

A MANUAL FOR THE PUBLIC SCHOOL
ORCHESTRA TEACHER

A THESIS
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
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BY
CAROLYN MCMILLAN VANDIVER, B.M.E.

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CHAPTER I

INTRODUCTION

The purpose of the study is to create a manual for the orchestra teacher. The manual will aid the orchestra teacher in beginning and maintaining a successful program.

The manual deals primarily with the development of stringed instruments normally attributed to the orchestra. Extreme care has been taken to avoid the establishment of rigid rules or patterns of operation because it must be recognized that individuals, purposes, communities, demands, and conditions, are mixed together in such varied proportions that no two situations are alike.

There has long been a need for a manual for the inexperienced orchestra teacher. C. P. Smith expresses that the responsibility of the teacher is to "create an atmosphere in which getting down to business seems the natural way of behaving."¹

By the use of the manual, the inexperienced orchestra teacher will gain confidence and insight of

¹Sally Monsour and Margaret Perry, A Junior High School Music Handbook (New Jersey: Prentice-Hall, Inc., 1965), p. 12.

organizational skills. The manual will help the inexperienced orchestra teacher do those things which are expected in an efficient manner.

The problem of the study is to develop an organized and correlated guide to assist the orchestra teacher in the public school classroom.

The manual has resulted from personal teaching experiences and interviews with colleagues. Other sources are listed in the Bibliography.

Chapter II of the manual deals with the review of literature. Books on the supervision of music, handbooks on music education, and a review of string method books are included.

The major part of the manual is the material in Chapter III. The major topics discussed are: relationships with the music supervisor, principal, private teachers, and co-workers; development of policy, recruiting; instrument selection and repair; instrument accessories; preparation for concerts and contests; rehearsal suggestions; budget and inventory; testing and grade evaluation; public relations; and letters and forms necessary for maintaining an orchestra program.

CHAPTER II

REVIEW OF THE LITERATURE

Background for the Study

Music Education for Teen-Agers¹ by William R. Sur and Charles F. Schuller served as a major reference in writing this manual. The book undertakes the principles of individual and group performance, how to meet the needs of all students, the interests of young people, planning curriculum, class organization, materials and equipment, class instrumental instruction, drop-outs, theory, assemblies for the school, rehearsal preparation and scheduling, objectives of public performance, stage appearance, teacher responsibilities, ethics, school administration, literature, films, and the care and repair of instruments.

Handbooks on Music Education and Supervision

Two excellent handbooks are A Junior High School Music Handbook² by Sally Monsour and Margaret Perry and

¹William R. Sur and Charles F. Schuller, Music Education for Teen-Agers (New York: Harper and Row Publishers 1966).

²Sally Monsour and Margaret Perry, A Junior High School Music Handbook (New Jersey: Prentice-Hall, Inc., 1965).

the Handbook of Rehearsal Techniques for the High School Band³ by Richard Weerts. The first handbook is directed mainly to exercises in singing. This would be beneficial to teaching simple harmony and pitch discrimination. The Weerts' book is written in a practical manner, and it impells directors to use rehearsal time effectively. Other useful topics discussed in the book are the teaching of rhythm, melody, harmony, theory, and sight-reading, within an effectively planned rehearsal.

School Music Administration and Supervision⁴ is an excellent book about administration. The theme of public relations and budget are prevalent throughout the book. Housing, copyright laws, scheduling, equipment, and curriculum are also dominant.

Review of String Method Books

The Muller-Rusch String Method Book⁵ is a widely used string method book. The book is excellent for

³Richard Weerts, Handbook of Rehearsal Techniques for the High School Band (West Nyack, New York: Parker Publishing Company, Inc., 1976).

⁴Deith D. Snyder, School Music Administration and Supervision (Boston: Allyn and Bacon, Inc., 1965).

⁵J. Frederick and Harold W. Rusch, Muller-Rusch String Method, Park Ridge, Illinois: Neil A. Kjos Music Co. (1962).

beginning at the fourth or the fifth grade level. Illustrations at the top of each lesson show fingerings on the staff and on the fingerboard. The sequence of new material is planned carefully and is very teachable. The two negative aspects of the method are the teaching of rhythm and the pictures of students. The pictures of students are very dated and show all students dressed in white tops and black bottoms. Also, the haircuts and overall appearance of plain black and white pages should be improved. Eighth notes are not introduced until the end of the first year of study.

The Learning Unlimited String Program⁶ by Thomas J. Wisniewski and John M. Higgins is a modern method book for teaching strings. The book is colorful, and it contains full arrangements for program use. The book is much too difficult for use beneath the sixth grade level. Popular, rock, Christmas, sacred, and classical songs give a varied diet to the student. Drill in rhythm, and bowing and vibrato will teach basics effectively. Bonus pages challenge the student with musical crossword puzzles and written tests. Improvization and tuning are approached

⁶Thomas J. Wisniewski and John M. Higgins, Learning Unlimited String Program (Winona, Minnesota: Hal Leonard Publishing Co., 1975).

in the first year. At the beginning of the book is a graded student achievement chart. The book comes with a cassette tape for use in the classroom or for practice at home.

The philosophy behind the Applebaum String Method⁷ is the development of technical skills by rote before their application to actual note-reading. Applebaum refers to this type of teaching as "problem anticipation." There are seventy-seven rote games included in the method and they are a result of his study with Leopold Auer. Note-reading is carefully and gradually introduced on page eighteen. Note-reading and the rote games proceed simultaneously. The materials in the book are graded so that only a minimum of explanation is required with a maximum of concepts and ideas being presented. A series of three ten minute films which describe a number of the Rote Games are available through the publisher, Belwin Mills.

The revised edition of the Merle Isaac String Class Method⁸ immediately introduces note-reading. Quarter and half note rhythms are included from the first lesson.

⁷Samuel Applebaum, Applebaum String Method (Melville, New York: Belwin Mills Publishing Co., 1972).

⁸Merle Isaac, String Class Method (Chicago, Illinois: M. M. Cole Publishing Co., 1966).

