responsible for its cultural and motivating benefits to the child and community.

This instruction should be introduced into the grade schools in such a way as to become a supplement to an already adequate general music program available to every youngster of these schools. It will assuredly enrich the musical life and perpetuate the aspirations of the talented and musically enthusiastic youngster. If this is to be accomplished and absorbed into the school curricula then
one must surely recognize a need for concentrated study in order for it to complement the offerings of our modern school enrichment programs. Gehrkens explains it fluently in the following manner:

Instrumental music is simply differentiation — the recognition on the part of the music department of the doctrine of individual differences now constituting so indispensable a part of all educational theory. Here are groups of children variously gifted and variously interested. All of them from the first grade on are studying music; not just studying singing, but music. Some of them want nothing more than this. Others want to play the piano. Still others crave to express themselves by means of violin or trumpet. We must find out their desires. We must test them as to their possibilities. We must guide them as well as we can toward desirable courses of action. This is difficult enough at best, and to have even reasonably good educational conditions we shall all need to work together for the best interests of all the children. Efficiency demands this; our own professional welfare as music educators demands it; the best interests of the children of America demand it.¹

¹Gehrkens, op. cit., p. 188.
CHAPTER II

THE PLAN

Grade Levels for Beginning Instruction

It has long been the contention of most music educators that children in school instrumental groups are assured of desirable participation and satisfactory progress when instruction begins as soon as the student is effectively stimulated through the general music program. It is at this point that the student is more apt to be ready to assume his duties and responsibilities pertaining to an instrumental music class. But, there is another point to be considered and that is the question of the physical adaptability of the child for this instrumental performance. These two points must first be weighed and scrutinized for the benefit of the child as well as the overall program itself. Only after this is accomplished can there be a sound basis for determining the desirable level at which to begin instruction. Mark H. Hindsley, in his article, entitled "When Do We Start?," has this to suggest:

As a general policy we should establish 'grade limits' within which the study of each of the several band and orchestra instruments should be started. These limits will be determined first by the earliest grade that the average pupil is physically and musically capable of handling the instruments, and
second by the latest grade that the pupil may begin study and expect reasonable maturity by the time of graduation from high school.¹

Assuming that successful work now being done in the field of public school music should serve as reasonable criteria for considering a solution to this instrumental instruction. The fourth grade level could conceivably be set up as the most probable point from which to embark upon this venture. First, the student must be considered and it must be decided whether he is sufficiently motivated and physically matured to assume the role of a participating player before the above criteria or assumption are to be considered as a desirable and valid basis. In the same article Hindsley writes:

Let us first consider the strings. Only the violin and the cello should be started as early as the fourth grade. I would not offer beginning violin later than the seventh grade nor the cello than the eighth. The viola may be started in the seventh, eighth, or ninth grades, but at least a year of violin should be required before the viola is attempted. The viola student need not discontinue the study of violin. Only the superior student should be chosen for viola; such a student will be able to adapt himself to both instruments if he desires. Study of string bass may be begun also in the seventh, eighth, and ninth grades, with no previous instrumental experience required.²

It appears to be imperative that the student be sufficiently ready for this instruction and that at his

¹Mark H. Hindsley, "Instrumentalist," When Do We Start?, September-October, 1937, p. 15.
²Ibid.
maturity level the selection of proper instrument for his use must be delegated discriminately. This action of course will involve the guidance of a competent teacher without whom the program could not successfully operate, but qualified teaching shall be dealt with in a later chapter.

Selection of Prospective Students

A great amount of care and guidance for each applicant should be used in the final selection of prospective students. It is with this idea in mind that the following points in the procedure are to be stressed and kept uppermost in the mind of the music director.

1. All students should have equal opportunities for being included in this program.

2. A student should be carefully selected for the instrument deemed most suitable by the director in consultation with him.

3. A student's enthusiasm for one particular instrument should be respected if it is at all feasible from the standpoint of physical fitness.

