THE PLACE OF INSTRUMENTAL MUSIC IN
THE CURRICULUM OF ELEMENTARY SCHOOLS
OF PORTLAND

by

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CHAPTER I

INTRODUCTION

Educators are studying the contribution of the various school subjects to better living. Among these subjects music takes an important place and one which educators now recognize as essential to modern school life. Many schools are now finding the music lesson one of the chief joys and inspirations of the day; but, unfortunately, there are some schools where music is seldom heard.

Music can serve the boys and girls of each and every school, now and always. It should not only be the responsibility of the music director, but also of the principal and faculty to have the right attitude and to cooperate and work for the musical growth of all students.

The well-rounded instrumental music department will provide opportunities for the development of the student along all possible lines. As a creative musician, the student should have the opportunity to play in bands, orchestras, small ensembles, and as a soloist, all to the fullest
extent of his talent and proficiency. As a consumer of music, he is entitled to become acquainted with a wide range of musical literature, with guidance in listening to it from the appreciative, cultural standpoint. As a future citizen he should come in contact, during his musical training, with all that is necessary in the building of citizenship, with opportunity to develop his individuality, personality, and leadership to the best and highest degree. All these things should be kept in mind while planning the instrumental music department and its objectives. The more efficient the department and its various organizations, the more these conditions will be fulfilled, and conversely, as these conditions are fulfilled the more efficient the department and its organizations will become.

The instrumental program should be one of student expansion; not only in entering the orchestra with a playing knowledge of one instrument, but the student should be familiar with other instruments and their range.

**Study Location and Community Characteristics.** The location of this study takes place in the elementary schools of Portland, Oregon. This city, as a district, is rather independent from the state, in that it sets up its own courses of study, certification, and general school policies.
This city has a population of 430,891 of which there are 31,610 pupils in 56 grade schools. The district does not maintain junior high schools, therefore, the elementary grades include children from kindergarten age through the eighth grade.

Statement of the Problem. The problem of this study has for its purpose the determination of the place of instrumental music in the elementary schools of Portland, Oregon. In determining this place of music to any school curriculum, we can ask the question, "What is the value of instrumental music to the school?" We should ask ourselves why we maintain such a program in the schools. As principals, superintendents, supervisors, music directors, teachers, and board members we should be able to justify any or all of the school curriculum. We know that educators are trying to educate for the benefit of all youth. If there is value in instrumental music, it should have its place in the schools to help educate the pupils more fully.

In connection with this study, Paul A. Rehmus, Superintendent of Portland Public Schools, sent the writer the following letter on the value of instrumental music:

Instrumental music experiences help to fulfill many of the objectives of a complete education. Appreciation is considered the basic aim of music education. It is of great importance for enriched living and there is no better way to develop appreciation than through active musical participation. Those who participate in
instrumental music activities also grow in the ability to accept responsibility, to lead, to work with others, to discipline themselves. They have an absorbing interest which keeps them constructively occupied in leisure time.

Finally, through instrumental music students are able to have the satisfaction of belonging to a group. When transferring from school to school or from the elementary to the secondary level, they are able to adjust themselves much more quickly to the new environment because they are automatically accepted into the band or orchestra. Groups such as these give students the feeling of belonging, a feeling so essential for all well-adjusted persons.

Music, especially instrumental, in the elementary schools has received very little recognition by research and by others not closely connected with it. Especially true is this to instrumental music at the elementary level, since its age in the elementary schools is considerably younger than that of vocal music.

Lilla B. Pitts has made the following comment in her book on this situation:

A good many people have been troubled for sometime about the lack of attention to music in the elementary school. It is true that kind words come from many, and often unexpected, quarters in reference to the amazing development of music in the schools . . .

Nevertheless, the fact remains that advances have been made chiefly on the secondary school levels . . .

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From this we can see a real need for more research in different phases of elementary music. It is with this in mind that the problem of this study presents itself to the writer.

**Techniques Used.** The techniques used in this study consist mainly of personal interviews. A copy of the interview form used may be found in Appendix A.

This interview was presented to the twelve grade-school directors of music in Portland. They are: Maxine Niccolls, Glenn Mahon, Loran Schuabel, Kurt Berndt, Carver Whelchel, Loisevelyn Scifers, Arvo Kaiyala, Jacob Clifton, Amelia Vincent, Jack Dalby, Bernard Barron, and Ralph Levy. The schools which each director has under his direction may be found in Appendix B. Mr. Kaiyala is the present director of the all-city elementary orchestra which rotates every year. The all-city orchestra will be discussed in Chapter IV.