Correct posture and bow grips are taught by graphic illustrations. Clear instructions on the care of the instruments and their tuning are included. The method book is written in an easily understood way, but it is paced very fast. Helpful suggestions to the director are given in the conductor's book.

A fresh approach in developing technical skills is presented by Sally O'Reilly in String Power Books One and Two.⁹ This would be an excellent supplement to almost any method book. Pizzicato exercises are called tiptoeing, trill exercises are called shivering. Clever terminology and illustrations are used throughout the book, making drill on exercises fun for pupils in grades below six.

⁹Sally O'Reilly, String Power (San Diego, California: Neil A. Kjos Music Co., 1977).

CHAPTER III

MANUAL

The Value of the School Orchestra Program

The value of the public school orchestra program lies in the fact that every child involved for even a short time can gain three things: basic music skills, a feeling of self-worth, and a greater enjoyment of music.

The skills taught in a music class are the same as in many other academic subjects. The students are taught how to retain concepts and how to solve problems. Music is a means of communication and students are taught to recognize images and symbols. The orchestra class necessarily functions as a group, and young people can learn valuable lessons about working toward common goals; they will have the opportunity to practice cooperation and to develop an appreciation of excellence. Learning to play an instrument can also help students develop self-discipline and patience. Students have a great need for self-expression and recognition. As a creative process, learning to play an instrument can give the student a strong feeling of accomplishment. Music is success oriented because it offers immediate feedback. The well received performance goes a long

way toward establishing an inward confidence and a feeling of accomplishment. The skills learned in the school orchestra program can become a basis for life-long enjoyment in the community orchestra, chamber groups and churches.

Relationship with the Music Supervisor

The music supervisor sets the tone for the entire music program. As an administrator, the music supervisor should both challenge and help the orchestra teacher. "A supervisor with super-vision welcomes initiative, originality, new interests on the part of his teachers, and will do all he can to foster and guide those interests and drives."¹ The music supervisor's role includes: the budget, all-city events, long-range planning, transportation, supplies and repairs of equipment and musical instruments, hiring of music personnel and clinicians, secures state adopted books, curriculum development, advertising, seminars, practice teachers, inservice and resource materials, and the evaluation of the music faculty.

The music supervisor relates his work to that of the superintendent and of the principal, acting in an advisory capacity. As a specialist he assists the teacher

¹Beatrice Perham, Music in the New School (Chicago, Illinois: Neil A. Kjos Music Co., 1947).

in becoming reasonably proficient in meeting the demands of the job. A music supervisor will help an orchestra director adjust to a new situation and aid in developing proper goals. In the event of conflicts with parents, other music faculty, music stores, or complicated problems, the music supervisor should be contacted immediately. It is vital to keep the supervisor informed of any problems or new programs that are being encountered. Make it a practice to send the supervisor an invitation to all concerts, and enclose a copy of the program to be presented. Also, send a copy of the music calendar that lists the year's activities. When orchestra students win awards or receive newspaper recognition, a copy of the article should be sent to the supervisor.

Relationship with Principal

The principal is the professional head of a school, and is accountable for its success. He is responsible for all persons at work in any capacity whatsoever. Therefore, they are responsible to him in everything they do in the school and for the results obtained. First, he is responsible for the safety, welfare, and development of the children enrolled in the school. Second, he is responsible for the welfare of the teachers and their professional success. Third, it is his duty to utilize to the utmost

the valuable services to children and to teachers which may be rendered by other supervisory officers. Fourth, he is responsible for obtaining the maximum assistance from all auxiliary agents. Fifth, he is responsible for the promotion of the best interests of the children in numerous other ways. Under his leadership must be planned, organized, and administered a sound educational program for the pupils. In its operation he should be the professional leader of the teaching staff, working scientifically, considerately, and democratically. He must evaluate his work, the accomplishments of all those serving with him, the development of the pupils in the school, and the attitudes of the community toward the educational program.

He should plan thoroughly and adequately a strong program of professional activities including: "(1) Formulating a sound educational philosophy, (2) surveying and analyzing community conditions, (3) surveying and analyzing school conditions, and (4) arranging his program of work."²

The principal who is effective will:

1. Capitalize on the teaching and personal strengths of teachers and other staff members.
2. Clarify the educational objectives and imperatives of the school system as well as those of the individual school itself.
3. Maintain high performance standards and encourage their fulfillment.

²George C. Kyte, *The Principal at Work* (San Francisco, California: Ginn and Company, 1952), p. 13.

4. Organize the school in a manner so as to achieve good order and a sense of forward movement.
5. Distribute work load in a fair and equitable manner.
6. Make working conditions as optimum as possible.
7. Involve the staff in problem-solving.
8. Keep informed about what is going on and show interest in the day-to-day work of staff members.
9. Be accessible to staff members, especially when problems arise and help is needed.
10. Strive for consistency in administrative and supervisory behavior.³

Principals will often assist the teacher with discipline problems in the classroom. They will also deal with parent complaints and conferences, often proving to be a mediator between an unhappy parent and a distressed teacher. Any questions about school system policies should be taken to the principal. Any problems with the physical school plant or its equipment will be solved by the principal. If you are in doubt, or you fear that an unwise decision has been made, immediately discuss the situation with the principal. Do not let him be surprised with a problem totally out of control. Often, he can intervene in your behalf and stop the problem while it is still minute.

³Dr. George Redfern, Improving Principal-Faculty Relationships (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 21.

Relationship with Private Teachers

Private teaching is essential in obtaining an outstanding orchestra program. Private teachers will help a slow student catch up with the class, giving him time to drill on basic exercises. The average student can become superior because of private teaching, and the gifted student can blossom into a professional performer. Private teachers can isolate and deal with individual problems that the orchestra teacher does not have time to work with.

It is the responsibility of the orchestra director to give all students the opportunity to study privately. At the beginning of each school year a list of recommended private teachers should be sent home with every student. Before school begins communicate with individuals who are qualified to teach privately, and check on the number of students that are available to teach and the cost per lesson. Also, discuss which methods they plan to use and ask for references if you do not know them personally. Some teachers will teach at the public schools, and this is a real advantage for working parents. Many private teachers give recitals, and this gives students an

additional opportunity to perform. Ask the private teacher to inform you if a student begins to miss lessons.