4. Generally speaking, students should show a comparable achievement average in their scholastic studies before assuming extra-curricular activities of this nature.

5. Students should assume responsibility for a minimum amount of practice time on the instrument outside of school hours.

6. Parental consent should be requested and re-
ceived before a student can be enrolled for such training.

7. Parent's cooperation in the purchase of an instrument should be sought if no school owned instrument is available to a seemingly well qualified student.

8. The use of some form of testing procedure seems advisable as a final point for selection of prospective students. The tests for elementary students need not be of the standard type, such as the Seashore or the Kwalwasser-Dykema, but could very well be improvised and simplified to suit the grade level.

The above points are not to be taken as an all-inclusive and thoroughly foolproof process of selecting students for instrumental classes. But, they should serve to an appreciable degree in judiciously initiating the first contact between the teacher, prospective player, and parent. It is hoped that this contact will inspire positive action on the part of the student plus the encouragement of the parent at home, the latter being a vital part of the student's successful music activity.

Scheduling of Classes

The scheduling of instrumental classes in any school is a major obstacle requiring careful deliberative action. Here the director should solicit the help of the school principal and the music supervisor (if one is available). It is essential that the principal be kept well informed and share his full responsibility with the instrumental
director and the general music teacher in the schedule planning. Without a doubt the school principal will be most interested in including these instrumental classes in the general set up in such a way as not to disrupt nor interfere too drastically with the basic requirements of the main curriculum. Moreover, he may be justifiably concerned about breaking into a general music program that is functioning well. It will be necessary then to arrange these classes in such a way so as to effect the least possible changes.

The MENC report (1942-46) makes the following recommendations concerning the scheduling of instrumental classes on the elementary level:

To be most successful, the beginning instrumental class should meet every day. This is sufficiently important to schedule some of them outside of school time if an inschool daily schedule is impossible.

Thirty minutes should be the minimum length of a class period but forty-five minutes seems to be preferred by many teachers. However, two periods of thirty minutes each is generally preferred to one lesson of a hour's duration.

It has been suggested that if instrumental music teachers will make an effort to understand the problems involved in setting up a general school schedule, the administrators will help them to have students as often and as long as is consistent with general school policies.¹

A previous understanding between the instrumental and the general music teachers of the purpose of this program will aid greatly in setting up these classes. The

¹MENC, op. cit., p. 76.
real essence of this program should be that it will give children an added opportunity for expression in one of the greatest of arts and sustain and complement the present general music program of the school. It also will influence and enhance the idea of the bringing together more closely the community and school, thereby culminating in a meaningful alliance of community and school. If the foregoing considerations are a part of this undertaking then it should simply be a matter of time before a truly significant activity becomes a part of the elementary school curriculum.

J. P. Jones in his book, "The Director of School Music," makes the following comments concerning the utilization of these elementary school players within the school music program:

Advancement from the flute-band to the typical band and orchestra instruments seldom takes place before the fourth grade. Many directors prefer not to accept band and orchestra students below the fifth grade--this seems a satisfactory year in which to make the change. While the students are not yet ready for a definite assignment to a definite instrument, they are ready for advancement to a true band or orchestral instrument of some kind. The director should not make a definite commitment until he is thoroughly convinced that instrument and pupil fit each other perfectly.

Small ensembles should be organized and encouraged at all levels, the only difference being that the student has changed instruments but otherwise experiences no change in the procedure. He should continue in ensemble playing, thinking in terms of the widened scope of musical possibilities. This is the period of further development for those young students who show possibilities yet lack some instrumental training. For the others, it becomes a period of beginning instrumental mechanics--the beginning of technical training. However, the director should still consider
this not so much as a period for teaching the instrument as it is a period for teaching music through the use of the instrument. It must be remembered that the student in instrumental music is also continuing his regular music studies in the grade school music program.

The ultimate purpose of these classes should not be the formation of an elementary school orchestra or band. The primary function should be instrumental instruction of the best quality to beginning students by specialized teachers; the formation of small ensembles being the objective rather than an orchestra or band comparable to the junior high level.