These interviews were designed to see what the director's aims are in his musical program, also, what the contents of the program are, and the amount of time the orchestra is allotted to practice.

**Historical Background.** The history of elementary instrumental music in Portland is a very dramatic picture, because of its fast growth and its rapid acceptance by the
public. It dates back no further than twelve years.

Before 1938, there was only one school that had an organized instrumental orchestra. This was an orchestra at Penninsula school. It's existence was mainly due to the principal's efforts in that school since he had a strong interest in music.

Until June, 1930, the majority of the grade schools had no instrumental music at all. A few (the number would not be over ten) schools were visited whenever time was available, and whenever a school showed the interest for instrumental music. This visiting was done by Vern Preston, a regular instrumental director in the high schools. Mr. Preston was the only person who made these visits. The visits were rather irregular because of time, transportation, and the wide scattering of the few schools that showed interest.

In 1937 the Northwest Music Conference was held in Portland. For this conference smaller towns were represented by their high school bands. These bands from outside of the city of Portland were superior in numerous respects. This had a very awakening effect on the city of Portland as to their needs in instrumental music at both the elementary and secondary levels.

With this conference of 1937 and the coming of Chester Duncan in 1938 from Vancouver public schools to become the
supervisor of music in the Portland schools, there began a rapid progression in instrumental music in both the secondary and elementary schools. One immediate effect of this change was the participation of the Portland high school bands in the Rose Festival in the spring of 1939. Heretofore, many towns were represented in the Rose Festival from both Washington and Oregon by their high school bands but none from Portland.

Within the year after Mr. Duncan came to Portland, a director was hired for each high school. The directors were to put in their time in the mornings at the high schools and in the afternoons they were to go to the different grade schools in their high school district. Benson Technical School drew from the entire city, so the director of that school helped out in various other districts which had more grade schools than others.

The directors were very much on the run between schools under this set-up. The needs of the schools were definitely not met. The majority of the schools had but one period a week. The schools that would demand more time would have the general music teacher observe the director during the one period he was directing and then would conduct a second class on another day following as closely as possible what the director had done previously.
During the beginning of this music program, there was no money for instruments. Consequently, Mr. Duncan and his department started a campaign of presenting a series of talks on the benefits of instrumental music to the Parent-Teacher Associations and other school groups. During these talks there were calls made for the donation of instruments that were in any sort of condition. These were then reconditioned by the department and distributed to the various schools. In this manner the program was first equipped and formally organized.

By 1940 this program was outgrown by increased interest on the part of the individual schools. To meet this increased demand two directors, Mr. Berndt and Mr. Barron, were hired as full time directors in the elementary schools. These gentlemen are still with the elementary staff. They assisted with the high school directors throughout the elementary schools for the betterment of the elementary program. During this same year the first High School District Festival was held. During these festivals all the grade schools of that district come together at the high school to play. The two elementary musicians assisted and helped present these festivals along with the directors for that district. These festivals gradually decreased at the beginning of World War II, and
by the end of the war these festivals had ceased.

In 1940 with the increased program, there was a new need for additional instruments - the most expensive part of the program. A loan was granted from the Vestal Fund to buy instruments for the elementary schools. The Vestal Fund was set up some years before for the use in extracurricular activities beyond the ordinary needs of the schools. At present there are some two hundred instruments left from this loan of 1940.

The growth that started so well in 1935 and 1940 came to a standstill during the war years. During one year the music department was without a supervisor. Mr. Duncan left to go into radio work in the summer of 1942, but was loaned back on a part time basis to the district. Mr. Karl Ernst took over as supervisor in the summer of 1943 until the present date.

Since Mr. Ernst took over as supervisor in 1943, the department has rapidly increased its full-time elementary directors from two to twelve individuals. In 1946 the all-city orchestra (discussed in Chapter IV) was organized and is rapidly growing in interest and popularity.

Much credit is due Mr. Duncan and Mr. Ernst for their past achievements and untiring service rendered through the music department. Through their efforts and others the
elementary instrumental music program in the Portland Public Schools has grown faster in a shorter length of time than any other of its kind.
CHAPTER II
THE VALUES OF INSTRUMENTAL MUSIC

To make a place for instrumental music, the value of the program must first be seen. Will such a program contribute fully to desirable growth and development of the child?

In determining the value of instrumental music, the Seven Cardinal Principles are used as a basis. These objectives or principles are: (1) health, (2) command of fundamental processes, (3) worthy home membership, (4) vocation, (5) citizenship, (6) worthy use of leisure, and (7) ethical character. These principles are now contained in a few broader educational objectives, but for our purpose we shall consider each one of the original Cardinal Principles and their relationship to instrumental music.