The student should attend his first private lesson with a list of solos, etudes, and exercises that he has performed. The private teacher should be informed on the amount of time it took the student to learn each solo, and the number of years that the student has played. The more information given to the private teacher, the better job they can do. Often, private teachers will perform for the orchestra class. The performance is a real treat for the students, and an effective way to get more students to study privately.

Private teachers will help during Solo and Ensemble Competitions if given advance notice. Private teachers should be given a calendar of the school year so they can observe the necessary holidays. They should also be given a calendar of music events for the school system. Often, they will assist with tuning on large elementary festivals, and many will play piano accompaniments for solo competitions. It is important for the students in the orchestra to know that the private teacher is respected by you, and that they are to be treated with respect. Therefore, students should attend all lessons with supplies and money.

Relationship with Co-Workers

Co-workers include other music personnel, classroom teachers, counselors, librarians, aids, office staff, maintenance personnel, bus drivers, lunchroom workers, and administrative personnel. The value of your colleagues' interest and help must not be underestimated. Their apathy or antagonism can kill the orchestra program, whereas their enthusiasm can insure its success. In scheduling classes, attention should be given to the daily schedule of the classroom teacher. For this basic reason, heterogeneous classes are recommended as opposed to classes for the individual stringed instruments at elementary school levels. The latter demands more classes and more interruptions of the school day, thus impeding the work of the classroom teacher, and alienating their affections or support.

Several times during the year students will miss regular classes to attend concerts, festivals, rehearsals, recruiting programs, and contests. All school personnel should be notified a week in advance that students will be missing classes. This will help teachers in making their lesson plans, tests, and presenting new materials. Cafeteria workers can plan to serve fewer students, or serve students at an earlier time if necessary.

A combined calendar of music events from the band, choir, and orchestra directors is really appreciated by the school personnel. They can plan to attend concerts and generally keep up with the actions of the total school much better.

Students are generally expected to make up work in advance or within the week that a class is missed. It is the responsibility of the orchestra teacher to know if all involved students are passing their academic programs. It is in the best interest of the students if the music teacher cooperates with other teachers in discipline matters.

Some methods of establishing rapport with teachers and support staff are:

1. Demonstrate a personal interest and encourage music students to join you in attending programs, rehearsals, and exhibits and general school activities.
2. Develop and encourage good inter-personal relationships with the staff at lunch, during conference periods, and at teacher activities.
3. Publicly recognize teachers and support staff.
4. Schedule conferences as a music faculty with counselors to discuss student participation in music.
5. Cooperate in resolving conflicts when students are involved in co-curricular activities and release students to make up work missed in other classes because of music events.
6. Provide inservice programs relating to the value of music education in the total school program.
7. Schedule concerts and programs at a convenient time for teachers and other support staff to attend.⁴

⁴Public Relations and the Music Educator (Austin, Texas: Texas Music Educators Association, 1979), p. 28.

Art teachers are helpful in designing program covers, group shirt designs, scenery for stage productions, and posters advertising concerts. Office personnel can help with typing materials, bookkeeping, and duplicating materials. Counselors can encourage students to sign up for music courses, and encourage them not to quit during a stressful period. All teachers encourage students to continue in music when they attend concerts and recognize achievement by music students in their classes. Many teachers post newspaper articles on their classroom bulletin boards thereby recognizing music student's accomplishments.

Recruiting

It is the responsibility of the orchestra director to recruit students for the orchestra program. The goal for recruiting should be set high, so that more students can experience a personal involvement in music. Poor recruiting reflects lack of hard work on the part of the orchestra director.

Music is an important commodity, and experience in an orchestra program brings enrichment to the lives of students. As a recruiter, the orchestra director is offering students and parents a service and the welfare of both

should be a major concern. A magnetic personality is a great asset but not an essential one for selling. Selling is persuasion. Successful selling is dependent upon the principles of persuasion. The ability of the individual teacher to influence people is a major key to success in the recruiting program.

To sell the orchestra program the orchestra director must, "obtain the attention of the students, stimulate interest, create a desire or need, and develop a belief that the instrument chosen will bring satisfaction to a greater degree than would an alternative action."⁵ The teacher should not do all the talking, but should give students and parents a chance to become involved. A talented performer is not always a showman. Showmanship is finding out what students like and doing more of it. Showmanship is also finding out what students dislike and doing less of it. Showmanship attracts favorable attention, emphasizes, emotionalizes, and creates sensation.

Children are natural enthusiasts ready to accept any challenge that demands action and gives them something to do. They want to join, to belong, and they love to wear

⁵John T. A. Ely and Daniel Starch, Salesmanship for Everybody (New York, New York: The Gregg Publishing Company, 1936), p. 19.

badges or buttons. Some examples of slogans used are: Zing with Strings, I'm a Stringer, Stringers are Swingers. The influence of those their own age is stronger than the influence of adults. They pick heroes their own age and capitalize on fads. Some examples of fads are Snoopy, Superman, Fonze, The Disco Scene, and Star Wars. Use posters in the halls of the school building showing popular characters playing or talking about strings. A clever example is the poster of King Kong saying, "Join the Orchestra" and beneath his picture is a caption advising the reader, "When he talks, you better listen." The poster stopped traffic in the halls of every school in which it was used. Orchestra membership cards prove to be a personal reward for the joiner. Students generally carry a wallet or a purse and a Membership Card for Orchestra can easily develop into a status symbol. These gimmicks or maneuvers develop a positive frame of mind with a student.

