1949

Enrollment mortality causes in grade school instrumental programs

Bessette, Roland
Boston University

http://hdl.handle.net/2144/14770

Boston University
THESIS

ENROLLMENT MORTALITY CAUSES IN
GRADE SCHOOL INSTRUMENTAL PROGRAMS

Roland Basset
Master of Music Education
August 1949
BOSTON UNIVERSITY
COLLEGE OF MUSIC

Thesis
Enrollment Mortality Causes in Grade School Instrumental Programs

by

Roland Bessette
(B.M., Boston University, 1948)
submitted in partial fulfilment of the requirements for the degree of Master of Music Education 1949
Approved by

First Reader. Kenneth G. Kelley. Professor of Music Education

Second Reader. Keith D. Snyder. Asst. Professor of Music Education
Table of Contents

A. Introduction - Statement of problem
   Methods used .................................. Page 1.

B. History of Instrumental Music in the Public Schools
   2. Introduction of instrumental classes ... Page 6.
   3. Present situation and outlook for
      the future .................................. Page 9.

C. The Results of the Survey ...................... Page 11.
   1. The mortality rate ........................ Page 13.

D. Conclusions and Recommendations
   3. Recommendations
      a. What others say .................... Page 32.

E. Comprehensive Abstract ....................... Page 47.

F. Appendix .................................. Page 52.

G. Bibliography
INTRODUCTION

Statement of Problem

The subject of this thesis is the mortality rate in the grade school instrumental program - how much drop-out (mortality) exists, what are the prime factors underlying the causes of drop-out, and, most important, what can be done to counteract these causes.

Methods Used

Methods used in the research to compile the necessary information fall into two main categories. These are the questionnaire and the interview. Two different sets of questionnaires were sent out to music supervisors of the New England area. The first was sent out at the mid-year point and the second was sent out near the close of the school year. The school year under consideration is the 1948-49 term. Copies of the questionnaires are included in the thesis.¹ The interviews were with music supervisors, instrumental teachers, and others concerned with the problem. A survey was made of the information gathered from the questionnaires and the interviews and it is this survey from which the conclusions and recommendations are made.

¹ See pages 52 - 57
HISTORY OF INSTRUMENTAL MUSIC IN THE PUBLIC SCHOOLS

Beginnings

Over the period of the past forty years there has come into being in this country a recognized and far-reaching public school instrumental program. From its earliest beginnings with a few poorly organized orchestral groups in the early 1900's the idea of public school instrumental music had so spread that in the third decade of this century there were approximately 150,000 instrumental groups active in the public schools.\(^2\) The instrumental program has so expanded that today it can be estimated that nearly a quarter of a million instrumental groups are actively engaged in the public school music program.

From the year 1838, when music was established in the public schools, to the beginning of the present century, music taught in the public schools was predominantly vocal. This was due more than anything else to the prejudice against secular music, as opposed to sacred music, which dominated the thinking at that time. School music-singing was connected very closely in the beginning to the church. In fact the one important objective of early school music was to improve the singing in the church. Because of the very nature of the American colonies, the religious and prohibitive thinking that dominated all ways of life over the period of nearly two centuries, instrumental music existed not at all. It is no wonder that instrumental music was so late in being introduced in the public schools.

Other less important factors also served to keep instrumental music out of the public school curriculum. Music supervisors were

\(^2\) Normann - Instrumental Music in the Public Schools - Chapter I
not trained as instrumentalists but as vocalists. Another factor was the attitude of principals, superintendents, and boards of education. Even today one of the obstacles in the path of better instrumental programs is the indifferent, uninterested, uneducated attitude of principals, superintendents, and boards of education toward instrumental music.

When the break did come it was highly spontaneous and far-reaching. American music gradually drifted away from the vocal and the sacred as the dominating influence and become predominantly secular. There was music everywhere - bands, orchestras, choirs, music clubs, etc. Private teachers of instrumental music were numerous. Solo playing, particularly of the piano, met with great favor. So it was that, finally, instrumental music found its way into the school program.

Around 1900 we find orchestras organized in the high schools. This form of activity had its earliest and most far-reaching influence in the Middle West. We find as pioneers in this movement Jessie Clark in Wichita, Kansas, Will Earhart in Richmond, Indiana, and C. E. Emmerick in Indianapolis, Indiana. These men and others who followed in their footsteps soon realized that a high school orchestra was not self-sustaining from year to year due to commencement, failure to maintain or even acquire balance, and the subsequent rebuilding each year. The instrumental program reached down into the grades. Grammar school orchestras were formed along the same lines as the high school groups. Close on the heels of this development we find the school band movement which began around the year 1910 and which spread

3) Normann - Instrumental Music in the Public Schools - Chapter I
with such rapidity and was received with such enthusiasm that for a space of years at one time it threatened to engulf and displace all else that had been accomplished in music education up to this point.

In its earliest years the method of instructing instrumental groups was very simple. A school system decided to have an instrumental group. A teacher was employed to lead the group. Pupils were canvassed and those that could play a musical instrument were asked to join. No provision was made for beginners and herein lies the reason for the death of such organization. If a town was fortunate enough to have a capable string instructor, the string section of the orchestra may have been adequate. However towns that had competent instructors on all the various instruments needed for any balanced group were few and far between. Music educators soon discovered that a supplement to the band or orchestra, whether a grammar or high school group, was needed. The need for something more than a mere conductor was most felt in the school band movement. If any balance at all was to be established and then maintained over the years something had to be done. Pupils needed instruction and training on the various instruments which are essential to a balanced band, yet for which there was no opportunity to obtain the necessary training. All these combined factors lead to what is recognized by many music educators as the most important unit of instrumental organization; namely, the instrumental class. Wilson in his book "Music in the High School" has this to say. "The change from the old style of

4) Wilson - Music in the High School - Chapter X
dependence on private lessons to the newer emphasis on class lessons is one of the most far-reaching innovations in music education in the past century."
Introduction of Instrumental Classes

Instrumental classes were born not in America but in England. Charles Farnsworth, a pioneer in the instrumental class movement, gave a report in 1908 of the instrumental class movement in England. He pointed out that in London alone there were three hundred violin classes with an average membership of twenty-five, and that throughout England there were few towns that did not have at least one instrumental class. That results were obtained is evident from the report made by Farnsworth of a concert he heard in London in which fourteen hundred and fifty of these instrumentalists took part.

Albert Mitchell, a supervisor in the Boston school system, having taken a year's leave of absence to study the English violin classes, returned to Boston and in 1911 organized violin classes based on what he had observed in England. This was the beginning of violin class instruction in this country. By 1915 many violin classes had been organized in America mostly in the Boston and New York areas. One was also organized in Oberlin under the direction of Karl Gehrken. He carefully chose twelve players from the group of ninety that had applied, gave them free instruction and loan of instrument. They stayed together as an instrumental class group for two years, and it is reported that they did a remarkably fine job. Even in its

5) Birge - History of Public School Music in the United States Chapter VII
6) Birge - History of Public School Music in the United States Chapter VII
7) Gehrken - Music in the Grade Schools Chapter XVII
earliest beginnings the instrumental class lesson was a success. The instrumental class is a standard, recognized organization today because of the immediate success of these first instrumental classes.

Just as the orchestra and band movements had progressed, so did the instrumental class movement expand. Though violin lessons formed the greater part of the earliest class instruction, it was not long until classes for all the more popular instruments were organized. The trend at that time was for homogeneous grouping: i.e., a class of violins only, a class of clarinets only. The second stage in the development of the instrumental class program was the combining of all the strings into one class. Now, instead of an instructor dealing with ten violin pupils at one time, he perhaps taught six violins, two violas, and two cellos. It is interesting to note at this time that these ensemble groups (for that is what they were) were the beginnings of the ensemble group movement, which is meeting with the greatest approval and far-flung support today.