CHAPTER III

MATERIALS

Instruments to be used

During the past twenty-five years bands have grown and flourished rapidly in the public schools and orchestras have fallen behind this pace. There seem to be many reasons for this trend and one of the most traditional of these reasons is that string playing is more difficult for beginning students. Furthermore the first few years of the student's application to string playing does not bring to him the same recognition that he might well have had as a member of the popular marching band.

E. B. Birge in his book, "History of Public School Music in the United States," explains the above trend in this way:

The effect of the World War upon music in the public schools was beyond calculation. We are too near it in point of time to estimate this influence with a true perspective. Two points stand out clearly, however. One is the fundamental importance given to music in winning the war. The value of music was brought home to the people for the time at least with all the force in national life. Organized singing in the camps and community singing at home became a daily experience. We became, for the time at least, a singing nation welded together by the unifying power of music. Thereacting effect educationally was the unqualified acceptance of music as a major subject on the part of both school authorities and the taxpayers of the nation.
Another point no less significant was the enormous prestige given to band music. Bands were needed for every training camp and for every regiment. Hundreds of band leaders were trained in government schools. After the war many of these men became instrumental directors in the public schools, and they brought to their task a knowledge of organization and teaching skill of the utmost practical value. Moreover, the military training introduced into the high schools of necessity required a band for every school. The result was an immense acceleration of band activity, accompanied by a new sense of its value as a means of culture and discipline for the youth of the land.¹

During the period following World War I, bands have established a firm foothold as the representative musical unit of the entire school program.

The Shenandoah community has strongly supported through the years an organized orchestra as well as a band in its junior and senior high school programs. Careful observation on the other hand will reveal that here too, the orchestra activity has fallen behind the band activity in the developmental structure and total acceptance by the student body and community.

When an instrumental music program in the elementary schools is being considered in addition to one already existing in the junior and senior high schools it might be sound to consider the deficiencies in the present program. In this way the strengthening of these deficiencies and the proper correlation of the overall program might be more meaningful and justifiable in its final

adaptation for the musically interested student. For that reason, string study could very likely be considered to be the most essential phase of the instrumental music curriculum on the elementary school level. Music educators agree that in order to have reasonably capable string sections in the junior and senior high schools instruction must begin as soon as sufficient motivation and physical maturation of the student are in evidence.

The problem of organization for the maintenance of orchestras is pointed out by the MENC report in the following recommendations:

It is recognized that there are orchestral organization problems, especially in the high school. A good orchestra must have a good string section. Good string players are scarce but reports indicate that students are not averse to studying string instruments. The general opinion is that length of time required to become proficient discourages students and that the junior high level is too late to begin string study. It is suggested that much more emphasis be placed upon string classes in the elementary grades, more string ensemble work in the junior high school and better equipped string teachers.\(^1\)

Assuming that a sufficient amount of motivation and a proper degree of physical maturation have been reached the time has then arrived when a decision must be made as to the type of string instruments assigned for elementary class instruction. The logical answer is to teach all of the instruments of the string family with the possible exception of the string bass beginning in the fourth grade.

\(^1\)MENC, op. cit., p. 62.
This may necessitate the use of smaller than full size instruments, but all of these are now available in several sizes to the music directors. These instruments when properly adjusted will more than serve the purpose adequately. R. O. Barkley in his article, "Fittings," has the following comment to make concerning proper adjustment of instruments, particularly in regards to strings:

Good fittings on a string or reed instrument are much more important than we sometimes realize, particularly with regard to the violin. A cheap fiddle can often be made to sound surprisingly well by adding good strings, a good close fitting bridge of the proper thickness and a correct sound post adjustment.¹

It would be wise perhaps to restrict the class instruction to those basic strings which would expedite more judiciously the use of available method books. However, a piano accompaniment can very well be utilized in these classes and will definitely make the class playing more musical especially in the beginning stages of instruction. This would in no way rule out the possible use and encouragement of other instrumentalists when performances are planned. A competent director can easily make suitable musical arrangements which would permit the use of these different instruments in his performing group. There are certain basic instruments which have been frequently considered and universally accepted as being suit-

able instruments for elementary school instruction classes. They generally consist of the violin, cello, flute, clarinet, saxophone, and the snare drum.