The demonstration is an important part of recruiting. Always give a positive first impression. If a first impression is weak, the prospect's attitude is critical of everything that follows. If the first impression is positive, the prospect's attitude is one of tolerance. The demonstration should move at a fast, exciting pace and it should be memorized. In preparing a demonstration remember

to develop and organize the sales talk to tell what's different or better about orchestra, to tell the student he/she has an immediate need for orchestra, and to list the advantages of orchestra to offset the advantages of sports and other school organizations. Tell the student what a great loss he/she will experience by not joining, talk about former students' achievements, have available testimonials, dramatize the advantages of orchestra, and be committed and passionate about the program. The instruments should be demonstrated individually and together for a full sound. Take time to shine or polish the instruments. Also, have the students who are performing the recruiting program wear their orchestra uniforms. Children are impressed by looks. If possible, take a large group to each school for the performance, and let members of the group tell what orchestra has meant to them. Always have students wear their medals, and explain how they won them. Several types of music should be played, especially popular, commercials, television or movie themes. Play music the students can recognize. Almost all commercials have a musical theme, and the students recognize these immediately. (Jack-in-the-Box, McDonald's, Burger King). The themes from Happy Days, cartoons, Superman, and Jaws really excite students. At the end of the selection ask for the title;

this gets the students involved not only in listening but also in responding. It certainly keeps the entire audience attentive. At the close of the demonstration, letters should be given to the students for their parents.

At a latter date, another demonstration should be given for the parents. Music companies and other music faculty should be present to show instruments to the parents, discuss prices, and measure the students who enroll. Lists of supplies, rules, and deadlines should be given at this demonstration.

If the orchestra teacher must screen applicants, several things should be considered. Intelligence or popularity are important, but interest must also be weighed. If a test has been given, the parents should be given the results. The best test is to give the student a chance to participate. Often tests do not show the degree of interest a child has or a change in a child's work habits.

The first letter to the parent should state the date that the second recruiting program will begin, and it should also have the teacher's phone number enclosed. If they are unable to attend, another appointment should be set up for the student and the parent. This is time consuming, but it is also rewarding. Recruiting usually takes from two to three weeks.

Instrument Selection and Repair

There are any number of rental programs offered by music stores. Frequently, stores offer short-term rental with the option to apply the rental fee to the purchase price. This plan allows the student to try orchestra at a minimal cost. In most cases, it works best for the student to rent an instrument for up to one school year's time. Although music stores are often anxious to sell instruments after three months or so, the shorter rental time does not allow for a fair trial.

There are good secondhand instruments available at reasonable prices. The key is to have a knowledgeable person check the instrument before it is purchased. Minor repairs and adjustments can then be made before the instrument is needed in class. If an instrument has not been played in a long time, it should be taken to a music store for adjustment and new strings.

Catalog instruments are not usually a wise investment. Although prices are generally lower, these instruments are not the best available and are frequently inferior in construction.

A brand new instrument has the advantages of fewer mechanical problems and a warranty. Most instrument

companies carry a number of differently priced instruments ranging from the most basic student line instrument to the most expensive or professional models. Prices are dependent on the material used and the amount of handwork involved. Student line string instruments are usually made in mass production, while the more expensive string instruments are handmade by a craftsman. Most student line instruments are adequate for the beginner. They are constructed to take wear and tear.

There is no standard way to judge string instruments. In order to fully evaluate the worth of a string instrument, it should be taken to a professional string dealer. There are several general things to look for. First, look for tight seams. Next, look at the finish of the instrument. Rough spots or areas that are peeling will affect the tone of the instrument. Then check the height and straightness of the bridge. A bridge that is too high will make it difficult for a child to hold the strings down and, consequently, the child will produce a poor tone. Other things to check are the condition of the bow hair, the width of the frog, and the curvature of the stick. Also, notice if the bow is wooden or fiberglass.

The first day a student brings an instrument to class, the orchestra director should inspect it thoroughly.

A great deal of class time can be wasted because an instrument's pegs are not properly fitted, and the instructor has to labor in the tuning process.

Instrument Accessories

Violins and violas will need an extra set of strings, a properly fitted shoulder pad, quality rosin and an accurate four-string tuner. Cellos will need an extra set of strings, a rock-stop, quality rosin and an accurate four-string tuner. Basses need quality rosin and a hard rubber tip or rock-stop for the end-pin. Mutes for all instruments can be purchased, but they are not necessary for beginners. All parents should be encouraged to purchase a wire music stand and a metronome when they can afford it.

Not all students will need a shoulder pad, but they should be inspected immediately and advised to which brand or size is more acceptable for them. The least expensive shoulder pad is the Poehland Model C. This pad is crescent shaped and concave. It is made of sponge rubber covered with velveteen or corduroy. It attaches to the end pin and a rubber band loops over the corner of the bout. The position of the pad can be adjusted by sliding it along the strap. The Menuhin is a corduroy covered pad mounted

on spring steel. The legs can be bent to fit instruments of different widths. The feet are covered with rubber tips to protect the instrument. The Resonan is a pad that has a metal cross-bar covered with velvet. Rubber covered feet clamp onto the edges of the instrument. These feet fold flat for easier storage of the pad in the case. The feet may be bent inward or outward to fit instruments of different widths. The position of the pad on the instrument can be adjusted. The pad is made in three sizes--low, medium, and high. The viola model can be adjusted for width. The Wolf pads are the most widely used shoulder pads at present. They are more flexible than the other brands mentioned, and they also come in different sizes.

Peg Compound is also called Peg Dope or Peg Soap. It consists of an abrasive substance mixed with jewelers rouge. A light coating on the peg lubricates the peg at the same time that it provides a gritty, holding quality. Pegs can become worn or peg holes enlarged to the point that the peg no longer turns smoothly and it becomes difficult to set the peg so that it will not slip. In many cases an application of Peg Compound will solve the problem.

The mute is a device which, when placed upon the bridge, deadens, dampens, or reduces the amount of tone

produced by an instrument. The least expensive type of mute is the ebony mute. The Tourte mute is made of rubber and sits on the strings behind the bridge when not in use. The Roth-Sihon mute is another popular mute and rests behind the bridge when it is not in use.

The Sacconi Tailpiece Adjuster is an ingenious device made of a strong synthetic which is claimed to be ten times stronger than gut. The ends, which are threaded, are inserted into the tailpiece in the conventional manner. Nuts are screwed down until the tailpiece is in the correct position. The loop is placed over the end pin and the job is done with ease.

