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A Survey of String Programs in the Texas Public Schools

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A SURVEY OF STRING PROGRAMS IN
THE TEXAS PUBLIC SCHOOLS

A Thesis
Presented to
the Graduate Faculty
of Ouachita Baptist University

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

by
Dennis Lee Bell

May 1970

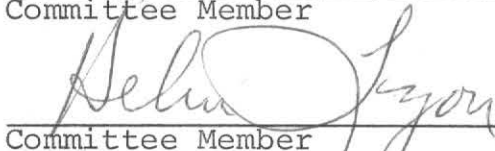
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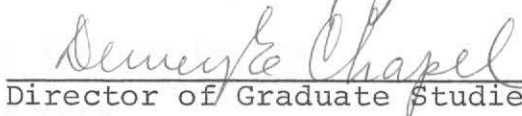
A SURVEY OF STRING PROGRAMS IN
THE TEXAS PUBLIC SCHOOLS

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ABSTRACT

The purpose of the survey was to present information as to the organization, administration, and maintenance of Texas string programs. The research methods used were (1) study of recent books and periodicals relating to the subject; (2) review of materials used for string instruction; and (3) a questionnaire which was mailed to one hundred string teachers and orchestra directors in the thirty-eight Texas school districts which had established string programs. Fifty-five of the questionnaires were received from twenty-three of the thirty-eight school districts surveyed. Of the questionnaires received, fifty were completed while five were not completed for various reasons.

The organization and administration of string programs in Texas were found to vary between school districts; however, certain similarities were also revealed. The similarities are as follows:

1. The majority of communities had at least one large senior high school with an enrollment of one thousand and fifty or more.
2. The majority of communities had a population of one hundred thousand or more.
3. The majority of the communities had a college

or university which influenced the cultural attitude.

4. String specialists were employed by the majority of school districts.

5. The majority of string specialists taught on both elementary and secondary levels.

6. The majority of teachers used students for demonstration of instruments when recruiting beginning students.

7. The majority of secondary classes met daily and most secondary teachers held rehearsals outside of school time in addition to the regular class period.

8. The majority of teachers teaching in the elementary schools offered beginning string instruction to fifth or sixth grades.

The materials and equipment used were most often supplied by the school. Elementary schools did not supply beginning books in the majority of schools. The method book most used was the String Builder by Samuel Applebaum. It was revealed that the larger instruments were furnished by most of the schools surveyed, with smaller instruments being furnished by the students.

The responding teachers varied in their opinion of the role of the string program in the school. The majority indicated that the purpose of a string program was enjoyment and enrichment.

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Chapter 1

STATEMENT OF THE PROBLEM: DEFINITION OF TERMS AND BACKGROUND

Orchestras suffered considerably during and immediately after the second World War. The rise of military bands and school bands overshadowed the efforts in developing a well-rounded music curriculum of instrumental music in the public schools. However, the trend is now reversed.¹ As a shortage of string players for the symphony orchestras became apparent, a move was initiated to provide training in the public schools for students who wished to play stringed instruments. With the rise of more American composers, conductors, and symphony players, interest increased in string programs and they began to grow.²

THE PROBLEM

Statement of the problem. The purpose of this study was to survey the status of string programs in the state of Texas. The information received from the statistical data compiled showed how the string programs in the

¹Robert W. House, Instrumental Music for Today's Schools (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 8.

²Ibid.

Texas public schools were being organized, administered, and maintained. The finding of common practices indicated unity which gave an indication as to the direction of the program.

Importance of the study. Because too many school orchestra directors do not make available to themselves information and procedures used in existing successful string programs, it is possible, even inevitable, that students are pushed into school performing groups before they are capable of playing with the basic techniques. To add to the problem, school orchestras too often are conducted by music educators who have had the experience of only one semester of string class in college. "The result is of course evident in the shortage of good string players, capable of joining our orchestras."³

Delimitations. This study was concerned only with the string programs in the state of Texas, indicating how they were organized, administered, and maintained.

Sources and treatment of the data. Research material for the study was gathered from books and periodicals dealing with the subject, review of materials used for

³Stefan Krayk, "General Reflections on String Teaching in the U. S. A.," American String Teacher, 18:3, Winter, 1968.

instruction, and a questionnaire mailed to all secondary string teachers, supervisors, and orchestra directors teaching in the Texas public schools. From the information thus acquired statistical data revealed similarities and differences in terms of teacher qualification, organization and administration, materials and equipment, as well as the role of the string program.

DEFINITION OF TERMS

String program. This is defined as an organized curriculum used for the teaching of string players and the development of orchestras.

Strings. The term strings refers to the instruments of the violin family which use a bow in the production of sound. Examples are violin, viola, violoncello, and double-bass.

The term strings applies to the homogenous grouping of the violin family into classes for the purpose of instruction.

Wind instruments. The term wind instruments refers to those instruments of the brass and woodwind family which produce a sound by the use of an air stream.

The term wind instruments applies to those instruments normally found in the symphony orchestra. Examples are piccolo, flute, oboe, English horn, clarinet, bassoon,

French horn, trumpet, trombone, and tuba.

Percussion instruments. The term percussion instruments refers to those instruments of the orchestra which are sounded by striking or shaking.

Orchestra. Orchestra is a large ensemble of instruments made up of strings, woodwinds, brass, and percussion.

Band. Band refers to a large ensemble of instruments consisting of wind and percussion instruments.

Qualified string teacher. This is defined as a person living in the community who is college trained on a stringed instrument or holds a college degree in instrumental music.

Talent test. The term is used here to mean any unpublished or published system of evaluating an individual's readiness for instruction in instrumental music.

BACKGROUND OF THE STUDY

In the beginning instrumental music was concerned chiefly with orchestras. The first school orchestras were formed in a few cities between 1890 and 1900 prior to World War I. These cities included Wichita, Kansas; Richmond and Indianapolis, Indiana; Hartford and New

London, Connecticut. These were informal organizations and were not products of established instrumental programs. In 1910 Los Angeles organized an orchestral department in the public schools, and in 1915 other cities followed their example.⁴

After 1920, probably because of the interest in military bands during World War I, bands made their appearance in the public schools. The band began to create interest, and instrumental music continued its growth until many communities boasted of a high school band.⁵ With the development of contests, and the musicians of the military contributing to their growth in the public schools, interest grew. During this time and after the second World War, schools were generally neglecting the orchestra in favor of the band which has a somewhat more utilitarian value.⁶

Music has enjoyed growth in popularity during the past few decades as indicated by encouraging signs of a resurgence of interest in the live performances of the concert hall and operatic stage. This interest was

⁴Ira C. Singleton, Music in Secondary Schools (Boston: Allyn and Bacon, Inc., 1963), pp. 21-22.

⁵Ibid.

⁶Gerald M. Doty, "The Present Status of String Teaching," American String Teacher, 12:5-6, May-June, 1962.

reflected in the music courses and activities offered by the public schools. Where the interest was greatest, more courses were offered. "Public interest and tastes exert influence upon educational programs, and education in turn influences the public and its tastes."⁷

The instrumental program was directly affected by the philosophy of the administrators and expectations of the local community. Because of the constant pressures from service clubs and parents' clubs, the superintendent was torn between the desire to display the instrumental groups and to protect feelings of other teachers who resent this apparent favoritism. "As a result, the instrumental teachers are tempted to stress propaganda and promotion rather than stable educational enterprise."⁸ It was pressure from the public which caused fluctuation in the instrumental programs. This pressure was a determining factor in placing emphasis on band, orchestra, choir, or a well-balanced program. Another factor, which was unique in instrumental music, was that the program depended more on individual motives, competence, and personality of its director than does the remainder of the school curriculum. "When teaching personnel changes, parts of the program are often abandoned, reintroduced,

⁷Singleton, p. 3.

⁸House, p. 12.

or markedly revised."⁹

"In recent years we have had many different solutions suggested for the situation that has become known as the 'string problem.'"¹⁰ The many professional and community orchestras of our country and the many colleges and universities that find it difficult to maintain adequate string sections for their student orchestras were the most concerned.