**Basic Instrument Requirements**

It is now a well-established fact that if elementary schools are to offer a sound and versatile instrumental music program certain basic requirements in the way of instruments and materials must be established and purchased by the schools where such programs exist. This is true of the junior and senior high school level; and careful observation will also reveal this to be true of the college level wherever music departments are functioning.

One of the recommendations regarding the basic requirements suggested by the MENC report reads as follows:

That wherever needed, instruments shall be provided for student use the same as equipment and texts for other subjects.¹

It should be noted however that a balanced instrumentation is only one of the items to be observed in the justification of basic requirements. The other is the necessity of having an instrument to loan to a student who has qualified for this instruction and is in need of an instrument in order that he may become a participating member of the instrumental class. This often times is the procedure, especially when parents are unable to make the

¹MENC., op. cit. p. 80.
necessary purchase of an instrument. This loan system when judiciously administered gives to many students the opportunity of proving themselves to both the director and the parent.

The Florida Music Bulletin, No. N41, recommends the following basic requirements for the music departments of the junior high schools:¹

<table>
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<th>Band</th>
<th>Orchestra</th>
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<tr>
<td>2 flutes</td>
<td>4 violins</td>
</tr>
<tr>
<td>1 alto saxophone</td>
<td>4 violas</td>
</tr>
<tr>
<td>1 tenor saxophone</td>
<td>2 cellos</td>
</tr>
<tr>
<td>2 single horns</td>
<td>2 string basses</td>
</tr>
<tr>
<td>2 baritone horns</td>
<td></td>
</tr>
<tr>
<td>2 trombones</td>
<td></td>
</tr>
<tr>
<td>2 sousaphones</td>
<td></td>
</tr>
<tr>
<td>1 bass drum</td>
<td></td>
</tr>
<tr>
<td>1 pair cymbals</td>
<td></td>
</tr>
<tr>
<td>25 music stands</td>
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Although the above list is worthy of consideration and no doubt would result in the formation of well-balanced musical groups, the instruments as listed would not necessarily need to be the property of a school in any one locale.

For example, such instruments as flutes, saxophones, trombones, violins, and cellos probably would not be items of necessity in a school where a successful instrumental music program has been in operation for three or four years. Such a program would quite conceivably attract and utilize

students with privately owned instruments.

On the other hand, a smaller community where motivating factors and proper materials are extreme necessities for an initial operation of the program in its infant years, would need all of these basic requirements.

It must be stated, however, that the basic requirements finally should include for these schools sufficient public funds for the maintenance and replacement of these instruments and materials deemed necessary for the proper functioning of the instrumental music programs.

The life of any instrument can be lengthened to a considerable extent by having adjustments made to it periodically. This would likely be done before the start of each school semester. The student using the instrument during the course of any semester would naturally assume responsibility for keeping it in proper playing condition.

M. H. Hindsley in his book, "School Band and Orchestra Administration," clarifies the meaning of the proper playing condition of any instrument by saying:

Instruments must be kept in first class playing condition at all times. Brass instrument players should keep their instruments clean and polished, valves and slides free and well oiled, mouthpieces free of sediment, and run water through the tubing at least once a week for cleansing. Cornet, trumpet, trombone, and French horn players should have mutes and have them available at each meeting. Reed and woodwind players should keep their instruments well oiled and polished, joints greased, keys and pads in perfect adjustment, and the inside of the instruments clean and dry after each playing. They should have extra reeds, and an assortment of pads and stick
shellac to replace them in emergencies. Players of string instruments should keep their instruments clean and polished, free of resin, pegs well fitted, and should have an extra set of strings, resin, a fitted bridge, and mute always at hand.¹

If instruments are not kept in good playing condition the student's musical progress and individual initiative might be hampered by the use of inferior instruments. It is the responsibility of the director to keep these deficiencies to a minimum and to encourage the student's responsibility for the care and proper maintenance of public property at all times.