The next step was toward a grouping of the brass instruments, and then the woodwinds. Today this is the accepted standard procedure. But there is a new trend manifest whose exponents believe in grouping together all instruments heterogeneously as an ensemble group. Such procedure has proven somewhat successful, but for the most part, music educators, though not hesitant to combine woodwinds and brass, are reluctant to deal with strings in any way but as a separate unit for instruction.

New methods of instruction kept pace with the instrumental program.
As instrumental classes were born, the old style music director who waved a baton and did little else, depending on private teachers for his instrumentalists, vanished from the scene. The next step was to hire instrumental specialists who gave class lessons in their particular instrument. Under capable administration, results, as measured by balance, playing ability, etc., of the school bands and orchestras, were more gratifying. However under those conditions there was a high mortality rate because of a lack of interest brought about in two ways. The first was that the pupils failed to see how their contribution was of any value, and secondly, many pupils were unable to keep up with those more talented. The biggest difficulty of course at this time was in the instructors themselves. Though probably capable musicians they were pedagogically untrained for dealing with school children.

And so it is today that in our more progressive public schools we are employing instrumental educators, people who have been students both of music and of education. There is a definite need for this type of teacher who, a capable musician himself, can make the child feel that there is a place for him in the instrumental organizations, and who can conceive of the band, orchestra, and instrumental class all being bound together in a single interdependent unit.
Present Situation and Outlook for the Future

Today the instrumental program no longer needs to be defended. The band, orchestra, and instrumental class are established, but they do need improvement. This is particularly and most vitally true of the instrumental class. The conclusion drawn at the twenty-eighth meeting of the MENC at St. Louis was that the future of instrumental music in this country depends upon the success or failure of the instrumental classes in our public schools. Further, to quote from Mattern and Church, "If instrumental music retains its position in our educational system the teaching of it must continue to improve psychologically and pedagogically."

In spite of the years of the war, there exists today in the American public schools a greater interest in instrumental music than ever before. There are several reasons for this. One is the effective results of well-planned instrumental programs in the years preceding the war. There have been higher standards of performance. The radio and moving picture have served to well acquaint the American public with things musical. In the schools there are improved methods books and materials for the instrumental classes. There is the hope that the instrumental class will some day rank on a par with other subjects. The ideal teaching situation is a daily instrumental class.

As concerns the future of instrumental music it has been pointed out that it rests in the instrumental class. The outlook is bright

8) M.E.N.C. Source Book - Chapters XIII and XIV
9) National Society for the Study of Education - 35th Yearbook Chapter IX
and the whole instrumental program should keep on with its upward and ever expanding trend. It is because of the importance of the instrumental class in the total picture that the writer proposes to deal with one of the most serious drawbacks which has manifested itself almost from the very beginnings of instrumental class instruction, namely that of mortality, or drop-out.

Though the greatest problem is mortality - particularly in beginning strings - instrumental music instruction is beset by a number of other lesser problems which we must combat. Vocal music has been stressed to excess. It is time now for a leveling off process. It is time now that instrumental classes were recognized as part of the curriculum. It is time now that instrumental teachers were recognized as part of the faculty. Another lesser problem is the apathy toward the instrumental program on the part of supervisors, principals, and boards of education. A serious drawback to instrumental class instruction and one of the reasons for mortality is the failure to use aptitude tests or some other selective approach in starting pupils in an instrumental class. Lastly, there is the feeling among music supervisors and instructors that all the glory, publicity, joy of performance is in the directing of the high school band and orchestra. Consequently, because of this, there is antagonism and a prejudice against making a career of teaching instrumental music in the elementary schools.
The Results of the Survey

The writer began his teaching experience this past year as Bandmaster and instrumental instructor in the Attleboro, Massachusetts, public schools. Early in the year the problem of drop-out made itself manifest and thus it was that he became interested in the problem and is devoting this thesis to it. To gather the information necessary to the making of a survey of the problem two methods were resorted to, namely, the questionnaire and the interview. In January, 1949, the initial questionnaire was sent out, and in June of 1949, the final and summarizing questionnaire. The questionnaires are duplicated in part because the second one was sent not only to those supervisors who had already received the first one, but also to a new group of supervisors. The information received from the questionnaires was supplemented a great deal by information gathered from interviews with supervisors, music educators, and others interested in the problem. Some of these interviews took place during the school year, but most of them took place during the early part of the present summer session (1949). The survey represents the findings gathered from both sources and covers approximately sixty different public school systems.

The survey is limited to New England school systems, particularly those in Massachusetts. Grades included in the survey are the third through the ninth. The questionnaires included some information which was gathered for personal use, information which is not pertinent to this thesis. An examination of the questionnaires will show that they
are self-explanatory. 10)

The final tabulation of the information gathered from the survey which includes results from both questionnaire and interview is as follows:

<table>
<thead>
<tr>
<th>Type of Lesson</th>
<th>Questionnaire</th>
<th>Interview</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pupils taking instrumental lessons</td>
<td>5,214</td>
<td>1,554</td>
<td>6,768</td>
</tr>
<tr>
<td>Pupils taking class lessons</td>
<td>3,728</td>
<td>1,214</td>
<td>4,942</td>
</tr>
<tr>
<td>Pupils taking individual lessons</td>
<td>1,486</td>
<td>340</td>
<td>1,826</td>
</tr>
</tbody>
</table>

It was found that the greater percentage of those pupils who took class lessons did not have to pay for them. In the case of individual instruction it was found that the greater percentage of pupils did have to pay for their lessons. The figures in this case do not tell the whole story. In large school systems or in those fortunate smaller systems where a special instructor of an instrument (not anyone connected with the music department) taught two or three days a week as the case may be, the pupils were required to pay. In the smaller school system, where the music supervisor or someone connected with the music department does the teaching, lessons were generally free. There are, of course, many more instances of the latter, but due to the great number of pupils from larger systems who have to pay for their lessons the percentage does swing in their favor.

10) See pages 52 - 57
The Mortality Rate

<table>
<thead>
<tr>
<th>Total number of drop-outs</th>
<th>885</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of drop-outs as represented by percentage</td>
<td>13.1%</td>
</tr>
<tr>
<td>Total number of drop-outs from instrumental class groups</td>
<td>672</td>
</tr>
<tr>
<td>Total number of drop-outs from individual instruction groups</td>
<td>211</td>
</tr>
</tbody>
</table>

Though the number of drop-outs for the instrumental group is almost four times as great as the number of drop-outs from the individual instruction group it must be remembered that almost four times as many pupils participate in the instrumental class program as do in the individual instruction program. Percentage wise the figures break down as follows:

<table>
<thead>
<tr>
<th>Total number of drop-outs</th>
<th>885</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of drop-out from instrumental class group</td>
<td>13.6%</td>
</tr>
<tr>
<td>Percentage of drop-out from individual instruction group</td>
<td>11.5%</td>
</tr>
</tbody>
</table>

It is of importance to note that the difference in percentage is so slight that neither the instrumental class system nor the individual instruction system can be cited over the other as a solution to the mortality problem.

Though the survey shows that more pupils dropped violin than any other instrument it also shows that the greatest number of pupils started with violin lessons. It is recognized universally that the mortality in beginning violin classes is higher than for other instruments. However, the results of this survey show that beginning clarinet and percussion students have almost as high a rate of mortality. In fact the rates of mortality for the various instruments
are very nearly equal. The nature of the instrument itself, then, can hardly be blamed for its mortality rate in the instrumental program.