The 1962 figures assembled by the American Symphony Orchestra League stated that there were more than 1,200 orchestras in the United States and Canada. There were twenty-six major orchestra groups with budgets from one-quarter million to one and one-half million dollars annually, while twenty-two had budgets from \$100,000 to \$250,000. Nine hundred community orchestras operated with a budget from a few hundred dollars to \$100,000. Also, there were two hundred and fifty college orchestras. From this 1962 survey it was shown that orchestras doubled since 1940 and there being nearly ten times as many orchestras as in 1920. "This growth of orchestras has been achieved during a period fraught with 'the string problem.'"¹¹

In the article "The Present Status of String

⁹Ibid., p. 11.

¹⁰Ibid.

¹¹Ibid.

Teaching," Gerald M. Doty states the following for the apparent contradiction of the above figures:

The growth of the symphony orchestra in America came at a time when the public schools were generally neglecting the orchestra in favor of the band which has a somewhat more utilitarian value. After all, the orchestra cannot march at the football games. Conductors of professional orchestras lament the poor quality of the players who audition for positions. Yet in view of the number of orchestras today it seems quite likely that we may have competent string players now as were playing in the orchestras of the 1920 era plus those who were playing professionally in theaters of the silent movie days and in the vaudeville houses, hotels and restaurants. Although it is difficult to know the true picture of earlier days it is sufficient to know that there are simply not enough competent string players to go round, and many of those now playing are not earning a living by playing alone nor do they have much hope of earning a living by playing in orchestras in the foreseeable future.¹²

Educators have attributed the decline of high school orchestras to a change in the cultural interests of parents and the competition of the more versatile and appealing band. Other contributing factors included these situations: school administrations showed less interest in the orchestra; there were not enough performance opportunities to retain the interest of students; and due to academic requirements, students were increasingly unable to choose music as an elective.¹³ Other difficulties arising from public interest

¹²Doty, pp. 5-6.

¹³Music in American Life Commission on Music in the Senior High School, Music in the Senior High School (Music Educators National Conference, Washington, D. C.: 1959), p. 57.

in the marching bands were the following: (1) the band tended to shift interest away from orchestra, chorus, and other music activities; (2) marching bands appeared more frequently before the public than either the orchestra or the chorus; and (3) the band can be organized and presented in performance more quickly than the orchestra, thus permitting an early demonstration of progress.¹⁴

The trend has been to consider the instrumental music program not as an integrated whole, but in terms of either the band or marching band, or string instruction, or piano class. "Consequently, we seldom see a unified and balanced approach to instrumental music instruction from kindergarten through the twelfth grade."¹⁵

PREVIEW OF THE ORGANIZATION OF THE THESIS

The study was a consideration of the data obtained from a survey of the string programs of Texas. Areas surveyed included: (1) scheduling of string and orchestra classes; (2) financing the orchestra program; (3) staffing the orchestra program; (4) facilities and teaching conditions; (5) student participation; (6) methods of instruction; (7) instrument distribution; and (8) objectives of the orchestra program.

¹⁴Singleton, p. 275.

¹⁵Ibid., p. 1.

Chapter 2

ORGANIZATION AND ADMINISTRATION OF TEXAS

STRING PROGRAMS

Communities with string programs fall into two categories: (1) cities having a population of 100,000 or more, and (2) cities with less than 100,000 population that were influenced by a college or university within the community. When a community did not meet one or both of the above bases for consideration, there is no string program in the schools. In Emily Cooke's "Survey of String Music in the South and Southwest," it was found that small communities that have a string program in the public schools are almost non-existent.¹ In light of these findings, this survey was concerned only with those school districts in Texas which had string programs.

A questionnaire was sent to one hundred string teachers and orchestra directors in thirty-eight school districts in Texas. Fifty-five questionnaires, representing twenty-three school districts were received in response, five of which, for various reasons, were not completed. All respondents were from school districts which had

¹Emily Cooke, "Survey of String Music in the South and Southwest," American String Teacher, 17:26-27, Fall, 1966.

senior high schools with enrollments of 1,050 or more (AAAA classification) and junior high schools which feed directly into these senior high school programs. Thirty-three percent of the responding school districts had programs in the elementary schools that feed into the junior high schools. Those school districts not having elementary programs did not have junior high schools, but had intermediate schools which included grades six, seven, eight, and nine.

EDUCATIONAL BACKGROUND

Concerning the educational background of the teachers responding, most began their musical training either with a wind instrument, with a stringed instrument, with voice study, or with piano study. Forty-four percent of the respondents began their musical training with a stringed instrument. Twenty-six percent of the respondents began their musical training with a wind instrument. Twenty-four percent of the respondents began their musical training with the piano. Two percent of the respondents began their musical training in voice, while four percent did not respond.

Respondents began their musical training between four and sixteen years of age. Stringed instrument study and piano study were begun at an earlier age than wind instruments or voice study. Between four and seven years

of age, twenty-six percent of the respondents began their musical training. Forty-six percent of the respondents began their musical study between the ages of eight and ten. Twenty-four percent of the respondents began their musical training between eleven and sixteen years of age. Four percent of the respondents did not indicate at what age they began their musical training or with what instrument.

"A bachelor's degree with a major in music education and proof of successful teaching or practice-teaching experience are uniformly basic requirements for teaching positions."² Ninety-six percent of the respondents met the above requirements, four percent having the Bachelor's degree, one respondent having no degree, and one possessing a theological degree. Fifty-six percent of the respondents have Master's degrees in Music or Music Education.

Teachers' major fields of college study were found to be in Music Education, Applied Music, Music Composition, Academic Subject with music as a minor, and Religious Education. The findings are indicated on Table 1.

Fifty-three percent of the respondents were string instrument majors in college, their applied major instruments being violin, viola, cello, or double bass. Thirty-one percent

²Corwin H. Taylor, "Prevailing Practices in the Supervision of Instrumental Music," Perspectives in Music Education, Source Book III, ed. Bonnie C. Kowall, Music Educators National Conference, Washington, D. C., 1966, p. 429.

were wind instrument majors with sixteen percent majoring in other areas. Table 2 contains the respondents' major applied areas.

PROFESSIONAL ORGANIZATIONS

The teachers were asked to indicate the professional organizations in which they held memberships. The findings were as follows: Forty-six percent of the respondents were members of the National Education Association, fifty-six percent were members of the Music Educators National Conference, forty-eight percent were members of the Texas Orchestra Directors Association, ninety-eight percent were members of the American String Teachers Association, while sixteen percent were members of other professional organizations.

STAFF AND PERSONNEL

The reason more and more string specialists are being hired in the public schools is that their preparation has technically and mentally prepared them to produce string players. Schools are ready to employ string specialists, but the demand is greater than the supply. "The scarcity of quality string players and teachers seems to be more acute in recent years as more people

Table 1
 Degrees Held by Teachers of
 Texas String Programs

Degree	Total	Percentage
B.M.E.	6	12
B.A.	3	6
B.M.	7	14
B.S.	1	2
B.S.E.	1	2
No Degree	1	2
B.S. in Religion	1	2
M.A.	6	12
M.M.E.	13	26
M.M.	8	16
M.S.	1	2
No Response	2	4

Note: Figures are based on total of fifty respondents from twenty-three of thirty-eight school districts.

Table 2
 Educational Background of Teachers
 in the Texas String Program

Major Applied Area	Total	Percentage
Violin	24	48
Viola	2	4
Cello	3	6
Double Bass	5	10
Flute	2	4
Clarinet	3	6
Trumpet	5	10
French Horn	1	2
Trombone	3	6
Tuba	1	2
Composition	1	2

Note: Figures are based on total of fifty respondents from twenty-three of thirty-eight school districts.

have become aware of the need for strings."³ Orchestra directors constitute a separate and smaller group. "For the most part they are string players whose musical backgrounds seem to have conditioned them, generally speaking, to a more individualistic outlook than is typical of the bandmaster."⁴ Factors explaining this include the observation that high school orchestra directors are less adept than bandmasters at attracting and holding students, and likewise, orchestra directors are observed possessing fewer organizational skills. String players have been primarily trained for careers as concert soloists rather than teachers; however, this is being changed. "The high school orchestra director tends to be a little more interested in music for its own sake, and he performs, on the whole, a more highly artistic repertory."⁵ In an article published in the American String Teacher, "An Interview with Paul Rolland," Albert Wassel asked Mr. Rolland, "Do you consider the violin teacher training that a prospective teacher gets in college or conservatory sufficient today?" Mr. Rolland's answer was "No, method classes are weak and apprentice teaching

³James D. Shaw, Jr., "A Proposal to Improve String Teaching," American String Teacher, 18:26-27, Fall, 1968.