The principles were chosen at first for secondary education, but these have come to be known, also, as cardinal principles for elementary education. Therefore, at present, they are considered interchangeable between

2Committee on Elementary Education of the New York State Council of Superintendents, Cardinal Objectives in Elementary Education, p. 3-4.
elementary and secondary education. Saucier comments on this: "As indicated by the name, these so-called objectives were originally chosen for secondary education. Gradually they have been accepted for elementary education also."

The principles designate rather well the fields or general divisions of learning that are essential in the education of the child. In following them the teacher is led to furnish the pupil with instruction in all the major areas of human activity. Thus they tend to direct the attention of the teacher from abstract, or unrealistic, subject matter to subject matter consisting of genuine, everyday experiences.

Health. The first principle, health, is a subject of great concern with many people.

In learning and playing musical instruments, coordination of muscles and nerves is absolutely necessary and will tend to develop physical well-being. "Coordination is developed as the pupil learns the correct use of breath in the blowing of a wind instrument and the proper finger manipulation."

The music director is constantly working toward good posture of the individual members in the orchestra. Have

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you ever seen a concert and observed how straight and erect the players sit? This is the result of careful training while practicing.

... Erect posture is essential if the player is to have perfect control of the diaphragm while breathing deeply.

Physicians and physical education directors tell us that regulated, rhythmic, deep breathing tends to prevent many respiratory ailments.

... Then the blowing of wind instruments is worth many times the effort and expense, merely as a health factor.\(^5\)

In speaking of a person's health, there must be recognition of both physical and mental health. To be a healthy, well-adjusted individual, one must respond properly when in contact with people, and adjust to conditions of contentment when alone. Mental health, then, is a natural outcome of wholesome emotional reactions and adjustments.

Hospitals have come to realize the therapeutic value of music in the treatment of mental patients.\(^6\)

**Command of Fundamental Processes.** As one can see, the Seven Cardinal Principles overlap each other in various aspects. The command of fundamental processes overlaps health, ethical character overlaps citizenship. From this

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\(^{5}\) Ibid., p. 127.

we can see that a value in one definite principle could apply to another, but they all have distinctive values relative to music.

In instrumental music, even more so than in vocal music, one can see that more physical movements are required. A greater use of muscles of the arms, tongue, and lips is demanded. A great deal of coordination is required between different body systems as has already been pointed out. We might say that the whole being is involved in instrumental music. Hubbard states reasons for instrumental music of which one is as follows:

A third reason is that the manual activities involved in learning to play an instrument bring the whole child into play in the learning process and consequently enlarge the scope of the child's natural resources which the wise teacher can draw upon in planning and presenting the more difficult problems of music. Thus instrumental study provides more educational tools than are readily at hand in vocal music. 7

...the mere fact that with an instrument one has to work at and overcome motor problems in order to make the phrase intelligible, calls for a degree of attention to phrasing which is valuable in itself.

Therefore the playing of some instruments develops many different kinds of coordination in the physical processes as well as the ability to read horizontally and vertically at the same time which is required in music

reading. Music can be considered as one of the best of all subjects for teaching coordination of thought and action.

Worthy Home Membership. The value of music has one of its greatest values in the ties of the family and the enjoyable companionship which it brings to the home where music is fostered. Music develops companionship, whether it be vocal or instrumental.

Companionship and social relationships are desired by all, both old and young alike. In the younger generation this is most earnestly desired in the home and thus music plays a great part. Therefore the parent with musical understanding aids in this family bond.

Music contributes to educating for democratic unity because relationships between people become meaningful in the universal language of feeling.

Even young children are aware of the inherent dignity of achieving a significant union between personal and social expression. When this occurs, bonds are formed that lend worth to taking part in the simplest of group performances.

Conveying knowledge and facts and giving instruction does not suffice in educating for social effectiveness. This is a matter of sharing feelings which centers about the eternal verities of human needs.

There are other places besides the school where the child will meet music, such as in the church, in civic concerts, and social gatherings, but the most frequent place is in the home.

Vocation. The one principle of the seven that is not of primary concern in elementary education is that of vocation. Elementary education does not have as its primary purpose the preparation for adult life.

The fact remains that learning and education are continuous. Music is a growing process in an individual. There is always the difficult to be tackled by the instrumentalist.