Class Size

The size of the instrumental music class ought to be guided by two fundamental principles. First, it should be large enough to merit scheduling as a class within the school curricula. Second, it should be large enough for the purpose of supporting with capable incoming players the musical ensembles that it intends to build and offer to the student and community. The Florida music bulletin, No. N41, in its suggestions made relative to the organization of instrumental classes has the following recommendation to make regarding class size:

Class sizes in excess of fifteen become increasingly difficult to teach due to the necessity for individual help. Beginning classes may be more

efficiently taught if they are grouped homogeneously as to instrument or choir. However, good results can be obtained from heterogeneous groups by an experienced teacher. 1

This class size must of course be established and guided by the energy and resourcefulness of the director. It is hoped that he will be guided in this decision according to his ability and capacity to teach the class effectively.

It is true in many instances that sometimes circumstances beyond the director's control make it necessary for a class on the beginning level to have an unusual variety of instruments and maximum number of students. There may be several obvious reasons for these conditions to occur. An organization might be losing most of its playing strength in a particular section at the end of a school year and replacements must be found. Then again if the overall school schedule permits the formation of only one beginning instrumental class another reason exists for the heterogeneous grouping and maximum numbers of students to a class. These are some of the elements that comprise the less ideal conditions that oftentimes do exist.

However there is sufficient evidence in school systems that such classes with good teaching and guidance normally make more than satisfactory progress. To substantiate the above claim The Florida Music bulletin, No.

1 Music in Florida High Schools, op. cit., p. 25.
N 41, makes the following point:

There was a time when arguments on homogeneous vs. heterogeneous groupings occupied considerable attention. Modern teachers generally accept the homogeneous class grouping as the best, but with modern methods and materials excellent results have been obtained with heterogeneous groupings. ¹

It might be concluded then that eventually the results of capable and inspired teaching might prevail over the less ideal conditions under which music educators sometimes are forced to labor.

Teacher Qualifications

It has been pointed out that almost in any one given situation a capable and industrious teacher will have a successful program operating if allowed sufficient time in this particular area or community for the evolvement of his devoted efforts to the task at hand. One might at this point pose the question: What constitutes a qualified and capable instrumental music teacher?

In answering that question one might be apt to answer it with a decided inclination for considering the potential instrumental music teacher as having a dual personality. The following statement has often been heard: Good musicianship does not necessarily culminate in successful teaching.

That he must be musically capable goes without

¹Ibid., p. 76.
saying, but the most important of the two personalities should be that of the teacher. He must be one who can impart his musical knowledge and experience to his young, enthusiastic class. Can he perform these duties and obligations to both his musical profession and his students in such a way that he will motivate, teach, and inspire them along the lines of sound philosophical, psychological, and physiological principles of a modern educational system.

This is the challenge then that the potential instrumental music teacher must meet with face to face if he is to consider himself a worthy applicant in good faith.

If he is to meet the two requirements squarely how much must he possess of each in order to do it in a commendable fashion? As a point of departure, and since a capable music teacher is the goal, one might begin with the musical qualities first. The MENC report defines the musical qualifications of an instrumental music teacher by separating them into two categories:

Instrumental music classes are taught by two general teachers: the specialist, who is an expert performer on one instrument, and the generalist, who knows about all instruments but does not perform on any.