That there is a mortality rate in the elementary and junior high instrumental programs is of course easily recognized. The results of this survey set the mortality rate at thirteen per cent.
Reasons for Mortality Rate

According to the results of this survey there are three main causes of drop-out. These are as follows:

1. Lack of parental co-operation
2. Lack of interest
3. Inability to do the work

In practically every instance one of the above reasons was given as a cause of mortality. Usually two were cited as being of equal importance, and in many cases all three were included as reasons for the drop-outs in the individual school systems. Most usually, lack of interest and inability to do the work went hand-in-glove as the main reasons given for the causes of drop-out. Six supervisors gave as a reason poor teaching technics and the limited technical ability of the instructors.

Results of the survey based at this point on the questionnaire only (5,214 pupils) will suffice to show that financial difficulty, illness, and lesser reasons given, such as moving away, poor facilities, having to go to work, too many other activities, etc., were they all grouped together, represent so small a percentage of the total that as prime causes of mortality they are scarcely worth mentioning. Although lack of parental co-operation was not listed on the questionnaire as a reason for drop-out, many supervisors indicated that this was a prime factor as regards the mortality rate. The results are as follows:

Pupils dropped out because of

1) financial reasons 18
2) lack of interest 208
3) inability 257
4) illness 4
5) other reasons 13
6) lack of parental co-operation

We can safely assume, then, that the important reasons for drop-out (those which must in some way be dealt with) are the three mentioned before plus the factor of poor teaching technics and limited technical ability on the part of the instructor.

Many of the supervisors questioned attributed the inability to do the work, coupled with the attendant lack of interest, on one important factor. This was the failure to carefully select pupils for instrumental instruction. Many in their desire to get an instrumental program going did as was done in Attleboro the past year. They took anyone who had an instrument or anyone who expressed the desire to play an instrument if they could find one for him. This is recognized by the writer and by the other supervisors who did the same as one of the reasons for the mortality rate. However, more than one supervisor has indicated that, regardless of and realizing the factor of mortality under such conditions, he will start everyone possible on an instrument.

The realization that lack of interest and inability to do the work are most important factors in the mortality rate is quite apparent and easily recognized. The factor of parental interest and co-operation is not as obvious and not quite as widely recognized as a cause of mortality as are the other two prime factors. Yet nearly half of the supervisors and instructors questioned readily gave it as their reason for mortality, and of this group some were quite adamant in their criticism of parental apathy.
Simon Gesin, music supervisor in Barnstable, Massachusetts, had this to say as an answer in the questionnaire: "Some of these might have dropped out because they lost interest, but I think the real reason (one that ties in with interest) is the neglect of the parents to evidence any interest whatsoever in the child's progress. In just about every case where pupils have dropped out the parents have been the type who throw up their hands in horror when Johnny starts to practice... Instead of intelligently standing over him, urging him to practice, showing a real interest in the child's musical progress... I think the real reason for lack of interest on the part of the pupil is the failure of parents to live up to their part of the bargain. They must be made to understand their responsibilities in this matter." Mr. Gesin adds as a footnote: "The above dissertation may apply only to my situation, but I have reason to believe that it is more or less universal."

This survey backs up Mr. Gesin's belief in its findings as causes of mortality the lack of interest, inability to do the work, and lack of parental understanding and co-operation.

Elizabeth Hastings, school music supervisor in Fairhaven, Massachusetts, has this to say: "You may call it lack of interest, but I call it a parent problem."

Chester A. Mason, of the Wrentham, Massachusetts music department, sums it up nicely: "The cause of dropping out... is the lack of understanding and guidance in the home. Children under twelve cannot be expected to take the responsibility of playing through
their lessons once daily 'on their own'. It is only the parents that can help. This involves much understanding and patience from them."
Recommendations for Eliminating Drop-out

Many recommendations for eliminating drop-out were given by the supervisors and instructors who took part in this survey. The two most common recommendations given by the majority of those answering were as follows:

1. Better screening - use of aptitude tests - getting the right people to start.
2. Better co-operation with parents.

The next two most important recommendations as gathered from the results of this survey were:

1. Developing more of an interest factor.
2. Hiring of more competent teachers.

Other recommendations given which were in the minority and which seemed rather to fit a local problem than the overall picture were:

1. Have more school-owned instruments
2. Have better facilities
3. Have more administrative co-operation
4. More school time for instrumental classes - twice per week rather than once per week
Summary of the Survey

A final summarizing of the survey gives us the following results. There is a mortality rate in our instrumental program which can be set at thirteen per cent. Four thousand, nine hundred and forty-two or seventy-three per cent of the pupils covered by the survey are enrolled in instrumental classes. The remaining one thousand, eight hundred and twenty-six who represent twenty-seven per cent of the total receive individual instrumental instruction. Thirteen and six-tenths per cent of the pupils enrolled in instrumental classes dropped out and eleven and five-tenths per cent of the pupils enrolled in the individual instruction group dropped out. It was pointed out that because of the slight difference in percentages neither one group nor the other contributed most heavily to the mortality rate. Also of importance as shown by this survey is the fact that the mortality rate for the different instruments varies but slightly.

The reasons given for mortality are: 1. Inability to do the work; 2. Lack of interest; 3. Lack of parental co-operation (these three being closely connected as the one main reason for drop-out); and 4. The factor of poor teaching technic and limited technical ability on the part of the instructor.

Recommendations for combatting the mortality rate fall into three divisions by order of importance (the importance being gauged by the numerical superiority of the recommendations as shown by the
survey). Most important are these two recommendations:

1. Better selection of pupils
2. Better co-operation with parents

Next in importance are these:

1. Developing more of an interest factor
2. Hiring more competent teachers

Of lesser importance were these recommendations: which may apply to the local situation rather than the total situation:

1. More school owned instruments
2. Better facilities
3. More administrative co-operation
4. More school time for instrumental classes
   (Twice a week rather than once a week)
CONCLUSIONS AND RECOMMENDATIONS

The Mortality Rate

This survey has placed the mortality rate at approximately thirteen per cent. This means that thirteen out of every hundred pupils who start a musical instrument will drop out for one reason or another. If the over-all picture is the factor under consideration this may be said to be true. However, this percentage as determined by the results of the survey does not represent the problem in its truest light. The actual mortality rate for the majority of school systems is more than thirteen per cent. It would be more accurate to set the mortality rate in the vicinity of eighteen per cent. There is a reason for this. The survey included three large school systems each one having an extensive instrumental instruction program. These were the school systems of Brockton, Medford, and Malden - all of Massachusetts. The rate of mortality in Malden was set at twelve per cent which is slightly lower than the average rate of mortality as indicated by the survey. However, the rate of mortality in Brockton and Medford was so low, that were these three schools eliminated from the survey, the percentage which indicates rate of mortality would automatically be higher. The majority of school systems included in the survey were of the smaller type with smaller instrumental programs, and from this fact the following conclusion is indicated. The larger the scope of the instrumental program - the more pupils that participate in instrumental instructional activities - the greater the chance
that the mortality rate will be lower than the thirteen per cent derived as a result of the survey which considered the total picture.

The rate of mortality in Attleboro during the past year was approximately sixteen per cent which is greater than the thirteen per cent indicated by the survey. Instrumental instruction was given to 121 pupils as compared to the 1500 pupils represented by the combined systems of Brockton, Medford, and Malden. In the majority of cases the same thing was true of the smaller systems, those of about the size of Attleboro and those smaller. The rate of mortality was greater than that as represented by the survey. The important consideration, however, is the fact that there is mortality, - whether it is greater in the small school system or lesser in the large systems, the mortality exists and must be dealt with.