Almost all beginner string students use Super-Sensitive Stainless Steel Strings. They are available in soft tone, medium tone and orchestra tone. They are very durable and the least expensive. Two other brands are Wondertone Black or Gold Label and Jargar Strings. These brands are recommended for students after they learn to tune their own instruments. Another excellent string is the Eudoza, but because of price it is not recommended until the students are more advanced.

Preparation for Concerts and Contests

Many school administrators judge the orchestra director by the quality of their concerts, and by their

results at contests. Concerts and contests are an excellent example of the work that has or has not been done in the classroom.

The selection of music for playing is very important, one of the foremost items to consider is the difficulty factor. Will the students learn new skills from the piece? What is the playing range of the piece? Are the bowings too difficult or too easy? Will the piece minimize your orchestra's weaknesses? Can parts be doubled? Does the piece show off your orchestra's assets? Are you playing pieces from more than one period or style? Is the arrangement a sound one?

It is better not to play your weakest number first on a program, it is important to make a good first impression. Conclude any program with a strong number. Never be afraid to edit the score. Many passages can be played successfully by the first few stands. This can also aid in achieving more dynamic contrasts. Play what is on the score. Rehearse the orchestra at different tempos to keep them watching. Practice retards and tempo changes daily until the students can feel them. Mark all changes of bowings in the music before it is given to the orchestra. This will save a great deal of class time. Change bowings

or slurs to improve the ensemble. If the piece is to be played at contest, be sure to mark all changes in the judges' scores. They can disagree, but they are not allowed to count off if it is marked in the score.

Be sure that dynamic changes are obvious. Listen to see if fortes crunch, or if piano passages suffer because of a poor tone. Vibrato improves tone immensely. Give bonus points on tests for students that try to use vibrato, notice it and it will become contagious.

Record the orchestra and make notes. Let the students hear the recording. Sectionals build confidence and isolate problems. Be sure that phrasing is together and that the right style is being played. Two weeks before a concert or contest, play a pretend program. There is still time to improve. At the warm-up program have the students practice good stage manners. This not only builds excellent stage behavior, but it will also instill group pride. Watch the orchestra play, are they using full bows? Are the bows sliding out of control? Are the bowings together? Are the student's instruments in good adjustment?

Orchestras are required to sightread at contests. The director is given a specified amount of time to explain the piece to the orchestra. Practice sightreading before the contest date. Try to talk through the piece twice

before the time limit is called. The first time call attention to the key, repeats, solos, and style. The second time through stress dynamics, tempo changes, and meter changes. If the students cannot play every note on the page, have them play the first beat of every measure to prevent them from becoming lost.

Be sure the music to be played on a concert is appropriate for the audience. At Christmas play some carols, and at the end of the year, a few popular songs are a real treat to the students and the audience. Don't allow yourself to get into a rut. Also, be sure that the music is appropriate for the age group listening.

As soon as the concert date is set, reserve the school auditorium and order the tickets. Immediately choose the pieces to be played and order the printed programs after you have rehearsed the numbers a few times. As the date of the concert nears, send invitations to all school administrators, the school board, and other music personnel. Have the students make posters for nearby stores and the school halls. Write a short article for the newspaper and announcements for the radio station. Send a letter to each parent reminding them of the concert and telling them how hard their children have worked. Invite them to bring friends and neighbors. Secure ticket

takers, ushers, stage crew, stage manager, photographer, and a ticket sales chairman. Have the stage decorated if it is appropriate. Plan a reception after the concert or have everyone meet at a nearby eating establishment. This is an excellent time to get acquainted with the parents. Make the programs as attractive as possible. Be sure that the program is not too long. Watch yourself for nervous habits while on the podium.

Rehearsal Suggestions

In conducting a rehearsal the director should know the score and have a preconceived "sound image" in mind. A good rehearsal is possible only when quiet prevails and the conductor has the group's attention. The room should be in order, and the rehearsal order of tunes should be on the board when the students enter. Remember to teach the whole piece and to avoid working too long with one section.

Set a goal for every class period and let the students know what the goal is. Work slowly and accurately. Don't be afraid to tear the music apart to show how it works. If a rehearsal is stopped, tell the students why they are replaying the passage. Don't just tell them to go to a certain rehearsal marking, tell them why. This will develop their listening and their playing skills. At

the conclusion of the rehearsal evaluate what was accomplished or not accomplished. Did the orchestra meet the goals that were set?

Get off the podium occasionally to work with sections or to hear from a different perspective. Use your instrument. Teach the orchestra concert pitches. Try not to sing, but instead listen. Don't settle for playing a problem spot correctly once. Know what you are going to say before you stop. Say it quickly, clearly, and with authority. Usually after the first ten seconds attention is lost, discipline is much better in a fast moving rehearsal. End the rehearsal on a climatic note, so the students will leave the room looking forward to tomorrow. Always begin and end rehearsals on time.

Make sure that equipment is clean and in good adjustment. Allow time at the end of rehearsals to clean instruments and insist that they do. Constantly work to develop a strong concept of good tone. Live or recorded examples are helpful along with the conductor's constant insistence. Hear every student individually as often as possible. Have them play individually in rehearsal as well. Capitalize on competition as a strong motivational force with frequent chair tests and challenges. Tests

should be geared toward the development of specific skills. Schedule weekly sectionals if at all possible. Work on orchestra music should be minimal, with the emphasis on the master class approach. Tape rehearsals frequently. This is especially helpful as a number nears performance. Listen to the tape several times, listening to different parts each time.

Budget and Inventory

The budget process consists of three distinct steps: "(1) budget preparation (2) discussion and approval, and (3) budget management."⁶ Budget preparation entails program determination, cost translation, and cost evaluation. Budget approval deals with the discussion of the budget and the formal actions that will be taken to approve or disapprove the requested items. Budget management is the acquisition and the utilization of the budget.