⁴Allen P. Britton, "Music Education: An American Specialty," Perspectives in Music Education, Source Book III, ed. Bonnie C. Kowall, Music Educator National Conference, Washington, D. C., 1966, pp. 15-28.

⁵Ibid., p. 25.

is scarce. A notable exception is the Texas String Project from which a number of good string teachers have emerged."⁶ With the problems of hiring qualified string teachers, as stated above, ". . . orchestras reflect an extraordinary amount of hard work on the part of their conductors."⁷

It is usually recognized " . . . that a minimum of five years would be necessary to build a strong orchestra program. . . ."⁸ With this fact in mind schools must be able to hold their orchestra directors and string teachers in order to build a successful program. "If schools are unable to hold music directors in their positions (possibly because of salary or working conditions) long enough to develop the kind of continuity of planning necessary, we will always be struggling to build orchestral and strong music programs in general. An orchestra is a symbol of culture and maturity within a community and it cannot be produced without time, great diligence, and dedication."⁹

The teaching experience of orchestra directors in Texas averaged twelve years. Twenty-two percent of the teachers responding had one to five years teaching

⁶Albert W. Wassel, "An Interview with Paul Rolland," American String Teacher, 18:14-16, Spring, 1968.

⁷Britton, p. 26.

⁸Justin Gray, "The Development of High School Orchestra in the State of California," American String Teacher, 14:12-17, Spring, 1964.

⁹Ibid., p. 14.

experience with twenty-six percent having six to ten years experience, twenty-four having sixteen to twenty years experience, and twelve percent over twenty years experience. Teachers were asked to state how long they had held their present position. Fifty-six percent of the respondents had taught in their present positions from one to five years, twenty-four percent had held their present position from six to ten years, with ten percent teaching eleven to fifteen years in their present position. Six percent of the respondents had been teaching in their present position from sixteen to twenty years, while four percent had been teaching twenty years or more. String instrument majors who were assigned to teach orchestra averaged six years in their present assignment, and combination band and orchestra directors averaged eight years in their present assignments.

TEACHING ASSIGNMENTS

Fifty percent of the respondents stated that they had no assignment other than teaching orchestra or string class. It was interesting to note that of this fifty percent all were string instrument majors in college. Thirty-six percent of the orchestra directors responding had a combination assignment of band and orchestra or of assistant band director and orchestra. Directors who were assigned to both band and orchestra were eight percent string instrument majors, while eighteen percent were wind

instrument majors. Fourteen percent of the respondents were assigned other duties than orchestra or band, including the teaching of General Music, English, Music Theory, or Choir. Table 3 contains the teaching assignments of responding teachers.

As stated before, schools are ready to employ string specialists, but the demand is greater than the supply. "The scarcity of quality string players and teachers seems to be more acute in recent years as more people have become aware of the need for strings."¹⁰ Because string programs exist in large communities, all of the communities surveyed indicated that there were other qualified string teachers in the community. Since in large communities several teachers are hired, there are several high schools or there is a teacher assigned to the high school and one to the junior high school.¹¹

ENROLLMENT

Schools should strive for a full, professional-sized orchestra of sixteen first violins, sixteen second violins, ten violas, ten cellos, eight double basses, fifteen woodwinds, and four percussion players. The ratio

¹⁰Shaw, p. 27.

¹¹Texas Music Educators Association, Inc., "Directory of Texas Personnel in the Public Schools," compiled and edited by the T.M.E.A. office, Houston, Texas, 1967-1968.

Table 3

Teacher Assignments in the
Texas String Program

Teaching Assignment	Total	Percentage
Orchestra only	25	50
Orchestra and Band	18	36
Orchestra and General Music	1	2
Orchestra and Academic Subject	1	2
Orchestra and Music Theory	1	2
Orchestra and Choir	1	2
Coordinator or Supervisor	2	4
Study Hall, Orchestra and/or Home Room	1	2

Note: Figures are based on total of fifty respondents from twenty-three of thirty-eight school districts.

of strings to winds and percussion should be three to two.¹²

Albert Wassel, in his article "An Interview with Paul Rolland," published in the 1968 Spring issue of the American String Teacher, asked Mr. Rolland, ". . . how many pupils do you consider ideal for a class?" Mr. Rolland's answer was as follows:

It is difficult to set down hard and fast rules. A less experienced teacher will have his hands full with three or four students while a veteran may effectively teach a class ten times this size. The age of the pupils should also be considered. Only very small classes should be taught at pre-school level or in the first and second grade.¹³

Roger Jacobi stated in his article, "Elementary School Instrument Scheduling," that "Class sizes for groups range ideally from 8-15."¹⁴

Of teachers who reported their string enrollment, fifty-four percent did not teach in the elementary grades but taught exclusively on the secondary level, while forty-two percent taught on the elementary level, and four percent were supervisors or coordinators.

¹²American String Teacher Association, "Brochure for School Administrators," American String Teacher, 12:17-22, January-February, 1962.

¹³Wassel, p. 14.

¹⁴Roger E. Jacobi, "Elementary School Instrument Scheduling," Perspectives in Music Education, Source Book III, ed. Bonnie C. Kowall, Music Educators National Conference, Washington, D. C., 1966, p. 342.

Elementary students enrolled in the Texas string programs averaged forty-eight per respondent. Teachers were assigned as many elementary schools as they could teach. The average number of schools to which an elementary teacher was assigned was three. The teacher's assignment depended on whether the teacher was teaching in a secondary school or not. Fifty-four percent of the orchestra teachers taught in more than one school. Those teachers who taught at one school also had secondary band and orchestra combination assignments, or were coordinator or supervisor.

In junior high school the average student enrollment was forty. The percentage of teachers who taught at the junior high level as well as elementary school level was forty-two percent.

Senior high school students who were enrolled in the string program averaged twenty students per responding teacher. Seventy percent of the responding teachers taught on the high school level. Student enrollment in the Texas string program for the 1968-1969 school year is shown in Table 4.

Teachers who taught in the secondary and elementary schools averaged eighty-two students per teacher. Teachers who taught in secondary schools averaged forty-three students per teacher. Teachers who taught in the secondary and elementary schools had larger total enrollments; their

Table 4

Student Enrollment for the 1968-1969 School Year
in the Texas String Program

Level	Total Number	Average per Respondent
Elementary		
Violins	649	34
Violas	119	6
Cellos	115	6
Double Basses	90	2
Total		<u>48</u>
Junior High School		
Violins *	760	24
Violas	223	7
Cellos	217	6
Double Basses	114	3
Total		<u>40</u>
Senior High School		
Violins	431	12
Violas	116	3
Cellos	116	3
Double Basses	75	2
Total		<u>20</u>

Note: Averages are based on nineteen elementary, thirty-two junior high, and thirty-five senior high respondents.

secondary enrollment, however, averaged forty-one students per teacher.

The average number of beginning students in elementary schools for the 1968-1969 school year was thirty-one per teacher. Junior high school beginning students for the 1968-1969 school year averaged eight per teacher. Senior high school beginning students for the 1968-1969 school year averaged less than one per teacher, indicating that students did not begin the study of a stringed instrument in the senior high school except on rare occasions. Student enrollment figures may be found in Table 5.

The string program ranged from two percent to ten percent of the total school enrollment. The average percentage of students participating in the string program was three percent of the school enrollment.

Dropout rates were highest during the first three years of instruction, ranging from two percent to sixty percent. The average student dropout rate for each respondent was twelve percent during the first three years of instruction. After three years of study the dropout rate ranged from one percent to forty percent. The average percentage of dropouts for each respondent after three years of instruction was eight percent. This represents a difference in the dropout rate of four percent between students who dropped out during the first three years of instruction and students who dropped out after

Table 5

Beginning Student Enrollment for the
1968-1969 School Year in the
Texas String Program

Level	Total Number	Average per Respondent
Elementary		
Violins	425	22
Violas	51	3
Cellos	81	4
Double Basses	30	2
Total		<u>31</u>
Junior High School		
Violins	106	3
Violas	53	2
Cellos	50	2
Double Basses	41	1
Total		<u>8</u>
Senior High School		
Violins	2	
Violas	5	
Cellos	3	
Double Basses	2	
Total		.33

Note: Averages are based on nineteen elementary, thirty-two junior high, and thirty-five senior high respondents.

three years of instruction.