It is impossible to eliminate drop-out altogether. Regardless of what measures are taken no one can foresee the circumstances at the beginning of the year which may result in pupils dropping out. But knowing some of the causes of drop-out we may try to cut down the mortality rate to a more respectable figure. Under the ideal set-up where the interest factor is very high, the instructors competent, the right pupils chosen to start on the right instrument, and where there is excellent parental co-operation and guidance, the mortality rate should be close to the zero point, the only excusable mortality being as a result of unforeseen circumstances such as illness, accident, and like factors. The first recommendation
is that instrumental supervisors and instructors keep a close check on their mortality rate and from year to year try to lower it having first ascertained what the causes of mortality are in their particular situations and finding a means of combatting them.
Reasons for Mortality Rate

This survey indicated that no one single reason predominated as a reason given for the mortality rate. The three main items advanced as causes of drop-out by close to one hundred per cent of the people who took part in the survey were lack of interest, inability to do the work, and lack of parental co-operation. In practically all cases lack of interest and inability were linked together as a single reason given for the mortality. Very often all three causes were linked together. Whereas nearly all of the supervisors and instructors listed lack of interest and inability as prime factors in the mortality rate only about half indicated lack of parental co-operation as the greatest single factor to be considered as a cause of drop-out. It is easily understood that lack of interest and inability to do the work are closely allied as factors resulting in drop-out. If a pupil cannot do the work required, if he cannot satisfy himself that he is making a contribution to the instrumental program, he naturally becomes discouraged and loses interest. This is not only true in musical instruction but also applies to all form of activity - the academic subject, athletics, dancing, etc. Furthermore we cannot blame the pupil for his inability to do the work, the pupil has not failed, we have failed by not being more careful in our selection, in our co-operation with the parent, and in our guidance of the pupil into proper channels. In the same way if a high school pupil enrolls in a college course and promptly fails in three subjects, he is not to blame. Rather the schools are to blame or whatever persons were
concerned with having allowed the student to make such a choice are to blame. They have failed for not having guided him into a curriculum he was capable of being reasonably successful in.

Though only half of those supervisors and instructors who took part in the survey gave as a reason for mortality lack of parental interest and co-operation it is apparent that, were they all to examine more closely their situation with that thought in mind, they would include lack of parental co-operation as an equal factor and one closely allied to lack of interest and inability as the cause of mortality. This fact was brought out most vividly by the interviews during which the writer had a chance to question the persons concerned along such lines. The supervisors and instructors who were interviewed agreed almost one hundred per cent that the three items, lack of interest, inability, and lack of parental interest and co-operation, could be grouped together as the one dominating factor responsible for drop-out.

As indicated before inability and lack of interest go hand in hand. Assuming that the lack of interest is not due to inability it must stem from some other source. The findings of the survey show that the interest factor is very dependent upon parental co-operation. If pupils are not encouraged to practice by their parents, if the parents do not care or do not show more than a passing interest in their child's work, it is no wonder that in so many cases the child does not practice, falls behind in his work, and then because he can not do the work becomes discouraged and loses interest. Even real
inabilities - pupils who have serious difficulties or are handicapped by lower mentalities - can often be overcome if there is parental co-operation and understanding. There are those cases of genuine inability, those pupils who absolutely cannot do the work regardless of how competent and understanding the instructor, regardless of how co-operative and understanding the parents. These are, however, extreme cases which are few and far between. If such a person is allowed to enter the instrumental instructional program and fails we have only ourselves to blame. We have failed for having allowed him to undertake a job for which he has shown no capability.

Very often in a small school system not enough capable students can be found who will undergo instrumental instruction. The same is true of some larger school systems where if there is a poor interest factor there may be a lack of capable students who elect to take up an instrument. In such cases, if there is to be an instrumental program, it may not be possible to be very selective and pupils perhaps may have to be used who do not seem to have the best possibilities for success.

The other reason given for mortality which carried any weight with those concerned in the survey was that of poor teaching techniques and incompetent instructors. The results of the survey do not show conclusively enough that this is a more important cause of mortality than we may care to realize. It is human nature to blame failure on anything which offers itself as an excuse rather than place the blame where it so often belongs - on ourselves. Less than ten per cent of
the supervisors and instructors questioned gave as their reason for mortality poor teaching procedure and incompetent teachers. However, if we were all to analyze our particular situation more closely many more of us would agree that the instruction and the instructors are partly to blame. Mr. Schoonmaker, music supervisor in Medford, Massachusetts, and Mr. Silverman, music supervisor in Malden, Massachusetts, who head quite extensive instrumental education programs, both feel very strongly that if any results are to be forthcoming, and if the child is to maintain an interest in an instrument, the instructor must not only understand the pedagogical circumstances underlying the teaching, but also must be a competent performer on the particular instrument or instruments he is undertaking to teach. So often we find an instructor hired by the school board to take over the teaching of violin. Though a veritable virtuoso on his particular instrument and even perhaps a good teacher of the more adult pupil (in the individual lesson situation) he is not fitted psychologically and pedagogically to teach younger pupils particularly in the class situation. This is a form of teaching which needs a definite and thorough course of training - a type of teaching for which such a person is certainly not fitted to. The situation is aggravated further when the instructor - dealing yet with class lessons - attempts to teach an instrument of which he is not a competent player and one for which he has had no training. Oftentimes the music supervisor has to handle class lessons in an instrument with which he is unfamiliar. This situation is one which is too common today yet takes place because there simply is no one else to do the work.
There are too many supervisors today in the field who have had little or no training along instrumental lines - whose forte is either piano or vocal work - and who just cannot do a good job of instrumental instruction. The accent in the past (and in many cases the present) in the field of music supervision has been on the vocal, so much so that there have not been enough competent instrumental instructors with the necessary educational background to keep pace with the rapidly growing instrumental program.

If there are to be instrumental classes teachers must be prepared for dealing with them. This should not be left to the private teacher nor the symphony player who is hired by the school board for the purpose of teaching instrumental classes, but is rather a responsibility of the music supervisor or the instrumental instructor who is a full time employee of the school system. Where there is a program which allows for individual instruction the circumstances are of course different. In such cases the supervisor often cannot do the teaching himself - or at least all of it - and he may find it necessary to hire an outsider to give the individual lessons. Such practice is usually satisfactory provided the person employed is competent on the instrument he teaches, understands children, knows the nature of what he is hired to do, and works very closely with the music department. There was such an arrangement in the Attleboro schools during the past year. The school board hired a very competent violin teacher who gave individual lessons during school time on the stringed instruments. The pupils, as is most often the case, had to pay for these lessons. There
was the best of co-operation between herself and the music department, and because she was competent, understood children and the nature of the task she was performing, and because she kept the interest factor at a high pitch, her mortality rate was exceedingly low. The few pupils she did lose stopped lessons for various reasons such as eye-strain, illness, and in one case, financial difficulty.