In preparation for an instrumental music vocation, it is very evident that study must begin early. The most effective and most efficient musicians have begun in the elementary grades. If musical abilities are not brought out, enriched and developed in the early years of a child's life, it is almost certain, for various reasons, that it will never be enlarged upon. "The instrumental program should be started in the upper grades of the elementary school".10

A national survey in music, with special attention given to instrumental music, was conducted in March, 1948, by the American Music Conference. One of the conclusions drawn from this survey is as follows: "Children and parents of children should be encouraged to start musical training at ten years of age or younger. If children do

not start to play before reaching 15 years of age, they probably never will start."\[1\]

For those who desire to make music their career, there are endless possibilities in concert work, orchestras, radio, television and teaching. The attainment of good tone, accuracy in reading and good general music expressiveness should be in any instrumental program. One can never foresee in the beginning just who will develop into the outstanding professionals and teachers of instrumental music. "Musical educators know that acquiring fruitful knowledge is useful to the individual in later life as a professional performer."\[2\]

**Citizenship.** Music is one of the most important of subjects that contributes to the building of citizenship. Cooperation, sharing, and fine discipline are all developed by music. As a wholesome outlet for the child's emotional expressions, it develops worthwhile interests and stimulates cooperative effort toward constructive goals. "From the very first we must organize our instrumental instruction in terms of emotional experience."\[3\]

Music teaches democracy, because ability and enjoyment


\[2\]Szuscik, Josef, "Values of Instrumental Music", NEA Journal, p. 126.

of playing musical instruments knows no class, creed or racial distinction. Music belongs to everyone.

Music develops the inward sense of responsibility to a group and to the society, not only the feeling of respect for another person's rights, but also, the contributions which may be made by an individual. Education has the task of cultivating in the youth the type of responsibility that does not depend upon social or legal coercion. Music has a big contribution that may be made to this task.

Experience in a musical organization contributes to the development of the individual thru the growth of his personal and social nature. A sense of responsibility comes about thru the development of loyalty to the organization, and this in turn leads to the development of desirable attitudes toward civic affairs - attitudes valuable in later adult life.

The essentials of good citizenship are effectively impressed upon each child thru the spirit of cooperative service necessary in a well-organized band or orchestra.14

It is felt that orchestral training is a socializing element in school life, and in many cases, insures the 'social security' of the student in the school community. It contributes to the organization and direction of natural youthful emotions into normal and beneficial channels.15

Music leads to all-around building of citizenship. The pupil learns to get along with others in social and business relations of later life.

The study of musical compositions gains for the student a knowledge of geography, history and some language. A better understanding of foreign lands is developed. Also, music reflects the character and spirit of the times in which it was written.

Worthy Use of Leisure. One of the greatest assets that music contributes is that of worthy use of leisure time. Many enjoyable moments may be spent with instrumental music in leisure time. People have free time for hobbies and recreation at all ages. Both young and old folks can use music as a factor in making the spare time relaxing, self-satisfying and enjoyable.

Most of the memorable events of every person's life happen against a background of music. Music meets individuals in all walks of life and at all times, whether it be at work, home, school, church, or in those spare moments of one's life. Whenever one finds himself free from work and duties of livelihood, he may turn to his instrument of music.

If a person wishes to be alone and play instrumental selections of his own selection, much emotional release may be brought about in this way.\(^\text{16}\)

Possibly there are cases of a group of musicians acquainted with each other, who get together to pass a little

\(^{16}\)Oszuscik, Josef, "Values of Instrumental Music", *NEA Journal*, p. 127.
free time playing together. No finer way of entertainment may be found for small social gatherings. While one spends his leisure time playing a musical instrument, he is, also, developing other desirable qualities. Hubbard comments on the value of instrumental music for worthy use of leisure time:

A fourth reason, and in many respects the most important one, is the value which the mastery of an instrument brings to the use of the child's leisure hours both in the immediate present and for the future. There are few activities that can equal instrumental music-making as a controlled outlet for pent-up emotions or as a stimulating recreation.17

From a survey by the American Music Conference the following finding was reported:

Personal pleasure and enjoyment is the main reason why people play musical instruments. Three-quarters of players report pleasure or enjoyment as contrasted to one-twentieth who use music to earn a living.18

A most potent reason for instrumental music in the schools is its value as an outlet for spare-time energy . . . The band and orchestra rank very high in educational value.19

Ethical Character. Music builds character. It broadens the mind's reach and brings the child closer to the noblest of man's expressions. The lives of many great men have been expressed through music and the events of their

17 Hubbard, George E., Music Teaching in the Elementary Grades, p. 170.
18 American Music Conference, America's Musical Activities, p. 11.
19 Maddy, J.E., and T.P. Giddings, Instrumental Technique for Orchestra and Band, p. 6.
times. Great composers have, through their music, given inspiration that builds character.