Respondents stated that credit was given for course work in orchestra on the secondary level. Ninety-eight percent of the junior high schools and senior high schools gave one full credit per year for course work in orchestra. Two percent of the junior high schools and senior high schools gave one-half credit per year for course work in orchestra.

RECRUITING

Respondents were asked to report what methods were used for recruiting beginning students. Replies included the use of demonstrations, talent tests, and personal contact recruitment. Forty-eight percent used demonstration programs by senior high school students, fifty-two percent used junior high school students for demonstrating, while thirty-two percent used elementary players for demonstrations. Sixty percent of the respondents presented their own demonstration of the instruments and twenty percent used professional musicians to demonstrate the instruments. Fifty-four percent of the respondents used a talent test as a recruiting device with forty-two percent using the Selmer Talent Test, nine percent the Conn Talent Test, nine percent the Dwalwasser Talent Test four percent the Seashore Talent Test, four percent the Thorpe Talent Test and twenty percent used the Tilson

Gretch Talent Test. Twenty percent used other devices such as aptitude tests, I.Q. scores, interviews, or a self-made talent test.

The responding teachers stated that they administered a talent test to grades three through five. Twenty-four percent of the respondents administered a talent test to the fifth grade students, with twenty percent administering a test to the sixth grade students. Only six percent of the respondents tested students in the fourth grade, and four percent tested students in the third grade.

SCHEDULING

Traditionally string instruction in the school begins at age nine or the fourth grade level. James Shaw's article, "A Proposal to Improve String Teaching," makes the following statement:

By starting at the fourth grade all pupils can have one year of beginning instruction and play in the orchestra two years. With this procedure there are less administrative problems and performance groups are maintained. Without further delay all beginning instruction on violin and cello should start with third grade pupils, and if conditions permit, start classes in the second grade.¹⁵

While this represents the ideal goal, practical application suggests that instruction for strings should be initiated

¹⁵Shaw, pp. 26-27.

not later than the third or fourth grade, with winds and percussion beginning in the fourth or fifth grades.¹⁶

In elementary school, classes met three, four, or five days a week with the teacher holding classes in more than one elementary school. In junior high school and senior high school, classes met daily, with the teacher being assigned full time to one junior high school and/or one senior high school.

Respondents stated that beginning string instruction was offered in grades two through seven. It is interesting to note that sixty-six percent of the respondents offered beginning string instruction to the fifth or sixth grade students. Table 6 shows the grades in which strings are offered in the Texas string programs.

Scheduling for elementary school string classes was as follows: eleven percent met before school, forty-six percent met during the morning hours, thirty-two percent met during the afternoon hours, and eleven percent met after school. The length of the classes ranged from thirty to sixty minutes. Seventy-four percent of the elementary classes met for thirty minutes, thirteen percent meeting for sixty minutes, and nine percent for forty minutes. Those elementary classes which met for forty or sixty minutes did not meet daily but came together

¹⁶Taylor, p. 426.

Table 6
Grade in which Strings are Offered in the
Texas String Program

Grade	Total	Percentage
Two	4	8
Three	4	8
Four	6	12
Five	9	18
Six	24	48
Seven	1	2
No response	2	4

Note: Based on fifty respondents from twenty-three of thirty-eight school districts, with two not responding.

on some variation of a staggered schedule two or three days a week. Those elementary classes which met for thirty minutes met five days a week. Eleven percent of the elementary classes were on a staggered schedule and did not meet daily. Seventy percent of the elementary classes met daily.

All respondents stated that junior high school classes met five days a week during school time, with forty-seven percent having classes in the morning and fifty-three percent during the afternoon. Class instruction time varied from thirty minutes to ninety minutes. Fifty-seven percent of the junior high schools had fifty minute classes, thirty-four percent had sixty minute classes, three percent had forty-five minute classes, while six percent had ninety minute classes.

It was revealed that the classes which met for sixty or ninety minutes were scheduled during the first period of the day, the lunch period, or the last period. Five percent of the junior high schools used a staggered schedule, meeting at varied times.

In senior high schools, sixty-two percent of the classes met during the morning hours with thirty-eight percent holding classes in the afternoon. Forty-five percent of the high school classes met for sixty minutes daily, fifty-four percent met for fifty minutes each day, and two percent met for ninety minutes daily.

REHEARSALS OUTSIDE SCHOOL TIME

Sixty-one percent of the respondents had classes in elementary schools that met outside of school time, while thirty-nine did not hold elementary classes outside of school time. Respondents who met elementary classes outside of school scheduled classes immediately before or after school. Thirty-five percent of the classes that met outside of school time met before school, and twenty-six percent met after school.

Junior high school rehearsals were scheduled outside of school time by eighty-two percent of the junior high school teachers responding. Eighteen percent of the teachers had no rehearsals scheduled outside of school time. Twelve percent of the respondents scheduled evening rehearsals, with thirty-five percent scheduling rehearsals after school and thirty-five percent scheduling rehearsals before school. When evening rehearsals were scheduled they were held twice a week.

Senior high school rehearsals were scheduled outside of school time by eighty percent of the responding high school teachers; twenty percent had no rehearsals scheduled outside of school time. At this level sixteen percent of the outside rehearsals were scheduled in the evening with thirty-two percent scheduled after school and thirty-two percent scheduled before school.

When outside or extra rehearsals were scheduled for junior or senior high schools, twenty percent of the rehearsals scheduled before or after school hours were sectional rehearsals. Fifty-three percent of junior or senior high school rehearsals scheduled before or after school hours were full orchestra rehearsals.

Respondents reported that several methods were used for selecting wind and percussion players for their orchestras. Ninety-six percent selected players from the band, while four percent of the respondents did not use wind or percussion instruments.

Respondents were asked to report if there were any other classes scheduled at the same time as orchestra. Music classes found to be scheduled at the same time as orchestra were: choir, band, music theory, general music, and piano. Fifty-five percent of the orchestra classes were scheduled at the same time as choir. Seventeen percent of the orchestra classes were scheduled opposite band with five percent opposite music theory. Fourteen percent of the orchestra classes were scheduled opposite general music, while two percent were opposite piano class, seven percent having no other music class simultaneously scheduled.

FACILITIES

Orchestra classes and/or string classes were held

in the following locations: thirteen percent of the respondents held class in a special music room, eleven percent in an academic class room, four percent in a special music building, five percent in auditoriums, three percent in a gymnasium, while fifteen percent used an orchestra room, thirty-seven percent used the band room, three percent used the choir room, and twelve percent used a cafetorium.

Practice rooms that were made available for the students' use were in secondary schools only. The number of practice rooms available varied from no practice rooms to ten practice rooms. Eight and six-tenths percent of the students had no practice rooms available. The average number of practice rooms available was five per responding school.

The facilities available for use by the orchestra teachers were: office, music library, and instrument storage. Six of the teachers had the use of an office with no music library or instrument storage. Respondents stated that, where no music library or instrument storage facilities were available, they had a central music library for issuing music and instruments to all schools in the district. Sixteen percent of the teachers had the use of an office and instrument storage room but no music library. Eight percent of the respondents had no office but used a music library and instrument storage room.

Eight percent of the respondents had only instrument storage with no office or music library. Sixty percent of the respondents had the use of an office, a music library, and instrument storage facilities.

Facilities used for the orchestra's public performances included: auditorium, gymnasium, and cafetorium. Eighty-six percent of the respondents used auditoriums, thirty-four percent used gymnasiums, and twenty percent used cafetoriums for their public performances.

ACTIVITIES

Respondents reported that the number of public concerts by elementary groups averaged three during the 1968-1969 school year. Junior high school orchestras averaged six concerts during the 1968-1969 school year, senior high school orchestras also averaging six performances. Ninety-four percent of the respondents attended either contests or festivals, while six percent attended no contest or festival. Ninety-four percent of the respondents had students participating in solo and ensemble contests with six percent of the respondents not participating. Eighty-two percent of the respondents had students who participated in the Texas All-State Orchestra Program, while eighteen percent did not participate.