There are other less important factors which contribute to the mortality rate. These do not fit into the total picture however but rather seem to pertain to the particular situation in which a supervisor may find himself. The survey indicates that financial difficulty is one of the lesser causes of mortality. Other less important factors which belong in the same category as financial difficulty which were offered by very few of those questioned as causes of drop-out were lack of administrative co-operation, illness, moving away, having to go to work, having too many other interests, poor facilities, and geographic location. One cannot say that these reasons as causes of mortality are unimportant because one of the above reasons may be the total cause of mortality in some particular situation. But by and large the above mentioned factors proved inconsequential as any of the one important reasons for the cause of drop-out. The survey indicates that we are correct in including as the major causes of drop-out the following four reasons: lack of interest, inability to do the work, lack of parental co-operation and understanding (these being the three prime factors in mortality), and the factor of poor teaching techniques and incompetent instructors.
The mortality rate of the total picture has been set at thirteen per cent realizing that in cases of smaller systems the percentage of mortality is generally higher. The survey shows that the percentage of drop-out is nearly the same for instrumental class instruction and individual instruction. Further the survey has indicated that there is but a slight difference in the mortality rate for the various instruments. As major causes of mortality we find lack of interest, inability to do the work required, and lack of parental co-operation and understanding; these three causes being closely inter-related. The fourth important cause of mortality is poor teaching technique coupled with poor instruction.
RECOMMENDATIONS

What Others Say

By far the greatest contribution which the survey can offer is in the recommendations given for reducing the mortality rate in the instrumental instructional program. Most of the recommendations are applicable whether the instrumental program is of the class type or the individual instruction type, or a combination of both. The recommendations listed for decreasing the mortality rate given by the supervisors and instructors who took part in the survey were broken down into three divisions by order of importance. These first were the most important recommendations:

1. Choosing the right pupils to begin - using of aptitude tests and more careful screening of pupils

2. More parental co-operation

Next in importance were these two recommendations:

1. Developing more of an interest factor

2. Hiring of more competent teachers

Of lesser importance were the recommendations as follows:

1. More school-owned instruments

2. Better facilities

3. More administrative co-operation

4. More time for class lessons

It may be well at this time to see what some of the authorities on the subject have to offer as recommendations. The Music Educators National Conference lists as remedies for drop-out the following:¹¹

1. Start pre-instrumental classes (tonettes, rhythm band)

¹¹ M.E.N.C. Source Book
2. Schedule classes more often (classes which meet daily are recommended)

3. Better qualified teachers

4. Class instrumental music be placed on an equal basis in the curriculum with the other subjects. (This pertains where applicable such as in the junior high school).

According to the M.E.N.C. the success of an instrumental class rests, in the final analysis, with the teacher. Frank L. D'Andrea in his article in the January, 1945, issue of the Music Educators Journal says that instrumental music teaching is still in the horse and buggy days. He would have the music supervisor ask himself the following questions. "Am I reserving enjoyable musical experience through the instrument until some distant date? Am I making arduous technical training a dogmatic prerequisite to that future happy day? Or am I permitting the instrument to contribute to the total personal growth of the student here and now through pleasurable participation and through having easily perceived objectives? Am I concerned with the personal development of my students by recognizing and utilizing their interests, capacities, and limitations, or is it my all engrossing worry that the students must learn the chromatic fingering I assigned - because I think they ought to know it, and because it's in the lesson anyway?"

Mr. D'Andrea believes in abolishing the traditional step by step procedure which is so common even today. He feels that the important thing is not learning the scales and doing technical work but participation in the playing group.

12) D'Andrea - Instrumental Music Education Looks Back
Music Educators Journal - January 1945
Since hiring of more competent teachers was an important recommendation of the survey and the class instruction technique was felt to be a cause of mortality by some of those questioned it might be well at this time to list some of the basic principles of class instruction as outlined by Theodore Normann:

1. Plan each lesson so that some accomplishment is made.
2. Present drills that may be applied to the music at hand.
3. Encourage thinking in terms of rhythmic and phrase units. Music must be more than individual notes.
4. Problems must be presented so as not to overtax the pupils' span of attention. Use variety, games, novel approaches.
5. Keep materials at hand well within the students' ability.
6. Class must be kept busy to forestall problems of discipline.

In regards to item number five, Normann says that a great fault of much music teaching is the attempted performance of material beyond the students' technical and intellectual grasp. On the other hand many music educators believe in presenting material which is slightly beyond the technical ability (but yet within the intellectual grasp) of the pupil as a challenge and incentive for him to meet. The latter can be done only with those certain pupils of proper temperament and a reasonable amount of natural talent. For the rank and file of pupils undergoing instrumental instruction it is wiser to keep the material within their technical grasp rather than risk the danger of discouragement and subsequent loss of interest as a result of their not being able to do the work.

13) Normann - Instrumental Music in the Public Schools - Chapter VI
Recommendations for arousing interest in an instrumental program are numerous and are to be found in most of the standard texts on the subject. The writer is more interested, however, in keeping the pupils in the program and any recommendations made will be along such lines.

Most textbooks on the subject of instrumental instruction recommend the use of some type of aptitude testing—in most cases the Seashore test—before pupils are accepted for instruction. Hundreds upon hundreds of pages have been written on the subject of aptitude testing in music with no conclusive results. We can perhaps agree that aptitude tests are of some benefit but their results are not to be accepted as conclusive proof one way or the other. The Seashore tests for example are valid tests. They measure what they purport to measure but for years the argument as to their reliability has raged and probably will for a number of years more. We can accept aptitude tests as aids in selecting pupils for instrumental instruction insofar as we do not make the results of such testing conclusive and unyielding. We must take into consideration many other factors. Mr. Schoonmaker, musical supervisor in Medford, Massachusetts, says that after years of experiment—one year using aptitude tests and the utmost care in selecting pupils, the next year taking any and all pupils who expressed a desire to play—he has as yet arrived at no definite conclusions regarding the screening of pupils. James Mursell in his book, Human Values in Music Education,14) says, "Prognostic tests are not valid prior to the receipt of training, as they measure only static factors, whereas musical ability depends upon the molding of purpose and minds."

14) Mursell—Human Values in Music Education
Conclusions and Recommendations

In dealing with mortality the problem must be viewed in its entirety. The factors which make for a good instrumental instructional program are highly interrelated and dependent upon one another. The survey has given a list of recommendations some ranked higher than others in importance just as it gave reasons for mortality, some being of major importance and some of minor importance. However, if any program of instrumental instruction is to succeed all the factors must be present or the program is deficient. All the interest in the world, the most capable and selected pupils, fine parental co-operation, the best of instrumental instructors, are to no avail if some of the minor factors crop up. Little can be done if there is no administrative co-operation, if little time is allowed for instrumental instruction, if there is financial difficulty, and in many cases if there is a lack of school owned instruments. Though the recommendations deal for the most part with the most important elements the lesser factors play an important part in the instrumental educational picture. If any of the factors whether of major importance, such as lack of interest, or of minor importance, such as lack of administrative co-operation, are present, the whole program suffers. In other words the whole instrumental teaching program is an integrated whole which suffers from exclusion of any of the factors necessary to make it a success.

In eliminating mortality, then, the first step is a careful analysis of the particular situation in its entirety. What factors are missing which are necessary to a successful program? Is interest
in the instrumental program as a whole the trouble? Or have I been careless in my selection of pupils? Or is it because I do not have enough time to do the work efficiently, or is my instruction or that of my hired instructors inadequate? Whatever the reason or reasons they must be determined and isolated from the factors which are in good working order. The next procedure is to do something about them. The writer proposes to give a series of recommendations which are rather general than specific and which deal with the problem of mortality as a whole and which, were they all to be put into practice, would result in a lower mortality rate and a much more healthy instructional teaching situation.

The problem of selection of pupils is an important one. As pointed out before in some cases it is not possible to make the program selective because of a variety of reasons. In such cases the supervisor must realize from the outset that this is a deficiency in his program. The writer recommends strongly some system of screening pupils before accepting them for instrumental instruction. There are many music tests available, but most of them are of the achievement type. We must remember that what we are looking for if we use a test is so called "hidden talent" which is really not the name for it at all. Rather we are attempting to find pupils who have potential ability along musical lines. The Seashore tests are the best for this purpose. The Seashore tests should be used only as a supplementary device, however. In all dealings with aptitude tests of this sort we must keep in mind the fact that results are not conclusive. The Seashore test is only
of partial importance in the screening program. The writer recommends giving the Seashore test in the fifth and sixth grades and then only in part. For the amount of importance which he intends to place on the Seashore test he would only use sections I and VI - Pitch and Tonal Memory. These two sections of the test give him enough of an idea of the pupil's aptitude to proceed from that point. The tests would be given in September and January of the school year in question and would only be intended to serve in the capacity of possibly finding pupils who may have capabilities along musical lines, those capabilities having been overlooked by other phases of the program. While aptitude testing has a small part in the selection of pupils, it should no longer be the one dominating factor in selecting pupils as it has been so often in the past.