Education must seek for a moral outcome as well as vocational outcome. The need for a moral emphasis in education is becoming more and more clearly recognized. Music gives an excellent place in the school program where young people can practice and develop morally accepted behavior which must come from within, as a strong desire.

"Moral conduct is the art of social living. Like any other art, it cannot be taught by precept. Ethical character and disposition are to be achieved only by dealing, under guidance, with moral situations."\(^\text{20}\)

The human value of music does not lie in the music itself, but in our response to it and in what we do with it. It is a moral force in education simply because it lends itself to the creation of morally and socially significant situations. The moral and human values are determined wholly by our treatment of it. "There is probably no subject for which essentially magical claims for moral virtue and value have been made more extensively than music."\(^\text{21}\)

Music must be offered in the elementary grades. It ranks among the finest educational subjects. It is one of


\(^{21}\)Ibid., p. 141.
the few subjects that qualifies on all seven standards set up by the National Education Association; the Seven Cardinal Principles.

As a part of education, music rates a proportionate share of the educational budget and its place in the school day. This training in music opens the doors to a lifetime of richer enjoyment.

"The elementary school program should involve both instrumental and vocal experience and activity. Up to the present the work in music carried on in the elementary school has been predominantly vocal."22

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CHAPTER III

THE DATA FOUND THROUGH THE INTERVIEWS

This study covers fifty-six grade schools in Portland. An interview was conducted with each of the twelve instrumental directors of the elementary schools. (Copy of the interview, Appendix A). This chapter deals with the results of these interviews. The data has been treated in graphic form.

Since there is a value in instrumental music and it has a place in the Portland Public Schools, where can it improve? The progress that has been made in Portland is shown by the results of the interview.

How do you create a general interest for the instruments and orchestra among the other children of the school? Children outside of the present musical organization should be made aware of the benefits of instrumental music. Each child should have his chance to accept this experience.

Interest was developed in various ways. The method most frequently used (it was reported six times) was making room to room calls. This consisted of a demonstration of four of the instruments from the orchestra. Musical stories and musical events were told also, to arouse interest. The director would then invite any interested pupils to rehearsals, and then follow up from there.
Testing was reported five times and consisted of musical aptitude tests on four sections of the orchestra. In each specialized field of human activity, there are two broad classes of tests: the aptitude tests of innate capacity; and the second, the achievement tests which reveal what use the individual is making of his knowledge and native endowments. There are now available several tests for measuring native musical ability and some phases of musical achievement. Carl Seashore, Kwalwasser and Dykema, and Max Schoen have developed capacity tests which are accepted as standard. " . . . we may select promising candidates for the orchestral ensembles by giving the Seashore Tests in the elementary instrumental classes and perhaps even earlier."¹

Another method used to arouse interest was writing letters to the parents of prospective students. This plan was indicated by two of the directors; they emphasized that this was a definite follow-up of their testing. Films on instrumental music was mentioned by two directors. This was used in two ways: (1) presented to the general student-body; and, (2) presented to the prospective beginners to aid them in selecting an instrument. Demonstration in assemblies was mentioned four times; this method was used mostly

by those directors who did not make room to room calls. Contact through the general music teacher assisted in the demonstration and promotion of the instruments.

As can be seen from the above, any one director may use any number of these techniques. As in one case, a director reported his procedure as follows: (1) aptitude test; (2) sent letters home to parents of those pupils tested, usually of the upper 10%; (3) films on instrumental music and demonstration of the instruments; (4) follow-up clinic, (pupil tested on four sections of orchestra); (5) enroll the pupil in the beginner orchestra. It was indicated by all of the directors that they had some similar plan which they used in their situation.

**How much time for each school per week?** The value of instrumental music to a pupil makes it necessary to find whether or not the directors are receiving enough time to meet the needs of the pupils in the instrumental program. The instrumental directors spend an average of one day per week in each school. In all cases, this is broken up into two half days. There are various reasons for this; the most valid reason being that if a student is absent one day of the week it is still possible for him to have an orchestra class on the other day that the director is at that particular school. Of this total of one day a week, an average of seventy-five minutes is spent for complete
orchestra practice.

Do you have individual practices on the advanced level? How much time? No individual practice was reported by 50% of the directors, and 50% reported very little practice. The excuse given for no individual practices was the lack of time, although it was desired to have them. Of the 50% who reported very little practice, this usually meant helping on solo work for individual performances.