Respondents were asked to state what percentage

of their students studied privately. An average of eighteen and eight-tenths percent of the students were reported to have private instruction.

BUDGET

Ninety-two percent of the respondents were budgeted school money with which to operate the orchestra program. Fifty-eight percent of the respondents reported receiving money from funds in the school budget for the senior high school orchestra. Fifty-eight percent reported provisions in the school budget for the junior high school orchestra, and sixteen percent for the elementary school orchestra. Fifty percent received money for the overall music department, while forty percent received money for the overall orchestra program. Eight percent of the respondents had no operating budget from the school.

Funds were reported as being received from other sources than school budgets. Seventy-two percent of the respondents received money from concert or program receipts, fifty-four percent from instrument rental fees, twelve percent from student class fees, while sixteen percent collected activity fees. Thirty percent of the respondents received money from parents' organizations, fifty percent from fund-raising projects, and fourteen percent received money from the school budget only.

Forty percent of the respondents reported an adequate

budget for their needs while sixty percent reported an inadequate budget for replacement of instruments, sixty percent an inadequate budget for music, thirty percent an inadequate budget for instrument repair, thirty-three percent an inadequate budget for additional instruments, and twenty percent an inadequate budget for teaching aids and supplies.

¹Edward S. Pridemore, "The Music Teacher's Budget," *Journal of Music Teaching*, 1940.

²Corwin S. Tappan, "The Music Teacher's Budget," *Journal of Music Teaching*, 1940.

³Charles D. Kowall, *Music Teaching*, 1940.

Chapter 3

MATERIAL AND EQUIPMENT

New instructional material is needed for beginning string training. "Teaching materials in hard covers with modern typography, color illustrations, photographs, and other devices now in use in basic reading books should be purchased by the school for use with recordings."¹

The criticisms of elementary school orchestra music are justified. "In John David Lamb's words, these publications have one virtue--simplicity."² Much of the music written for the elementary school orchestra is synthetic. Arrangements of music by the composer-teacher-educator, if done in good taste, offer valuable possibilities, but many arrangements are musical atrocities.³ "Perhaps the lack of musical interest among many school age children is not entirely due to academic pressures and the prevalence of commercial music."⁴

¹James D. Shaw, Jr., "A Proposal to Improve String Teaching," American String Teacher, 18:27, Fall, 1968.

²Corwin H. Taylor, "On Quality Materials," Perspectives in Music Education, Source Book III, ed. Bonnie C. Kowall, Music Educators National Conference, 1966, Washington, D. C., p. 287.

³Ibid.

⁴Ibid., p. 288.

Most elementary school collections have a few arrangements of traditional or folk tunes, one or two simplified arrangements of "themes from the classics," some "original" compositions, and perhaps a novelty number, "hardly enough to elevate the spirit and keep the mind alive."⁵ Music educators, not composers, write much of this music out of desperation in order to provide something their groups can play.

When a teacher selects music, he must decide whether it: (1) is easy enough, (2) has suitable instrumentation, (3) has musical merit, and (4) can be performed in a short period of time. "Some of these students might continue to love music if only they had something to play."⁶ The composer must write music for children just as he would write music for adults, only better. "In order to compose music for children, it is not enough to be only a composer."⁷ It takes a composer, a teacher, and an educator all combined into one person to write music for children.⁸

⁵John David Lamb, "New Directions in Elementary Music," Perspectives in Music Education, Source Book III, ed. Bonnie C. Kowall, Music Educators National Conference, 1966, Washington, D. C., p. 296.

⁶Ibid., p. 297.

⁷Dmitri Kabalevsky, "The Composer and Music for Children," Perspectives in Music Education, Source Book III, ed. Bonnie Kowall, Music Educators Conference, 1966, Washington, D. C., p. 299.

⁸Ibid.

METHOD BOOKS IN USE by the state:

The respondents indicated that the following beginning, first year instruction materials were used: fifty-two percent used Samuel Applebaum's String Builder, four percent used John Kendall's Listen and Play, fourteen percent used the Merle Isaac String Method, twenty percent used the Müller-Rusch String Method, two percent used the Belwin Orchestra Builder, four percent used Easy Steps to the Orchestra by Marjorie Keller and Maurice Taylor, six percent used Ralph Matesky's Learning to Play a Stringed Instrument, two percent used A Tune A Day by Paul Herfurth, and six percent used the Holland-Robinson String Method.

The Texas State-adopted text books for orchestras are: (1) String Builder written by Samuel Applebaum and published by Belwin, Inc., (2) Müller-Rusch String Method, published by Kjos, and (3) Belwin Orchestra Builder, published by Belwin, Inc.⁹ Seventy-four percent of the respondents used one or more of the state-adopted text books for orchestra, and twenty-eight percent used method books other than the state-adopted texts.

Forty-four percent of the schools responding furnished beginning method books other than those adopted by the state. Fifty-six percent of the schools responding do not furnish

⁹"Texas State Adopted Text Books," Texas Education Agency, Austin, Texas, 1968.

method books other than those adopted by the state.

Beginning method books that were furnished by the school, which are not state-adopted, were as follows: Listen and Play by John Kendall, Merle Isaac String Method, Holland-Robinson String Method, Easy Steps to the Orchestra by Marjorie Keller and Maurice Taylor, A Tune a Day by Paul Herfurth, and Learning to Play a Stringed Instrument by Ralph Matesky.

Respondents reported that forty-two percent of the schools required students to buy their own method books. Fifty-eight percent of the responding schools furnished students' books. Seventy percent of those schools which provided books used state-adopted books which were furnished by the state.

Ninety percent of responding junior high school teachers used state-adopted books, while ten percent of the junior high school teachers did not use state-adopted books, but used the Merle Isaac String Method. Method books that are not state-adopted but were used by junior high schools were Orchestral Bowings by Samuel Applebaum and published by Belwin, Inc., Etudes by Samuel Applebaum, published by Belwin, Inc., and Merle Isaac String Method by Merle Isaac, published by M. M. Cole Company.

Thirty-four percent of the high school orchestra teachers responding used state-adopted books. Sixty-six percent used other method books or no method book in the

senior high school. Method books used in the senior high schools included Kreutzer Studies, Mazas Studies, Merle Isaac String Method, Waller String Method, Green Technical Studies, Orchestral Bowings by Samuel Applebaum, Music and Repertoire by Green, and Rehearsal Fundamentals by Weber.

REVIEW OF METHOD BOOKS MOST USED IN TEXAS

String Builder by Samuel Applebaum, published by Belwin, Inc., Rockville Centre, New York, is adopted by the State of Texas for use in the public schools. It is the most widely used method in Texas. This is a string class method in which the violin, viola, cello, and bass play together throughout the book. "In this method, the quarter note approach is adopted not only because it is the unit of the beat, but because it encourages freedom of the bow arm at the outset."¹⁰ The open strings and first finger melodies serve as an accompaniment to well-known folk songs. "This provides musical purpose to the melodies and stimulates rhythmic interest."¹¹ The material is graded in order that a minimum of explanation is required, and each melody is interesting and will provide the basis for left hand technique and bow arm technique.¹²

¹⁰Samuel Applebaum, String Builder (Rockville Centre, Long Island, New York: Belwin, Inc., 1960).

¹¹Ibid.

¹²Ibid.

The Belwin Orchestra Builder by Fred Müller and Fred Weber, published by Kjos Music Company, Park Ridge, Illinois, is also a state-adopted text for use in the Texas Public Schools. This method is designed for a practical beginning course of instruction for the complete orchestra and for mixed classes of wind instruments and strings. The quarter note approach and over one hundred melodies seem to make the book merely pleasant at all times. "Simple harmonized pieces provide a melody for every instrument and an alternate orchestra part."¹³ This enables the teacher to adapt to any size group or available instrumentation. The flat key approach for strings enables both wind and strings to develop in a practical manner. There is no complicated scheduling of students because all instruments play together.¹⁴

Müller-Rusch String Method by Frederick Müller and Harold Rusch, published by Kjos Music Company, Park Ridge, Illinois, is another Texas State-adopted text for use in the public schools. This method uses the rhythmic, quarter note approach. The staff is not introduced until lesson number seven. This approach begins with a study of quarter

¹³Fred Müller and Fred Weber, The Belwin Orchestra Builder (Rockville Centre, Long Island, New York: Belwin, Inc., 1955).