The supervisor who does the vocal work in the grades, particularly if he visits them often enough, has a great advantage in selecting pupils for instrumental instruction. He soon finds out who can sing, who is musical, who has a sense of pitch, who has a sense of rhythm, and very often what the temperament of the pupil is and his attitude toward work. If the person heading the instrumental program and the person doing the vocal work in the grades are not one and the same it follows that the instrumental supervisor must work closely with the vocal supervisor in forming a list of pupils' names who are musical. The classroom teachers should be consulted as to who are the pupils who do good work in music, as to their work habits in other subjects, as to their general attitude, co-ordination, intelligence, and temperament. Next, the principal should be consulted about each pupil (by
now you have made a list of them) concerning his overall school work, his dependability, and any pertinent information which the principal may have concerning the pupil which may be a factor in his success or non-success as a student of a musical instrument. Then, very important, as has been hinted at before, is the home life of the student, his parents, their dependability, understanding, attitude, and co-operation with the school department. It is well to point out at this time that if a pupil has all these positive factors on his side, the low score he made on the Seashore test (if that may be the case) can almost certainly be ignored. The next step is to gather together all those pupils, who have possibilities, for a brief talk. Let them know that they are regarded as good prospects for instrumental teaching, get their parents' names and addresses, then send them home filled with enthusiasm and the desire to play an instrument.

In the case of Seventh, Eighth, and Ninth Grade pupils, circumstances are even more suitable in selecting them for musical instruction. You have known them longer, had more contact with them, and can better judge who will make the best prospects for instrumental instruction. The same procedure is to be followed, however, regardless of grade. We should attempt, eventually, to include as our beginners mostly students from the Fifth and Sixth grades, usually utilizing upper grade pupils as the need for them arises (as their bodies grow, then are they ready for the larger, more awkward instruments - this procedure would also be an aid to maintaining balance in our high school instrumental groups). Very often we will find a pupil,
who has not been among those selected, coming to us and expressing a desire to play an instrument. The fact that the pupil voluntarily has chosen to come forward is very much in his favor. We must check again with classroom teachers and principals concerning his capabilities and if there seems to be a chance for his succeeding we should include him in the instrumental program. It must be remembered that his desire to play an instrument will overcome many of the factors which might seem detrimental to his success.

The reader may ask at this time, "What about instruments?" This is a local problem and the answer is school-owned instruments. Unfortunately, too small a percentage of school systems today make available to the pupils instruments free of charge or at a very low rental rate. It is recommended that the supervisor who finds himself in such a situation make use of one of the many low rental instrumental plans which are becoming increasingly popular today.

After having made contact with and selected those pupils who seem to show the best possibilities for success we must then turn to the parent. As indicated so many times in the survey there is a great lack of parental co-operation. The writer believes that what is required is not only the co-operation but also, the understanding by the parent of what we are trying to do - particularly as it affects his child. Parental co-operation will come only after parental understanding. We must educate the parents, insofar as it is their children who are concerned, with the musical program, let them know exactly what is going on, and why it is going on. Do not leave it to the pupils. What so
often happens when a child comes home from his music lesson? The parents if they are at all interested may ask, "What happened today in your music lesson, Johnny?" and Johnny so often replies, "Oh, nothing much. He just gave me another page to do."

Utilize the personal contact, the P.T.A., and the letter home to the parents. Call up the parents - not every week necessarily - but often enough to let them keep abreast of what you are doing. Don't be afraid of being regarded as too much of a busy-body. Rather you will find that the parents will appreciate the interest you show in their child. Get to know the parents. If Johnny fails to show up for his lesson or for a rehearsal don't wait to ask him for an excuse. Call the parent. Make him realize the importance of attendance. Remember that in the final analysis it is the parent who is to be chastised for the non-attendance - not the child. If there is to be a musical activity - particularly one in which his child is taking part - do not be satisfied with merely having the parents know about it. See that they attend. If they do not, call up and find out why. How can the pupil be interested in his music if the parents are not?

If Johnny has a poor lesson which is obviously due to lack of practice, call up the parents and find out why. You will find that if you keep the parents aware of the situation, the pupil will do the work required. If you expect co-operation and understanding from the parents you must expect to co-operate with them and give them to understand. This can only be done by personal contact. It is not recommended that you make the contact a belligerant one - you can
keep it intelligently controlled and yet show that if you are to produce so must the parents produce. Educate the parent as to what you are doing. It readily follows that screening is just as important, if not more so, for the parent than for the pupil.

If pupils are carefully chosen and parents are co-operative and understanding, inability of pupils to do the work should no longer be a factor in the mortality rate. It follows that if there is no inability that there is no lack of interest due to lack of ability. If the overall organization of the musical program is in good balance, if there are orchestras and bands worthy of membership, interest will be at a high peak. Even if a particular situation does not have the colorful football band, the concert orchestra or band, and those other organizations which by their very nature are a source of attraction to the pupils, a capable supervisor can utilize what he does have and can instill interest in the pupils by constantly pointing out to them the ultimate goals for which they are striving.

If we can agree that a great percentage of lack of interest is forestalled by careful screening and parental co-operation and understanding because of the resultant negligible inability factor we can find only one more important cause of lack of interest. This cause of lack of interest is due to poor teaching techniques and incompetent instruction that is thrust upon the pupils. Naturally if a pupil gets no benefit from his lessons, if he makes no improvement, if the instructor is not interesting, something is bound to happen. He becomes dissatisfied, discouraged, loses interest, and adds to the mortality
rate. If the factor of good teaching is supplemented by careful selection of pupils and parents there should be no lack of interest and consequently no mortality rate due to lack of interest.

The roots of the ineffective teaching which is not uncommon today may be found in the curricula of so many of our music schools and colleges. The program of teacher training in music education has not kept pace with the times. The schools have been turning out music supervisors who are limited in that they can do vocal work and perhaps play the piano. We have altogether too many vocalists in the field today. I say this realizing how important vocal music is - particularly in the grades where it is the real backbone of any instrumental work that is to develop. Too many of the present day music school curricula reflect the trends of a generation ago. Then vocal music dominated to excess and instrumental music was still in its infancy.

Certainly we still need the vocal supervisor who will do the ground work in the grades but there is a crying need for instrumental educators - people who have been students of both music and education - who have specialized in the teaching of instruments from the public school angle. This means that we need teachers who are trained in instrumental class technique as well as vocal class technique.

The writer recommends a change of curricula in the music schools of America, a change which will prepare students as instrumental educators, a change which will give them the instrumental and pedagogical background necessary for handling instrumental classes. They should establish and maintain a balance of equilibrium between the vocal and
the instrumental which is more apropos to present day conditions. Further it must be pointed out that the instrumental program is still proceeding by leaps and bounds so that if something is not done in the schools and colleges concerned, the situation instead of improving will grow steadily worse.

It is because of the lack of instrumental educators that it has been so often necessary to hire outsiders to teach the instruments. If a supervisor finds himself incapable of teaching an instrument (and there are many who fit into this category) and finds it necessary to ask the school board to hire someone for this express purpose it is recommended that he try to keep the lessons on an individual basis even if it means that the pupils are required to pay for the lessons. The mortality rate will be lower in this case than if an instructor with no pedagogical training were to attempt to teach by the class method.