At present, who supports the buying of your instruments and music? There are three ways in which the instruments are furnished for use in the instrumental program. For the most part the pupils own their instruments. Most of the schools have some instruments that are owned by the individual schools. These have been obtained through the efforts of the Parent-Teacher Association or faculty, and are rented to the pupils for a nominal fee to keep them repaired.

The third way that instruments are furnished is through the Vestal Fund (mentioned in Chapter I). There are approximately two-hundred instruments remaining from this fund. These, also, are rented to students through each school.

Do you have a music library in which to file music? Of the fifty-six grade schools that provide an instrumental music program, only six reported adequate music libraries for storage of music. The director for these six schools stated that this was not too elaborate, but was adequate
for his purposes. Thirty schools did not have any space for the storage of a music library. Eight schools stated that their storage space consisted of cabinets or cupboards. Eight schools stated that their storage space consisted of only a shelf or two, and these shelves usually were scattered in various places around the school. Four schools have drawers in which their music is kept, and one school reported only a box in which to store their music.

Do your members have folders in which to keep their current music pieces? It was found that all directors may have music folders for current music pieces. In twenty-seven schools it was found that they were not used because in some cases their music consisted of books which were issued at each practice and therefore, presented no need for folders. In twenty-nine schools the folders were used.

Do you have a definite and adequate storage place for stands, instruments and other equipment? It was found that fifty-five schools have no definite and adequate storage place for equipment. The space that was used usually consisted of stacking instruments on the stage, left in the office, or left in the hallways. Only one school reported adequate storage space for equipment.

What are the types of rooms where rehearsals take place? The types of rehearsal rooms varied from school to
school. The most frequent place was in the auditorium. This was used by forty-five schools, and was in most cases fairly adequate, although some were definitely not suitable. One example is that of the auditorium being situated in the center of the school building and having vents opening into all the classrooms that adjoin the auditorium. Whenever the orchestra practices, no studying can take place in the adjoining classrooms.

In six cases classrooms are used for rehearsals. The remaining are two shops and two gyms and only one orchestra room. For the most part practices are conducted with fine success.

Briefly - what are your aims in instrumental music? The aims of directors were found to be highly progressive and desirable. In general most all of the directors gave the following as part of their primary aim: to introduce the pupil to instrumental music; to give every child an opportunity to play that desires to play; to develop techniques and fundamentals; to develop music appreciation and interest; to teach music as a recreation and enjoyment; to recognize the potential concert artists without trying to make all professionals.

How do you develop music appreciation? There were numerous answers to how music appreciation is developed. The ones reported most frequently were: to listen to good
music; a pupil learning to play good music well; demonstration of good phrasing, tone, and techniques; record rehearsals on tape recorder and replay at different intervals; recognition by directors that appreciation comes incidently and often non-directed. By saying that music appreciation often comes incidently, does not do away with the fact that desirable learning needs guidance, and that the development of music appreciation needs a root from which to grow.

Listening to good music included that heard outside of school which was recommended by the director, such as good radio programs, civic concerts and other worthwhile musical presentations. The attitude and procedures of the directors was found to be very good.

*How many instruments do each of your schools own?* It was found that the number of instruments a school owned varied greatly from school to school. Some schools had no instruments and other schools had as many as thirty-five and thirty-eight which, it was felt, is entirely too many when the program is directed by only one person who is in the building only twice a week.

Of the fifty-six grade schools, 7% have thirty to thirty-eight instruments; 16.5% have seven to twenty instruments; 64% have one to six instruments; and, 12.5% reported no instruments. It was expressed many times that it would be more desirable to have a skeleton group of instruments, approximately twelve or thirteen - too many instruments is
sometimes as bad as having too few instruments. If an orchestra member is allowed to rent an instrument from year to year, there is not the interest at home to see that practices are carried out. If the parents invested in an instrument, we can see that practicing at home would be more likely to take place.

Many directors are solving the problem of too many instruments. As is the case in all schools, instruments are rented to students who do not have their own and need the use of school instruments. The director will limit the member to the renting of an instrument for only one year, then they must obtain their own instrument after their first year of training.

In other cases where there are too few or no instruments at all, it was reported that there are many pupils waiting to play, but are not able to because they cannot rent an instrument nor have they money to buy one. As one can see, the majority of schools have too few instruments in the place of an abundance of instruments.

Does the faculty of each or all of your schools sense the value in music and cooperate with you? The directors reported that in almost all cases they found their fellow-teachers fully cooperative and understanding of the values of music. Frequently it was found that a few individual teachers regarded the instrumental program purely as
extra-curricular, and not on an educational level with their arithmetic or their science classes.