¹⁴Ibid.

note rhythms and proceeds through graded folk songs.¹⁵

The above named methods, String Builder, The Orchestra Builder, and the Muller-Rusch String Method, all use picture examples for illustrating the correct playing position for each of the stringed instruments. These state-adopted texts are in a series of books designed to advance the student through junior high school.

Merle Isaac String Method is widely used, though not state-adopted. This method uses the rhythm quarter note approach with emphasis on pizzicato (plucking the string) for developing rhythm. When students are playing parts, this method does not refer to first violin, second violin, viola, cello, or bass, but has all four parts printed in each student's book, labeling them soprano, alto, tenor, and bass voices.¹⁶

Learning to Play a Stringed Instrument is at present achieving popularity. This method, by Ralph Matesky and Ardelle Womack, uses a new approach to teaching rhythm. This approach, the pulsation approach, pictures, by diagrams, the duration of note values by using note names rather than notes. For example, the larger the letter name, the longer the note is to be held. This method does not introduce the

¹⁵Frederick Muller and Harold Rusch, Muller-Rusch String Method (Park Ridge, Illinois: Kjos Music Company, 1961).

¹⁶Merle Isaac, Merle Isaac String Class Method (Chicago: M. M. Cole Company, 1966).

staff until the twenty-third lesson. The print in this book is larger than normal for easy reading.¹⁷

Listen and Play by John Kendall is being used by those teachers influenced by the "Talent Education" program of teaching developed by Shinichi Suzuki in Japan. "Talent Education" is more a philosophy of teaching music, in that it teaches students music in the same manner as they learn to speak, or the rote imitation method. Only a few pieces of music are used, but variations of bowing and rhythms repeated over and over give security and confidence.¹⁸

EQUIPMENT

Responding teachers were asked to state what instruments were furnished by the school. Because wind and percussion instruments are available through the school's band program, only orchestral instruments were reported. Ninety-six percent of the schools responding furnished instruments for the orchestra program, and four percent of the schools furnished no instruments. Twelve percent of the schools responding furnished other orchestral instruments. Instruments that were furnished, other than strings, are "A" clarinets, wind and percussion instruments, harp,

¹⁷Ralph Matesky and Ardelle Womack, Learning to Play a Stringed Instrument (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967).

¹⁸John Kendall, Listen and Play (Evanston, Illinois: Summy-Birchard Company, 1961).

and celeste. Table 7 indicates the number and percentage of school-owned instruments for the Texas string program.

Table 7
School-Owned Instruments in the
Texas String Program

Instrument	Number	Percentage
Violins	22	44
Violas	48	96
Cellos	48	96
Double Basses	48	96
"A" Clarinets	4	8
Harp	2	4
Celeste	2	4
Percussion*		94
Double reeds*		94
Brass*		94
No Wind or Percussion used		6
No instruments provided		4

*Borrowed from Band Program.

Chapter 4

THE ROLE OF THE STRING PROGRAM

Today orchestral music is not the medium of communication that it originally was, but its chief value now stems from its use as an avenue to culture. Orchestral music at this time serves as a means of insight into societies, through representation of the best music of the past, and as a means of understanding people. In addition, orchestral music raises the level of lay appreciation and understanding of orchestral music in general. Providing a means of mass communication as well as aesthetic fulfillment is also a role of orchestral music.¹

If music is taught solely for its entertainment value, there will be difficulty justifying its inclusion in the curriculum. Music must fulfill its complete social and aesthetic role in the lives of young people; therefore, an orchestra program is absolutely necessary.²

In a joint pronouncement of the Music Educators

¹R. W. Johnson, "A Public Relations Approach to Strings, Orchestras Outlined," American String Teacher, 19:1-2, January-February, 1961.

²American String Teacher Association, "Brochure for School Administrators," American String Teacher, 12:17-22, January-February, 1962.

National Conference and The American Association of School Administrators, the following statement was made:

In a sense the performing organizations of the school are the laboratories in which students have an opportunity not only to develop the technical skills needed for competent performance but also to probe deeper into the structure, design, and meaning of music through the study and analysis of a wide variety of literature representing various styles and periods of musical history. Providing entertainment is a valid activity of performing groups, but this function should never obscure the basic educational objectives-- the development of musical understanding and a sense of discrimination.³

The role of the string program in the school is important as a means of (1) self-expression, (2) mental discipline, (3) development of an intelligent body of art lovers, (4) vocational training, and (5) provision of a valid use of leisure time for both self and others.⁴

THE PURPOSE OF THE STRING PROGRAM IN TEXAS

Responding teachers were asked to rate the role of the string program in their school. Responses indicated that the role of the string program in the school is more important when: (1) it provides musical enrichment for students, (2) it provides for representation at contests,

³Joint Statement of Music Educators National Conference and The American Association of School Administrators, "Music in the School Curriculum," Perspectives in Music Education, Source Book III, Music Educators National Conference, ed. Bonnie C. Kowall, Washington, D. C., 1966, pp. 195-196.

⁴Albert W. Wassel, "Class String Instruction in America," American String Teacher, 17:11-13, Winter, 1967.

(3) it provides for extra recognition for the students, (4) it provides an opportunity to perform, (5) it provides for music appreciation, (6) it provides for the development of a "well-rounded" individual, and (7) it provides for a musically educated individual. An important role of the string program is providing entertainment, concerts, assembly programs, and extra-curricular activities; still other functions include fostering good public relations and encouraging the development and training of musicians.

The least important roles in the string program included: (1) providing an opportunity to take trips, (2) furnishing music for stage productions, (3) making possible acquisition of easy grades for the students, and (4) allowing special privileges for students. Table 8 indicates the findings concerning the role of the string program in the school.

IMPORTANCE OF THE STRING PROGRAM IN TEXAS

Responding teachers were asked to rate the importance of the string program in their school. The most important reasons for a string program in the school included: (1) provision for musical enjoyment and enrichment, (2) development of a well-balanced music curriculum, (3) exposure of students to the great music of the past and present, (4) acquainting students with the best music possible, and (5) affording additional musical experience. Important, but

Table 8

Role of the String Program
in the School

Ranking of Importance	Total Number of Responses
Very Important	
Representation at contests	52
Opportunity to perform	46
Provide for a musically educated individual	40
Provide a "well rounded" individual	38
Extra recognition for students	36
Music appreciation	24
Musical enrichment to students	28
Important	
Development of musicians	46
Concerts	46
Entertainment	46
Public relations	44
Assembly programs	40
An extra curricular activity	30
Very Unimportant	
An easy grade or credit	40
Special privileges	38
Opportunity to take trips	34
Music for stage productions	34

not the most important, reasons for a string program in the schools were: (1) to perpetuate orchestral music, and (2) to provide musicians for symphony orchestras. Table 9 indicates the findings regarding the importance of the string program in the school.

Respondents stated that seventy-two percent had reached their established goals. Twenty-eight percent of the respondents did not feel they had attained their established goals.

TEACHING PROBLEMS

Respondents were asked to comment on their greatest teaching problem in their current assignment. Seventy-eight percent of Texas teachers had problems pertaining to interest in the string program. Ten percent reported apathy of parents, thirty percent apathy on the part of the students, twenty-four percent apathy on the part of the school faculty, and thirty-three percent apathy on the part of the administrators. Thirty-four percent of Texas teachers had problems with scheduling, teaching too many classes, or lack of adequate teaching time. Of these, thirty-five percent had scheduling problems, thirty-five percent had more classes than could be taught properly, while thirty percent did not have adequate class time. Scheduling problems existed primarily in the elementary schools.

Table 9

Importance of the Local String
Program in the School

Ranking of Importance	Total
Very Important	
Provide musical enjoyment and enrichment	72
Provide a well-rounded music program	70
Expose students to the best music possible	56
Expose students to the great music of the past and present	48
Provide an additional musical experience	48
Important	
Provide musicians for symphony orchestras	40
Perpetuate orchestral music	36

Twenty-two percent of Texas teachers reported problems of recruiting and/or having an adequate feeder system. Fifty-seven percent had recruiting problems, with forty-three percent having no adequate feeder system.

Sixteen percent of the teachers in Texas indicated inadequate teaching materials or budget for purchasing materials, music, or supplies, twenty-five percent inadequate music budgets, and seventy-five percent inadequate materials and supplies.