Those unfortunate supervisors in the field who failed to get the necessary training in their undergraduate days have a choice of hiring an outsider to do their work for them or of taking graduate courses which may help them to overcome their deficiencies. If you are in the advantageous position of supervisor of music, and have half a dozen or so music instructors doing the instrumental class work, a great deal of your time should be spent in observation of these classes. It is important that you as supervisor do not lose the personal contact with pupil and parent even though you do not share the actual teaching experience with many or all of the pupils.

As regards teaching technique the following recommendation is
applicable. Be sure that a string teacher teaches a string class, that a wind teacher teaches a wind class, etc. So often we find a trumpet player trying to give instruction on the violin. It just can't be done. If the instructor cannot handle the instrument competently how can he expect the child to do it - to keep his interest in the instrument when week after week he makes no progress. It is no wonder that under such conditions the mortality rate is high.

It is also recommended that function be placed ahead of technique. Get the pupils playing in some kind of instrumental group - orchestra, band, ensemble, quartet, etc. - outside of the class group. Use all the pupils in your instrumental groups assigning to them a part that they can play - even if it is only open strings. The pupil, even if he fails to play a note, gets a great deal more out of just being there than we may realize. As soon as the child sees the need for the technique he will work toward acquiring it. It is time to forget the old traditional step by step method. Get the children playing. This is the important thing even if you have to start with the "Beer Barrel Polka". As the child grows intellectually and technically we can mold him along proper lines of musical endeavor. The important thing is to get him playing and keep him playing.

Since mortality on beginning strings has always been somewhat of a problem (though as shown by the survey this has been overrated) a few general recommendations are offered which may diminish the mortality rate.

1. Daily classes - or at least twice a week
2. Teachers who are string teachers

3. Activity in musical groups outside of class group

4. Use of material within intellectual (not necessarily technical) grasp of the pupil

Instrumental class work is still in its infancy. Its importance and its rapidity of growth are becoming recognized by music educators. Just what a far-reaching influence they will have in American music can be best summarized by the following quotation.

"From the instrumental classes of our schools will come the musicians of the future."

Duane H. Haskell

15) Haskell - Instrumental Classes and the Future
Music Educators Journal - May, June 1944
Comprehensive Abstract

The subject of this thesis is the mortality rate in the grade school instrumental program—how much drop-out exists, what the prime factors are underlying the causes of drop-out, and most important, what can be done to counteract these causes. Methods used in the research to compile the necessary information fall into two main categories. These are the questionnaire and the interview. Copies of the questionnaires are included in the thesis. The interviews were with music supervisors, instrumental teachers and others concerned with the problem. A survey was made of the information gathered from the questionnaires and the interviews and it is this survey from which the conclusions and recommendations are made.

One of the major problems besetting the instrumental class program is the mortality rate among beginning students. The survey which is limited to the elementary grades (three through nine) of New England schools included sixty-two school systems. It produced the following figures:

- Total number of pupils taking instrumental lessons: 6,768
- Total number of pupils taking class lessons: 4,942
- Total number of pupils having individual lessons: 1,826
- Total number of drop-outs: 883
- Percentage of total number of drop-outs: 13.1%
- Total number of drop-outs from instrumental class groups: 672
- As indicated by percentage of the whole: 13.6%
- Total number of drop-outs from individual instruction groups: 211
As indicated by percentage of the whole 11.5%

The survey indicated that neither the instrumental class system nor the individual instruction system can be cited over the other as a solution to the mortality problem. It also indicated that the rate of mortality for the different instruments varied but little. It is concluded that the rate of mortality cannot be blamed on the type of instrument.

The survey indicated three main causes of mortality:

1. Lack of interest
2. Inability to do the work
3. Lack of parental co-operation

A fourth important reason given for the mortality rate was poor teaching techniques and incompetent instructors. All the various reasons for the mortality rate were found to be closely inter-related.

Recommendations given for combatting mortality by the survey listed in order of importance are as follows:

1. Better screening - use of aptitude tests - getting the right pupils to start on an instrument
2. Better co-operation with parents
3. Developing more of an interest factor
4. Hiring of more competent teachers
5. Having more school-owned instruments
6. Having better facilities
7. Having better administrative co-operation
8. Having more school time for instrumental classes
   Twice a week rather than once a week
The actual rate of mortality for the smaller school systems, which
do not have as extensive an instrumental program as many of the larger
school systems, is close to eighteen per cent. These smaller school
systems are in the majority. The larger school systems, usually with
a much more extensive instrumental program, had a mortality rate
slightly lower than that indicated by the survey.

As causes of mortality, inability, lack of interest, lack of paren-
tal co-operation, and incompetent instruction often go hand in hand,
often depending one upon the other.

To combat mortality the first thing the supervisor must do is
carefully analyze his particular situation, determine what the factors
underlying the mortality rate are, and find a means to remedy the situa-
tion in the light of the evidence presented. In selecting pupils for
instrumental instruction the utmost care must be taken. Factors to
take into consideration are their vocal work in the grades, their sense
of pitch, sense of rhythm (often determined by the supervisor as a
result of class visitation), their dependability, attitude, co-ordination,
work habits in other subjects, and like information as gathered from
conference with first the class-room teacher and then the principal.
Also the parents are of great importance. Find out from the principal
their attitudes, interests, dependability, and co-operation with the
school. It is even more important that you more carefully choose the
parent than the child. Seashore tests given in part (I and VI - Pitch
and Tonal Memory) may serve in a subordinate capacity in the selection
of pupils. Results of aptitude tests cannot be regarded as conclusive.
Co-operation from the parents is to be demanded if the mortality rate is to decrease. The parents must be educated as to what we are trying to do particularly as it affects their own children. Personal contact must be stressed. Co-operation will only follow after understanding. Only if the parent knows and understands what is expected of both the pupil and himself is he able to offer his co-operation. The factor of inability which follows from lack of interest is negligible when pupils and parents are carefully screened and when parental co-operation and understanding results in a live interest on the part of the child. By carefully screening the parent as well as the child we practically eliminate lack of interest as a cause of mortality.

The other reason for lack of interest in a well balanced music program is the inadequate teaching procedure coupled with incompetent instructors. The root of the trouble lies in the training programs of the music schools and colleges in America. They have not kept abreast of the times and are still turning out too many vocalists and pianists. They must strive to establish and maintain a more suitable balance between vocal and instrumental preparation. Not enough attention has been paid to instrumental class technique while too much of the emphasis has been on the vocal class technique. The curriculum must be re-arranged to fit the needs of the rapidly expanding instrumental class program. There is a crying need for the instrumental educator, the person who has a background instrumentally and pedagogically suited for the teaching of instrumental classes in the public schools.
If a supervisor who lacks such training finds it necessary to hire an outsider to do instrumental teaching, he must realize that such a person is seldom fitted pedagogically for instrumental class work, and should, therefore, try to maintain the lessons on the individual basis.

As regards the actual teaching procedure it is most important that a string teacher teach a string class, that a wind teacher teach a wind class, etc. Materials should be used which are within the intellectual (not necessarily the technical) grasp of the pupil. Try to get the pupils playing in some outside organization as quickly as possible. Place function ahead of technique. The technique will come as the pupil sees the need for it.

Instrumental class work, relatively speaking, is still in its infancy. Its importance, however, has been recognized by many music educators. Unfortunately the music schools and colleges of this country have not kept up to the rapidly expanding program in their preparation of teachers. The importance of the instrumental class program is aptly expressed in the following quotation from Duane H. Haskell. "From the instrumental classes of our schools will come the musicians of the future." 16)

16) Haskell - Instrumental Classes and the Future
Music Educators Journal - May, June 1944
Dear Supervisor:

I am conducting a survey of instrumental instruction in the public schools as part of my preparation in writing my Master's thesis. The information which I will get from this questionnaire will be most helpful to me and your cooperation in filling it out will be greatly appreciated. The purpose of the survey is to help ascertain the causes of mortality in the instrumental program so that we may better know how to cope with this problem of drop-out. A final summarizing questionnaire will be sent to you sometime in June. Thank you for your help.