What is the most pressing problem or obstacle facing you in any or all of your schools? It was found that there were many individual problems facing the directors. The answer most frequently given was the lack of money available for instruments, music library and other equipment. This was reported by five directors. The need of storage space for present equipment was reported twice. The need for more time was given twice as the most pressing problem. The organization and development of beginners' orchestra was reported twice, and one reported the problem of supervised practices.

Organization and development of the beginners' orchestra as a problem had as it's basis the lack of instruments. In checking back it was found that the director who reported the problem of supervised practices as a definite problem, was a director of a school that had too many instruments at its disposal for renting.

What would improve most the music program in your school? It is possible that sometimes there might be two-fold problems facing the director, therefore, the above question was presented. In a few cases a director just repeated his problem from the previous question, but most of the directors had two-fold problems. These problems, if
remedied, would greatly improve the music program.

It was found that the most frequent answer to this question was for the need of practice rooms with supervised practices. This was reported four times, and the need for more time in each school was given four times. The need for more instruments was stated three times, and the need for better storage space was given twice.

It was found that the need for more time was for the recruiting of new members and general promotion and development of the orchestra. Also, a definite factor in the time element is supervised practices which so many directors feel that they need. More time in each school would possibly solve the directors' problem of supervised practices.

Would you class yourself as an educator or a musician? In almost all cases the directors regarded themselves as educators. Two directors stated that they were both - a musical educator. If anyone is planning on training for orchestra work in public schools, the directors suggested that they make music their basic study in the teaching preparation.
CHAPTER IV

ALL-CITY ORCHESTRA

One interesting part of the elementary instrumental program is the all-city orchestra. It was organized in the fall of 1946. At present it is given much attention by the Music Department as a way of meeting the potential artist.

Information was requested from eight cities throughout the United States in regard to the organization of all-city orchestras. These cities were approximately equal or larger in population to that of Portland.

The five replies received were as follows:

**Denver, Colorado:** The all-city elementary orchestra has been in existence only one year. The enrollment is one-hundred and ten members. Rehearsals are held once a week on school time. Each student has his own stand and music and is responsible for the care of them.

**Cleveland, Ohio:** Does not maintain an all-city elementary orchestra.

**Milwaukee, Wisconsin:** The orchestra organizes only every other year. The membership is chosen through auditions which are held throughout the city. Rehearsals are held once a week.

**Baltimore, Maryland:** Does not, at the present time,
have all-city elementary orchestra.

**Detroit, Michigan:** Composed of children through the ninth grade, the organization is known as the All-City Junior Orchestra. Rehearsals are conducted every Saturday. A staff of six teachers are assigned to conduct and manage this organization, and are paid extra for their services. The membership of the orchestra consists of an average of one-hundred and ten players.

Portland's music department incorporates in the all-city elementary orchestra the same organizational and administrative points that these other large cities of the United States use in their orchestras.

The all-city elementary orchestra in Portland was first organized by Kurt Berndt, who handled it very successfully through the first two years. Last year it was under the direction of Carver Whelchel, and this year under the direction of Arvo Kaiyala. All three directors are regular members of the elementary instrumental staff. The orchestra meets weekly on Wednesday afternoons for rehearsals in Holladay School Auditorium.

Any student who shows great ability for instrumental music is recommended by his principal and music director to try-out for membership in the all-city orchestra. The elementary members are judged by the high school directors, and in turn, the high school members are judged by the
grade school directors.

The members of the orchestra represent approximately forty elementary schools.

The music department of the Portland Public Schools has set up this all-city organization, mainly, to meet the needs of those students in each school who show an extremely high ability in instrumental music. In this way they can be brought together and experience an atmosphere of music which is considerably more significant than that which can be played in the individual schools.

Last year the all-city orchestra played concerts at five of the Portland grade schools and was featured at the recent meeting of the Northwest Music Educators' Conference, which was held in Portland. In addition, the elementary all-city orchestra participated jointly with the all-city high school band and orchestra in an all-city concert.
CHAPTER V

Summary

This study is based upon the values that are gained from an instrumental music program and the data received through the interviews. The interviews were conducted with the twelve directors of the elementary instrumental department to ascertain the aims and techniques of the directors, the content of the music program, and the time allotted to practice.

The following are some conclusions derived from this study:

(1) Since Mr. Duncan arrived in Portland the elementary music program has been organized and developed, and has made good improvement.

(2) Full-time elementary and secondary music directors have aided the growth and expansion of the instrumental music departments.

(3) Real value and desirable outcomes are derived through instrumental music.