Sixteen percent of the teachers stated stimulation or motivation of students as their greatest teaching problem. Fifty-four percent reported problems in stimulating and motivating students to achieve excellence, fifteen percent did not have adequate opportunities to perform, while thirty percent mentioned problems of acquiring quality string players for their orchestras. Statistics relating to teaching problems are revealed in Table 10.

Sixteen percent of the respondents listed competition for students' time as their greatest problem. The pressure for academic excellence and higher grades was given as the primary reason.

Four percent of the respondents did not have adequate facilities, while six percent felt they did not have adequate training in string instrument instruction. Fourteen percent of the respondents indicated no teaching problems.

Table 10

Teaching Problems Reported in the
Texas String Program

Order of Frequency	SUMMARY	Total
Interest		
	Apathy of parents	10
	Apathy of administrators	33
	Apathy of students	30
	Apathy of school faculty	24
Scheduling		
	Too many classes	35
	Lack of adequate teaching time	30
	Scheduling of classes	35
Recruiting		
	Recruiting beginners	57
	Inadequate feeder system	43
Materials and Supplies		
	Inadequate budget	25
	Inadequate materials and supplies	75
Stimulation and Motivation		
	Inadequate opportunity to perform	15
	Acquiring quality string players	30

Note: Figures are based on fifty respondents from twenty-three of thirty-eight school districts.

Chapter 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

SUMMARY

The first chapter presented the problem and definition of terms. The purpose was to present information pertaining to the organization, administration and maintenance of the string programs in the Texas public schools. Included was background information dealing with the subject matter.

The second chapter presented the organization and administration of the string program. Subdivisions of the chapter were introduction, educational background, professional organizations, staff and personnel, teaching assignments, enrollment, recruiting, scheduling, rehearsals outside of school time, facilities, and activities. It was revealed that, in order to organize and administer a string program, the community must have a cultural climate conducive to the growth of a string program. If the cultural climate is considered conducive to growth, the community must then employ qualified string specialists to develop the program.

The third chapter presented the materials and equipment used in the Texas string programs. Included

is a review of the most used method books. It was revealed that the method book most used for instruction is the String Builder by Samuel Applebaum. Most of the schools surveyed furnished the larger instruments for the students' use, with smaller instruments being supplied by the students themselves.

The fourth chapter dealt with the role of the string program in the school. In order to evaluate the role of the string program, responding teachers were asked to state their opinion as to the purpose and the importance of the string program. It was revealed that the most important purpose of a string program in the school was to provide enjoyment and enrichment and to represent the school at contests.

The final chapter consisted of the summary, conclusions, and recommendations. Because of the nature of the study, comparisons of string programs were avoided.

CONCLUSIONS

The general conclusion of this researcher is that the Texas string programs are well established, and the teachers are qualified to teach music because the majority have music degrees. It was revealed that school districts in which string programs are established have large enrollments in the beginning classes, with string instruction being started in the fifth or sixth grades. The string

programs have adequate facilities with access to music libraries, school-owned instruments, rehearsal rooms, and performing facilities. Most Texas string programs received money from the school budget, and there were ample opportunities for performance.

Organization

String programs varied between local school districts, and there were no string programs in the smaller school districts. It was observed that only those communities with a population of one hundred thousand and more, or when the community was influenced by a college, were able to maintain a string program.

Administration

Almost half of the responding teachers began their musical training with a stringed instrument and started their training between the ages of four and ten years. Half of the respondents were string instrument majors in college and almost one-third were wind instrument majors. It was revealed that more than half of the teachers had taught in their present position less than five years which lead to the observation that there exists a large turnover of teachers in Texas. As stated in Chapter 2, it takes five years to build an orchestra program. With the large turnover of teachers, it presents a situation discouraging to the continuity in the local program.

Teaching assignments varied between local school districts with half of the responding teachers being assigned as string specialists. They were responsible for elementary and secondary instruction. Two-thirds of the teachers held rehearsals outside of school time which showed the need for further study of scheduling practices.

Enrollment

Elementary enrollments were the largest, the second largest enrollment is in the junior high school, and the smallest enrollment is at the high school level. Talent tests were used by more than half of the respondents to recruit beginning students, but it was revealed that dropout rates were highest during the first three years of instruction.

Budget

Secondary string programs received money from the school budget; however, only a few elementary programs received money. The money received by local programs varied from adequate to inadequate. Half of the respondents used fund-raising projects to supplement their budgets, and almost one-third of the respondents had inadequate budgets for teaching aids and supplies.

Materials

Elementary programs need new methods with better quality music. The Texas state-adopted list of text

books contains one method book used most by the orchestra teachers. The other acceptable method books, which are not on the state-adopted list, are purchased by the local school district.

Equipment

Instruments that were furnished by the local school districts varied. It was observed that very few violins were furnished; however, the larger instruments were furnished by the schools.

Role of the String Program

The most important role of the string program was to represent the local school at contests. The teachers' opinion was that the importance of the local program was to provide musical enjoyment and enrichment. The greatest teaching problems were reported to be apathy, scheduling, recruiting, materials, supplies, stimulation, and motivation.

RECOMMENDATIONS

From this study the writer submits the following summary of the recommendations which seem to be applicable to the Texas string programs:

1. Students should be motivated to do solo work through private study, thus strengthening the school program and stimulating the student to greater achievement.

2. In general, interest in the string program must be maintained by use of music which is superior in quality and challenging to the capabilities of the students.

3. A higher quality of supplemental material is needed in both elementary and intermediate programs.

4. Senior high schools have a need for advanced technical training based on method books for individual instruments.

5. The Texas state-adopted list of orchestral text books should be expanded.

6. At the elementary level, schools should furnish a minimum number of small-sized instruments.

7. Since most string programs use the same facilities as the band programs, the writer observes there is a need for separate rehearsal rooms to be provided at the secondary level.

8. Because of the indigenous problems of teaching string players, specialists for teaching stringed instruments are needed.

9. With many rehearsals of orchestras being held outside of school time, it is the writer's opinion that further study needs to be done in the area of scheduling.

10. Due to the weakness of string method courses for potential orchestra teachers, the music education curriculum at the college level should emphasize string pedagogy and applied music equally.

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TEXAS PUBLIC SCHOOL DISTRICTS SURVEYED

Abilene Independent School District
 Abilene Independent School District
 Andrews Independent School District
 Austin Independent School District
 Baytown Independent School District
 Baytown, South Park Independent School District
 Belton Independent School District
 Corpus Christi Independent School District
 Dallas Independent School District
 Deep Eam Independent School District
 Denton Independent School District
 Dumas Independent School District
 El Paso Independent School District
 El Paso, Delta Independent School District
 Fort Worth Independent School District
 Frisco, Frisco Independent School District
 Galveston Independent School District
 Garfield Independent School District
 Grand Prairie Independent School District
 Greenville Independent School District
 Houston Independent School District
 Irving, Spring Branch Independent School District
 Kingsville Independent School District
 Lubbock Independent School District
 Longview, Mine Lake Independent School District
 Lubbock Independent School District
 Marshall Independent School District
 Odessa, Delta County Independent School District
 Palestine Independent School District
 Richardson Independent School District
 San Angelo Independent School District
 San Antonio, Edinburg Independent School District
 San Antonio, Independent School District
 Stephenville Independent School District
 Temple Independent School District
 Trinity Independent School District
 Waco Independent School District
 Wichita Falls Independent School District

APPENDIX

TEXAS PUBLIC SCHOOL DISTRICTS SURVEYED

Abilene Independent School District
Amarillo Independent School District
Andrews Independent School District
Austin Independent School District
Beaumont Independent School District
Beaumont, South Park Independent School District
Commerce Independent School District
Corpus Christi Independent School District
Dallas Independent School District
Deer Park Independent School District
Denton Independent School District
Edinburg Consolidated Independent School District
El Paso Independent School District
El Paso, Ysleta Independent School District
Fort Worth Independent School District
Freeport, Brazosport Independent School District
Galveston Independent School District
Gatesville Independent School District
Grand Prairie Independent School District
Greenville Independent School District
Houston Independent School District
Houston, Spring Branch Independent School District
Kingsville Independent School District
Longview Independent School District
Longview, Pine Tree Independent School District
Lubbock Independent School District
Mesquite Independent School District
Odessa, Ector County Independent School District
Pasadena Independent School District
Richardson Independent School District
San Angelo Independent School District
San Antonio, Edgewood Independent School District
San Antonio Independent School District
Stephenville Independent School District
Temple Independent School District
Trinity Independent School District
Waco Independent School District
Wichita Falls Independent School District

QUESTIONNAIRE

Dear Colleague: complete all questions which pertain to your present teaching situation.