Roland Bessette
Band Master
Attleboro High School
Attleboro, Mass.

Name of your city or town ________________________________

Schools affected by the survey
Elementary schools—How many? ( )
Junior High schools—How many? ( )

Name of supervisor: ________________________________

This survey will include the ninth grade

1. Do you have instrumental class lessons? ( )
2. Are they held during school time? ( )
3. What is the average size of a string class?
   a brass class? ( )
   a woodwind class? ( )
4. As part of your instrumental program do you give individual instrumental instruction? ( )
5. Are these lessons given during school time? ( )
6. As part of your instrumental program does someone else (either another supervisor or an outsider) give individual instrumental instruction? ( )
7. Are pupils required to pay for these lessons? ( )
8. In what grade do you begin regular instrumental instruction? ( )
9. How many instruments do you have which are school-owned? ( )
10. What is the condition of these instruments? Good ( )
     Fair ( )
     Poor ( )
11. How many pupils are studying the following instruments?

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Total</th>
<th>Class instruction</th>
<th>Individual instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>String bas.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oboe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cornet (Trumpet)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trombone</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto horn</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baritone</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuba</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drums</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any other</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

12. Have any pupils dropped out of the instructional program as yet? ( )

What instruments did they play? How many pupils on each of these instruments?

How many of the above took class lessons? ( )

Of this group (those who took class lessons) how many dropped out because of financial reasons? ( )

because they lost interest? ( )

because they lacked ability to do the work? ( )

because of illness? ( )

any other reasons? ( )
How many of those dropping out took individual lessons? ( )

Of this group how many dropped out because of financial reasons?

- because they lost interest? ( )
- because they were unable to do the work? ( )
- because of illness? ( )
- any other reason? ( )

In answering question 12 please elaborate as much as possible. Please add any information which you think may prove helpful to me.
Dear Supervisor;

I am conducting a survey of instrumental music in the public schools as part of my preparation in writing my Master's thesis. The information which I will get from this questionnaire, in addition to the information I have already gathered from an earlier questionnaire, will be most helpful to me and your cooperation in filling it out will be greatly appreciated. The purpose of the survey is to help ascertain the causes of mortality in the instrumental program so that we may better know how to cope with this problem of dropout. Thank you for your help.

Roland Bessette
Band Master
Attleboro High School
Attleboro, Mass.

Name of your city or town----------------------

Schools affected by this survey
Elementary schools—— how many? ( )
Junior High Schools—— how many? ( )

Name of supervisor---------------------

This survey will include the ninth grade

1. Do you have instrumental class lessons? ( )
2. Are they held during school time? ( )
3. What is the average size of a string class?
   a woodwind class? ( )
   a brass class? ( )
4. As part of your instrumental program do you give individual instrumental instruction? ( )
5. Are these lessons given during school time? ( )
6. As part of your instrumental program does someone else (either another supervisor or an outsider) give individual instrumental instruction? ( )
7. Are pupils required to pay for these lessons? ( )
8. In what grade do you begin regular instrumental instruction? ( )
9. How many pupils do you have who are studying the following instruments?

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Class instruction</th>
<th>Individual instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td></td>
<td></td>
</tr>
<tr>
<td>String bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cornet (Trumpet)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trombone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baritone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drums</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any others</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
10. How many pupils dropped out of the instructional program during the course of the year? What instruments did they play and how many pupils dropped out on each instrument?

11. How many of those dropping out took class lessons? Of this group (those who took class lessons) how many dropped out because of financial reasons ( )
because they lost interest ( )
because they lacked ability to do the work ( )
because of illness ( )
because of any other reason ( )

12. How many of those dropping out took individual lessons? Of this group how many dropped out because of financial reasons ( )
because they lost interest ( )
because they lacked ability to do the work ( )
because of illness ( )
because of any other reason ( )
13. In your opinion what seems to be the greatest reason for drop-out? What would you suggest as a remedy for this situation?

14. What seems to be the second greatest reason for drop-out and what do you think could be done to remedy the situation?

In answering questions 13 and 14 please elaborate as much as possible. Please add any information which you think may prove helpful. Thank you very much.
Bibliography

Birge, Edward Bailey. . . . .History of Public School Music in the United States
New and Augmented Edition
Oliver Ditson Company, Philadelphia 1939

D'Andrea, Frank L . . . .Instrumental Music Education Looks Back
Music Educators Journal. . . .January 1945

Gehrken, Karl W. . . . .Music in the Grade Schools
C.C. Birchard and Company, Boston 1934

Gehrken, Karl W. . . . .Music in the Junior High Schools
C.C. Birchard and Company, Boston 1936

Haskell, Duane H. . . . .Instrumental Classes and the Future
Music Educators Journal - May, June 1944

Kiely, Dennis . . . . .Tests and Measurements of Basic Capacities in Music
Seminar Paper. . . .August 1946

Lewis, John . . . . .New Horizons for Strings
The Music Journal - May, June 1949

Mattern and Church. . . . .Instrumental Activities
Chapter Nine from the National Society for the Study of Education's 35th Year Book. . . .Music Education
Public School Publishing Company
Bloomington, Illinois 1956

Music Educators National Conference Source Book
Chapters Thirteen and Fourteen
M.E.N.C. Chicago, Illinois 1947

Mursell, James L. . . . .Human Values in Music Education
Silver Burdett New York 1954

Mursell, James L. and Mabelle Glenn
The Psychology of School Music Teaching
Silver Burdett New York 1951
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Normann, Theodore F.</td>
<td>Instrumental Music in the Public Schools</td>
<td>Oliver Ditson Company</td>
<td>Philadelphia</td>
<td>1939</td>
</tr>
<tr>
<td>Editorial</td>
<td>Promoting Instrumental Music Classes</td>
<td>Music Educators Journal</td>
<td>September 1945</td>
<td></td>
</tr>
<tr>
<td>Editorial</td>
<td>Promoting Instrumental Music Classes</td>
<td>Music Educators Journal</td>
<td>Nov. - Dec. 1944</td>
<td></td>
</tr>
<tr>
<td>Query, J.H.</td>
<td>Use of &quot;Seashore musical talent tests&quot; and its Relation to the Selection of Pupils for the Study of Instrumental Music</td>
<td>Thesis</td>
<td>1933</td>
<td></td>
</tr>
<tr>
<td>Richards, W.C.</td>
<td>Traits to be Considered in the Prediction of Musical Antitude</td>
<td>Seminar Paper</td>
<td>1947</td>
<td></td>
</tr>
<tr>
<td>Schoen, Max.</td>
<td>The Psychology of Music</td>
<td>Ronald Press Company</td>
<td>New York</td>
<td>1940</td>
</tr>
<tr>
<td>Shaughnessy, Robert</td>
<td>The Necessity and Effectiveness of Instrumental Teaching</td>
<td>Seminar Paper</td>
<td>1949</td>
<td></td>
</tr>
<tr>
<td>Wilson, H. R.</td>
<td>Music in the High School</td>
<td>Silver Burdett</td>
<td>New York</td>
<td>1941</td>
</tr>
<tr>
<td>Woods, Glenn</td>
<td>School Orchestras and Bands</td>
<td>Oliver Ditson Company</td>
<td>Philadelphia</td>
<td>1920</td>
</tr>
</tbody>
</table>
For Reference

Not to be taken from the book

Bessette, R.
M.M. Ed.
1949