(4) The funds available through the Vestal Fund for the purchase of instruments have aided the fine growth of the elementary instrumental program.

(5) Portland Public Schools have a high grade of directors on their elementary music staff.
(6) If an elementary director had more time in a few-er number of schools, he could do a better, more thorough job.

(7) The following items would aid the directors very much and help to improve the program:

(a) Practice rooms with supervised practice.
(b) Better supply of instruments.
(c) Better storage for equipment and music library.

In Chapter I and II the background of elementary instrumental music of Portland and the importance and value of music to each pupil was presented.

In Chapter III the findings revealed by the interview were presented. The directors regard themselves as educators as well as musicians. They feel that music appreciation is often developed non-directed, but expressed that there must be guidance in any desirable learning activity.

Most of the directors are at each school two half days per week. This includes an average of two forty minute rehearsals for the entire orchestra. In only four cases did the writer find intermediate orchestras. The interviews revealed that there was not any individual instruction on the advanced level, except for a few cases of solo work. It is desired by the directors to organize the beginners band on an individual practice basis. Through questions eighteen and nineteen we find that one of the pressing problems is the amount of time spent in each school. The
directors feel that they could better achieve the above purpose if they had more time. Through the interview we find that the schools are greatly lacking in storage space for stands, instruments, and music. Also, that there is a lack of money for instruments in some of the poorer grade school districts.

The core of the interview was based upon the questions: "What is the most pressing problem facing you as a director?" and "What do you think would improve your program most?" It was felt by the writer that the directors might have problems facing them which were two-fold and this was an opportunity to reveal both of them. In a few cases the one problem was repeated in the following question; as in the case of one director who stated that his most pressing problem was the lack of time in any one school and then stated that more time would improve his music program greatly.

The four main problems reported between these two questions were: (1) the need for practice rooms with supervised practices; (2) more time allotted for each school; (3) the need for more instruments; and, (4) the need for better storage space. It is felt that if the directors were given more time per school, this would take care of a considerable amount of their desire for supervised practices.

In Chapter IV the All-City Elementary Orchestra was
presented. Information from five United States cities concerning their all-city organizations was revealed. In some of these cities different things were not maintained in their all-city organization that were maintained in the Portland all-city orchestra.

The all-city elementary orchestra is a carry-over from year to year and has a change of director yearly. One director handles the entire group of approximately seventy-five members. The members are selected through auditions. The rehearsals are held two hours each week. The Portland Public Schools should be commended for their fine organization of elementary musicians on an all-city basis.

Due to the fact that there is a real value in having instrumental music in the school's curriculum, the writer has arrived at the following recommendations in connection with this study:

(1) A better supply of instruments to those schools which have none at all or only a few. Maybe it would be possible for the schools in need of instruments to borrow, on a yearly basis, some instruments from one of the schools that has an over-abundance; at least, until funds are available to equip these schools in need.

(2) A more adequate storage space for equipment, including a music library.

(3) More time for each director per school. (This
could not possibly be met without the hiring of additional directors.)

(4) Freezing the membership of the all-city orchestra at approximately seventy-five. A great deal more than this produces quantity and not quality.

(5) The assigning of one additional director, at least, to assist in the handling of the all-city orchestra. It is felt that two directors are really needed for seventy-five pupils, one for directing and the other, possibly, as a disciplinarian or other useful work.

It is hoped that this study will be of constructive and progressive use to the future professional people of this city and to any others in like situations.
BIBLIOGRAPHY
BIBLIOGRAPHY


APPENDIX A

INTERVIEW FORM
INTERVIEW

1. How do you create a general interest for the instruments and orchestra among the other children of the school?

2. How much time for each school per week?

3. Do you have individual practices on the advanced level? How much time?

4. At present, who supports the buying of your instruments and music?

5. Do you have a music library in which to file music?

6. Do your members have folders in which to keep their current music pieces?

7. Do you have a definite and adequate storage place for stands, instruments and other equipment?

8. What are the types of rooms where rehearsals take place?

9. Briefly - what are your aims in instrumental music?

10. How do you develop music appreciation?

11. How many instruments do each of your schools own?

12. Does the faculty of each or all of your schools sense the value in music and cooperate with you?

13. What is the most pressing problem or obstacle facing you in any or all of your schools?
14. What would improve most the music program in your school?

15. Would you class yourself as an educator or a musician?
APPENDIX B

1949-50 ELEMENTARY INSTRUMENTAL DIRECTORS

AND SCHOOLS
### 1949-50 ELEMENTARY INSTRUMENTAL DIRECTORS AND SCHOOLS

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