It is imperative that the orchestra director assess the effectiveness of the previous year's budget before attempting formation of a new one. When requesting new supplies or instruments, the budget officer will expect brand names and prices from several sources. The most

⁶James E. Heald and Samuel A. Moore, The Teacher and Administrative Relationships in School Systems (New York, New York: The MacMillan Co., 1965), p. 270.

efficient way to have this material available is to collect music catalogues throughout the year. Remember that the smallest price is not always the best value. Students are very hard on instruments and music equipment, therefore the durability of the product must be considered.

The orchestra director requests supplies through the business office, indicating what supplies are needed. When the cost is quite large, business offices may secure bids from suppliers to determine the cost-quality relationships available. The process normally includes the submission of a requisition which serves as the initiating document to the business office. Following requisition submission, specification development, and the obtaining of bids, when required, the responsible business official prepares purchase orders for submission to suppliers. Purchase orders serve as requests for delivery of specific materials at a given cost and guarantee payment when delivery is made of merchandise meeting the specifications outlined on the purchase order document. Upon delivery and receipt of bills, the business manager is responsible for payment and for recording the purchase in accounts. The orchestra director will then add the obtained items to the orchestra inventory.

Not only the purchasing of new instruments and music should be considered in drawing up the orchestra budget but also the cost of tuning the piano, unexpected music repairs, storage, fees and dues for contests, cost of concerts, clinicians, travel, uniform repairs or additions, and conventions. The more successful the orchestra program is at contests and concerts the easier it is to get a substantial budget. Often, the number of students enrolled in the program is taken into consideration in determining the total amount of budget that will be allotted.

Inventory is taken twice a year, usually it is taken the first and the last week of school. Money should be saved in the budget to send in repairs at the last of the school year. Therefore, when school opens, all instruments will be in operating condition. Instrument insurance policies should also be brought up to date. A copy of the orchestra inventory should be kept by the orchestra director and additional copies should be given to the building principal and the business office. The condition and cost of supplies should be included in the inventory.

Testing and Grade Evaluation

Some form of evaluation is inevitable in teaching music. The evaluations that an orchestra director makes

has a tremendous influence on the lives of their students. Evaluation may be defined as a systematic process of determining the extent to which educational objectives are achieved by pupils. The evaluation process includes both measurement and nonmeasurement techniques for describing changes in pupil behavior as well as value judgments concerning the desirability of the behavioral changes.

The interrelated nature of teaching, learning, and evaluation can be seen in the following sequential steps in the educational process: (1) identifying and defining objectives, (2) planning and directing learning experiences, (3) determining pupil progress, and (4) using the results to improve learning and instruction.⁷

Although the main purpose of evaluation is to improve learning and instruction, evaluative data are also useful in reporting to parents, in guidance and counseling, and in school administration.

A vast amount of evaluation procedures are available for use. Some are designed to determine what a pupil can do (measures of aptitude and achievement) and others provide evidence on what the pupil will most typically do (measures of interests, attitudes, and personality factors). Specific procedures include various types of tests, self-report techniques, and observational techniques.

⁷Norman E. Gronlund, Measurement and Evaluation in Teaching (New York: The MacMillan Co., 1965), p. 17.

The tests can be classified by their technical features into the following contrasting types:

- Oral and written
- Informal and standardized
- Essay and objective
- Mastery, survey and diagnostic
- Individual and group
- Performance, verbal, and nonverbal
- Speed and power.⁸

Self-report techniques include interviews and questionnaire procedures. The major observational techniques for music are checklists, rating scales, anecdotal records, and sociometric procedures.

Written examinations and standardized tests give evidence of only a limited character. They show the amount of information which the students have remembered and they may even indicate the degree to which the students have developed the simple skills, but they rarely include any evidence of changes in habits, in attitudes, in effective work and study procedures, or in students' interest.

Students should be aware of the orchestra director's grading methods. The course grade should never be determined entirely on the basis of one examination or final. The evaluation should be a continuous process, and the teachers testing program should reflect that fact.

⁸Ibid., p. 13.

In assigning course grades the following method should be used:

- A. The student has achieved all major and minor objectives of the course and has gone beyond the minimum requirements for further work in the same field.
- B. The student has achieved all major objectives but has failed to achieve some minor objectives.
- C. All major objectives have been achieved, but many minor objectives have not.
- D. A few major goals have been achieved, but the student is not well prepared for further work in the same area.
- E. Is not well prepared for further work in the same area, none of the major objectives have been accomplished.⁹

Many factors should be included when evaluating an orchestra student. The care of the equipment, posture, position for both the left and right hand, vibrato, tone, intonation, scales, and rhythm. In regard to orchestra membership does the student:

- (1) Learn his part for the next lesson or rehearsal.
- (2) Remember to bring his instrument and music to school on orchestra days.
- (3) Value his orchestra membership and keep his classroom work up-to-date.
- (4) Remain faithful, loyal and dependable in regard to rehearsal attendance.
- (5) By considerable thought, attention, and self-discipline, contribute to successful rehearsals.
- (6) Remain aware of his responsibility to the organization, school, and the public in regard to concert performance.¹⁰

⁹Ben Edward Bailey, Constructing Classroom Tests in Music (Northbrook, Illinois: Whitehall Company, 1971), p. 86.

¹⁰Forest R. Etling, The Orchestra Director's Guide to Successful Teaching (Elgin, Illinois: Forest Ethling, 1977), p. 59.

Public Relations

"Public relations in music education is building the good will which assures the future need for the service of the music educator."¹¹ In order to maintain a successful orchestra program public attention and support are imperative. Obstacles to publicity are prejudice against the orchestra program, and abundant competition offered by other organizations. The music educator needs a pleasing personality, a desire to grow professionally, and a keen awareness for human relations and ways of handling people. Regardless of his insufficiencies in one or more of these respects, the ability to get along with people is the determining factor for success in music education and public relations. A positive personality is the core of good public relations. Good communication is the ability to express yourself verbally so that people will understand exactly what you intend to say, and your ability to understand exactly what people will say to you.