The enclosed questionnaire is being sent to you in order to determine the status of string programs in the Texas Public Schools. This study is being completed as partial fulfillment for the degree of Master of Arts in Music Education at Ouachita Baptist University under the supervision of the candidate's Graduate Committee.

No personal information will be revealed nor will information be related to you in any way. A self-addressed, stamped envelope is included for your convenience and prompt reply.

Your time and effort will be greatly appreciated as you assist in the completion of this project. A summary of the conclusions will be available to you upon request.

Yours very sincerely,

Dennis L. Bell

Address needed only if you wish to receive a summary of the conclusions.

Address: _____
(Number and Street)

Are there other schools in your community?

(City, State, Zip Code)

Yes ___ No ___

QUESTIONNAIRE

Please complete all questions which pertain to your program or teaching situation.

A SURVEY OF STRING PROGRAMS

IN THE TEXAS PUBLIC SCHOOLS

I. GENERAL INFORMATION

A. Name of school: _____ (classification) _____

B. Educational background of the teacher:

1. Age at which music study was begun _____

Instrument _____

2. Degrees _____

3. Major field _____

4. Major instrument _____

C. Professional organizations:

In which of the following professional organizations are you currently a member? (Check one or more)

- | | |
|-------|---------------------------------|
| _____ | 1. NEA |
| _____ | 2. MENC |
| _____ | 3. TODA |
| _____ | 4. TMEA |
| _____ | 5. ASTA |
| _____ | 6. Other (Please specify) _____ |

D. Staff and personnel:

1. Total years teaching experience _____

2. Number of years in present position _____

3. Duties other than those connected with teaching strings or orchestra? Yes ___ No ___

If "yes," what are they _____

4. Are there other qualified string teachers in the community?

Yes ___ No ___

II. ORGANIZATION AND ADMINISTRATION

A. Enrollment:

1. Number of students enrolled in the string program?

	Elementary	Junior High	Senior High
Violins	_____	_____	_____
Violas	_____	_____	_____
Cellos	_____	_____	_____
Basses	_____	_____	_____

2. Number of beginning string students started in the 1968-1969 school year?

	Elementary	Junior High	Senior High
Violins	_____	_____	_____
Violas	_____	_____	_____
Cellos	_____	_____	_____
Basses	_____	_____	_____

3. Percentage of school enrollment involved in string program?

_____ %

4. Percentage of dropouts:

a. During the first three years _____ %

b. After completing three years _____ %

5. Creditation:

Credit given for course work? Yes ___ No ___

If "yes," how much credit? _____

B. Recruiting:

Methods of recruiting? (Check one or more)

- _____ 1. Demonstration by senior high school students
- _____ 2. Demonstration by junior high school students

If "yes," what class or classes are they? _____

- _____ 3. Demonstration by elementary school students
- _____ 4. Demonstration by teacher
- _____ 5. Demonstration by professional players
- _____ 6. Talent test
- _____ 1. If so, to what grade is it given? _____
- _____ 2. Class _____
- _____ 3. What test is used? _____
- _____ 4. Auditorium _____
- _____ 7. Other methods (please specify) _____

2. Grade which strings are first offered? _____

C. Scheduling:

1. Are rehearsals scheduled during school time? Yes _____
 No _____

If "yes," what time do they meet?

- Elementary _____
- Junior High _____
- Senior High _____

2. Are rehearsals scheduled outside school time?
 Yes _____ No _____

If "yes," what time do they meet?

- Elementary _____
- Junior High _____
- Senior High _____

3. How are wind and percussion players selected for your orchestra? (Check one or more)

- _____ 1. Scheduled for orchestra
- _____ 2. Try out for orchestra
- _____ 3. Recruited by the orchestra director
- _____ 4. Selected from the band
- _____ 5. Other (Please specify) _____

4. Are there any other music classes scheduled at the same time as orchestra? Yes _____ No _____

If "yes," what class or classes are they? _____

D. Facilities:

1. Where does the orchestra and/or string class rehearse? (Check one or more)

1. Special music room
 2. Class room
 3. Separate music building
 4. Auditorium
 5. Gymnasium
 6. Orchestra room
 7. Band room
 8. Choir room
 9. Cafetorium
 10. Other location (please specify) _____

2. Are practice rooms available for student use?

Yes _____ No _____

If "yes," how many? _____

3. What facilities are available for teachers' use? (Check one or more)

1. Office
 2. Music library
 3. Instrument storage
 4. Other space (please specify) _____

4. Where does the orchestra give its public concerts and programs? (Check one or more)

1. Auditorium
 2. Gymnasium
 3. Other location (please specify) _____

E. Activities:

1. Number of concerts and/or programs performed last year?

Elementary _____ Junior High _____ Senior High _____

2. Does the orchestra attend contest or festival?

Yes _____ No _____

3. Do students participate in solo and small ensembles?
 Yes _____ No _____
4. Do students participate in All-State Program?
 Yes _____ No _____
5. Do students study privately? Yes _____ No _____
 If "yes," what per cent? _____ %

F. Budget:

1. Specific provisions made in the school budget for:
 (Check one or more)

- _____ 1. High School Orchestra
 _____ 2. Junior High School Orchestra
 _____ 3. Elementary School Orchestra
 _____ 4. Overall music department
 _____ 5. Overall Orchestra Program

2. Is budget adequate? Yes _____ No _____

If "no," what area is of greatest need? _____

3. Is money received from: (Check one or more)

- _____ 1. Concert or program receipts
 _____ 2. Instrument rental fees
 _____ 3. Student class fees
 _____ 4. Activity fees
 _____ 5. Parents' organizations
 _____ 6. Fund raising projects
 _____ 7. Other sources (please specify) _____

III. MATERIALS AND EQUIPMENT

A. Instructional materials:

1. What method book is used for first year beginning string students?

2. Are state-adopted method books used? Yes ___ No ___

3. Does the school furnish beginning books other than those adopted by the state? Yes ___ No ___

If "yes," what are they? _____

4. Does the student buy his own book? Yes ___ No ___

5. What method books are used for Junior High School?

B. Instruments:

1. Does the school furnish instruments for the orchestra program? Yes ___ No ___

If "yes," what instruments are furnished? (Check one or more)

- _____ 1. Violins
- _____ 2. Violas
- _____ 3. Cellos
- _____ 4. String Basses
- _____ 5. Other (please specify) _____

IV. ROLE OF THE STRING PROGRAM

A. What is the role of the string program in your school?

(Rank the following items according to:)

- 1- very important
- 2- important
- 3- unimportant
- 4- very unimportant

- _____ 1. Entertainment
- _____ 2. Concerts
- _____ 3. Assembly programs
- _____ 4. Public relations
- _____ 5. Music for stage productions
- _____ 6. Musical enrichment to students
- _____ 7. An extra curricular activity
- _____ 8. Representation at contests
- _____ 9. Extra recognition for students
- _____ 10. Opportunity to take trips
- _____ 11. An easy grade or credit
- _____ 12. Opportunity to perform
- _____ 13. Special privileges

- _____ 14. Music appreciation
- _____ 15. Development of musicians
- _____ 16. Provide a "well-rounded" individual
- _____ 17. Provide for a musically educated individual

2. In your opinion what is the importance of a string program in the school?

(Rank the following items according to:)

- 1- very important
- 2- important
- 3- unimportant
- 4- very unimportant

- _____ 1. Provide musicians for symphony orchestras
- _____ 2. Provide musical enjoyment and enrichment
- _____ 3. Provide a well-balanced music program
- _____ 4. Perpetuate orchestral music
- _____ 5. Expose students to the great music of the past and present
- _____ 6. Expose students to the best music possible
- _____ 7. Provide an additional musical experience
- _____ 8. Other purposes (please specify) _____

3. Were established goals reached? Yes ____ No ____

4. What is the greatest teaching problem in your current assignment?