Ideally, the one in charge of instrumental classes should be more than a combination of these two. He should be an acceptable performer on the instrument he is teaching, and the more he knows of all the other instruments the better teacher he will be. He should not be an unsuccessful private teacher who has turned to school teaching for a livelihood but rather one who has a general background in education. He must know general educational techniques and procedures as well
as child psychology and general laws of learning. This general background will make him a real teacher and, coupled with his instrumental training and knowledge, will make him an ideal person to guide children in instrumental classwork.¹

R. E. Rush, in his article, "Teaching The Strings from Kindergarten Through Adult Life," sums it up in this way:

There has been much controversy over the problem of class teaching versus private instruction, and there is no doubt that cases can be cited where pupils have learned better either way. Yet in the school program so many factors point to class teaching as the better method that for the purpose of our discussion here, we will accept the plan of class teaching as the one most American schools are now using. The determining factor as to the success of this plan is without question the teacher. A teacher who understands and is sympathetic to the strings, one who has played at least a little on the violin, viola, cello, and bass, and has made a thorough study of class teaching can and should produce fine string results. It should go without saying that a teacher without this training and experience is working under a handicap, as success depends so much upon the teacher's background and confidence.²

Although a successful music teacher is expected to possess qualities of musicianship as well as the knowledge of proven teaching methods and techniques, it is significant to note that the above material has not specifically attempted to separate the two qualities to any great extent. Perhaps ultimately, they are so closely allied and dependent upon each other for successful achievement in music education

¹MENC, op. cit., p. 77.

that very little distinction should be made between the
two elements in practical application. Gehrkens, in his
book, "Music in the Grade Schools," has this to say con-
cerning the above tendency:

It is an advantage in any kind of teaching to
know something of the psychology of the teaching-
learning act. But in class teaching, such knowledge
is absolutely indispensable. Often the finest musician
is most ignorant in this respect, and in general the
greatest success in class work has been achieved, not
by the best musicians but by those who perhaps knew
only a little about violin or piano playing but who
knew a great deal about handling children in groups.
This is only a temporary state of affairs, however,
and the ultimate success of the class movement must
come as the result of work done by those who have
learned both music and teaching. Precisely that is
happening at this very moment, and we are graduating
from our best schools hundreds of young men and women
who are good musicians, but who also have been prepar-
ing themselves during four or five years of study to
teach, and who, therefore, have become skillful in
this art as well. It is in the increasingly high
quality of such teachers that our hope for the future
of instrumental music in the schools rests.1

The elementary school will demand that the teacher
have at his disposal knowledge concerning particular
techniques and skills as pertaining to the playing of all
instruments within his class. The person with a general
knowledge of all instruments would be preferred over the
specialist type of instructor for instrumental music on
the elementary level.

Therefore, a successful teacher should possess
musical knowledge and a background of experience in music

coupled with a discriminating sense of its usage as adapted to school music and musicians. Furthermore, he must possess that sincere desire for teaching the youth of his community backed by the acquisition and judicious use of sound principles of modern education. If he has in addition an unswerving and disciplined personality so necessary in the associations with youth, success and community approval will belong to him and his school music program.
CHAPTER IV

SUMMARY

Children are assured of meaningful participation and satisfactory progress in elementary instrumental music classes when properly stimulated by a well-planned and integrated program.

The physical maturation of a fourth grade student suggests a point at which instrumental instruction could begin successfully on such instruments as the violin, cello, flute, clarinet, cornet, and drum.

Emphasis, however, should be placed on string development since competent string playing requires a longer period of preparation. Scarcity of string players in school orchestras further substantiates the need for such emphasis.

Selection of students will require care and guidance with respect to such factors as proper instrument, student's enthusiasm for that instrument, physical fitness, aptitude for such training, and student's desire for assuming the responsibility connected with this program.

Properly balanced musical ensembles should be an integral part of this program. Oftentimes this will require public school funds to purchase such basic instruments.
in order that this goal may be reached.

If such a program is instituted it should provide a most effective vehicle through which the student may attain in a continuing process of musical growth and development not only the necessary skills, but a true appreciation of music.

The teacher, with a thorough understanding of the young child and a knowledge of musical skills pertaining to this level of instruction will eventually make this program an educationally sound musical experience.

This ultimately must be the task of the musician and teacher with his knowledge of musical materials and techniques and a knowledge of teaching based upon sound educational principles of education.
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