Publicity stems from several sources including: newspaper articles, the school newsletter, posters, exhibits, personal contacts or word-of-mouth. Explore how

¹¹Floyd Freeman Graham, Public Relations in Music Education (New York: Exposition Press, 1954), p. 22.

other successful groups get positive publicity and copy them. Support for the orchestra program should come from the parents, the business community, teachers and support staff, community arts groups, media, school administration, and other music organizations. In order to aid the orchestra program, they must first be informed of all orchestra goals and activities. An orchestra newsletter mailed monthly to interested patrons can be a great asset.

We can't sit back anymore doing our jobs and expect people to appreciate and understand us. We've got to enter the marketplace and compete for their attention, their time, their support. Plan ways to get people's attention and then show and tell everyday. You are blessed with the ability to generate emotion in people through your music . . . with parent involvement . . . with the element of competition . . . with the teaching of a lifetime skill and finally you offer a way for children to excel who may never excel in anything else. Promote your blessings.¹²

Guide to Appendices

The following pages include:

1. Review of String Method Book
2. Orchestra Folios
3. Supervisor's Evaluation of Professional Personnel

¹²Texas Music Educators Association, Public Relations and the Music Educator (Austin, Texas: Texas Music Educators Association, 1979), p. 11.

4. Orchestra Calendar
5. Teacher/Principal Conference Report
6. Teaching Contracts
7. Teaching Plans
8. Private Teacher Letters
9. Orchestra Rules and By-Laws
10. Code for Student Dress
11. Field Trip Permit
12. Recruiting Letters and Forms
13. Instrument Selection and Repair
14. String Instrument Inspection Record
15. MENC Standards
16. Music Store Letters
17. Request Form for School Instruments
18. Budget Letter
19. Inventory Form
20. Evaluation Guidelines
21. Challenge Request
22. Practice Record
23. Progress Report
24. Newspaper Release

APPENDICES

APPENDIX A

STRING METHOD BOOKS AND ORCHESTRA FOLIOS

REVIEW OF STRING METHOD BOOKS

<u>Title</u>	<u>Composer-Arranger</u>
Academic Albus	Pochon
Academic String Orchestra Series	Carl Fischer
The Aeolian String Ensemble	Dasch-Bennet
Applebaum String Method	Applebaum-Belwin
Chamber Music Album	Pochon
Chamber Music for String Orchestra	Applebaum-Belwin
Chamber Music for Two String Instruments	Applebaum-Belwin
Easy Steps to the Orchestra	Keller-Taylor
Ensemble Album	Pochon
Etudes and Ensembles	Muller-Rusch
Etudes for Technic and Musicianship	Applebaum-Belwin
Famous Composers String Ensemble, Folio	Zamecnik
First String Ensemble Album	Johnson
Four Elizabethan Madrigals	Davis-Weems
From Third to First	Angis
Gamble's Class Method for String	Fischel-Bennett
Graded Masterworks for Strings	Fischel-Wilson
Harms String Americana	Sopkin
Introduction to String Quartets	Clarke
Junior Masterworks for Strings	Fischel-Wilson
Learning Unlimited String Program 1,2	Wisniewski-Higgins
Library of Solos	Muller
Merle Isaac String Class Method	Issac
Muller-Rusch String Method, Books 1 to 5	Muller-Rusch
Music for String Instruments	Rush
One Hundred and One for Strings	Arnold
Palmer House Ensemble Collection	Ginsburgh
Rhythm Master Method Series	Lesinsky
Rhythms and Rhythmic Bowings	Muller-Rusch
String Music of the Baroque Era	Clarke
Strings from the Start	Jones-Dasch-Krone
Symphonic String Course	Maddy
A Tune A Day	Herfurth
Twenty-Five Christmas Carols	Clarke
University String Orchestra Album	Stoessel
Victor Herbert String Americana	Campbell-Watson
Waller String Method, Books 1 and 2	Waller

ORCHESTRA FOLIOS

Title

Advancement Orchestra Folio	Isaac
All Season Orchestra Folio	Barnard-Floyd
At the Court of Maria Theresa	Gluck-Kahn
The Belwin Orchestra Builder	Muller-Weber
Cardinal Orchestra Folio	Wilson
Concert Hall	Isaac
Curtain Baiser	Gordon
Distinguished Music for School Orchestras	Taylor
Easy Steps to the Orchestra, Book 2	Keller-Taylor
Encore Orchestra Folio	Herfurth
Festival Orchestra Book	Wilson
Junior Classics for Orchestra	Wilson
Lerner and Loewe Orchestra Folio	Hayman
The Lockhart Orchestra Class Method	Lockhart
Merle Isaac Orchestra Folio	Isaac
Mills Concertmaster Orchestra Album	Weaver-Sprangler- Lindsay
Music Educator's Elementary Orchestra Album	Skornicka-Koebner
Music for Young Orchestras	Herfurth
Orchestra is Fun	Herfurth
Orchestra Performance Nos. 1, 2, 3	Muller-Rusch
Orchestral Transcriptions	Weaver
Our Easy Orchestra Folio	Herfurth
Our Famous Favorites for Orchestra	Herfurth
Our Junior Symphony Orchestra Folio	Watters
Our Own Orchestra Folio	Watters
Our School Orchestra Folio	Isaac
Second Orchestra Program Album	Jurey
Symphonic Themes	Hiden
Third Orchestra Program Album	Jurey
Tuning Method for Orchestra	Righter-Dasch
Westbury String Orchestra Folio	Farago
West Side Story Selection for Orchestra	Bernstein-Mason
The Williams' Orchestra Series	Rowley

APPENDIX B

MUSIC SUPERVISOR

SUPERVISOR'S EVALUATION OF PROFESSIONAL
PERSONNEL

NAME _____ DATE OF REPORT _____

SCHOOL _____ ASSIGNMENT _____

YEARS SERVICE: In this Building _____ In System _____ Total _____

This form is to be used by the Supervisor to make an evaluation of his teaching staff. In accordance with Administrative Policies, a written report is to be made on each professional conference of a serious nature with a teacher. A copy is to be sent within 23 hours to the Superintendent of Schools.

Key: 1-Competent 2-Needs Attention 3-Unsatisfactory

I. PERSONAL ATTRIBUTES:

1. Exhibits enthusiasm for teaching _____
2. Shows evidence of leadership, initiative, industry, dedication to task. _____
3. Shows good sense of judgment--uses tact. _____
4. Shows good sense of humor _____
5. Evidences integrity, honest, dependability. _____

II. INSTRUCTIONAL SKILLS:

1. Demonstrates ability to guide pupils in establishing meaningful goals, objectives and concepts. _____
2. Demonstrates ability to guide pupils in developing effective work and study habits. _____
3. Demonstrates ability to adapt instructional materials and methods to the needs, interests, and abilities of groups and individual pupils so that each pupil is challenged, yet experiences frequent success. _____
4. Demonstrates ability to motivate and encourage pupils to learn through use of variety of teaching techniques and activities. _____
5. Effectively plans and manages classroom activities so that acceptable behavior and involvement of each pupil will be achieved. _____

6. Demonstrates ability to empathize with pupils and pupil problems and provides appropriate guidance. _____
7. Demonstrates ability to communicate and convey information effectively. _____
8. Demonstrates ability to work effectively with pupils and handles problems with a minimum of supervision. _____
9. Demonstrates ability to use methods and techniques which stimulate pupils to creative expression. _____
10. Demonstrates ability to evaluate pupil growth. _____
11. Evidences broad knowledge of subject matter. _____

III. PROFESSIONAL ATTRIBUTES:

1. Effectively interprets the policies of the school to parents and other patrons; executes the Board of School Trustees and Administrative Policies within the classroom and community. _____
2. Practices professional ethics. _____
3. Demonstrates ability to work cooperatively with school staff and other people involved in the educational process. _____
4. Demonstrates positive response to supervision. _____
5. Shows willingness to accept suggestions. _____
6. Evidence positive effort toward professional growth. _____

Do you recommend that this teacher be re-employed if his or her contract expires this year? _____. If no, why? (Submit narrative report on separate sheet and attach to this form.)

RECOMMEND: 1 Year Contract _____ 3 Year Contract _____

Have any conferences been held with this teacher regarding an unsatisfactory aspect of his or her school work? _____
If so, do you have a written record of such conference, and was a copy of the record sent to the office of the Superintendent of Schools? _____

I have read this evaluation and have had a conference with the supervisor concerning it.

Supervisor's Signature

Teacher's Signature

VANSTON ORCHESTRA

Calendar

October 25	Vanston and North Mesquite	NMSH Aud	7:30
November 3	All-Region Try-Outs	NMHS	
November 10	All-Region Rehearsal	NMHS	
November 17	All-Region Concert	NMHS	
December 13	NMHS and Vanston Christmas Concert (McDonald)	NMHS	7:30
December 18	Deadline for entering solo and Ensemble Contest	Vanston	
January 26	Solo and Ensemble Contest	Mesquite HS	
February 4	Vanston Orchestra for PTA	Vanston	7:30
April 3	Pre-UIL Contest (Vanston, McDonald, NMHS)	NMHS	7:30
April 15 or 16	Concert and Sight-Reading Contest	MHS	7:30
May 15	Spring Pops Concert	NMHS	7:30

All concerts will be played in the Vanston Uniform. Students are to be at concert site 30 minutes prior to performance, for tuning purposes. Let's practice hard and have a great year. Please let your parents see this calendar so that they can make concerts.

Many thanks,

Mrs. C. Vandiver

APPENDIX C

PRINCIPAL

TEACHER/PRINCIPAL CONFERENCE REPORT
(Evaluation for Improvement)

Name of Teacher _____ School _____

Date _____ Time _____

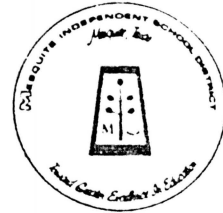
Performance Items	Scale of Improvement Needed					
	Little					Much
	0	1	2	3	4	5
INSTRUCTION:						
1. Knowledge of subject matter & related objectives						
2. Understanding of age group(s) to which assigned						
3. Proficiency in appropriate teaching strategies						
4. Stimulation of student interest						
SUPERVISION OF STUDENTS:						
5. Utilization of positive reinforcement techniques						
6. Student management and control						
7. Balance of consistency and flexibility						
8. Concern and respect for the individual						
ORGANIZATION AND MANAGEMENT:						
9. Depth of planning & organizing for teaching						
10. Utilization of support staff & school specialists						
11. Knowledge & observance of policies & procedures						
12. Attention to clerical responsibilities						
13. Punctuality						
14. Utilization of supplies, materials & equipment						
PROFESSIONALISM:						
15. Self-control, poise, confidence						
16. Reading of profess. books, periodicals, reports						
17. Attend. at professional meetings & workshops						
18. Balance of initiative, indep. & cooperation						
19. Appearance and manner						
20. Relations with pupils, patrons, & co-workers						

COMMENTS:

Teacher's Signature

Principal's Signature

MESQUITE INDEPENDENT SCHOOL DISTRICT
405 East Davis, Mesquite, Texas 75149



April 3, 1978

Carolyn Vandiver
Vanston Middle School

At the regular meeting of the Board of Education on March 13, 1978, you were officially re-elected and given a continuing contract with the Mesquite Independent School District beginning with the 1978-79 school year.

We are attaching two copies of your contract. Will you please sign and return the carbon copy for our files, keeping the original for your files.

We shall be looking forward to the next school year and a very pleasant professional association.

Sincerely,

Assistant Superintendent

Teacher's Contract (Probationary)

{ STATE OF TEXAS
COUNTY OF Dallas }

This contract entered into by and between the Board of Trustees of the Mesquite Independent
School District, hereinafter called the Employer and Carolyn Vandiver

hereinafter called the Teacher, Witnesseth:

1. The Employer hereby agrees to employ the Teacher and the Teacher hereby agrees to serve the Employer by engaging in classroom instruction of academic subjects as assigned by the Superintendent of Schools for a period of 10 months each school year for the school year(s) commencing on the 15 day of August, 1977, and ending on or about the 2 day of June, 1978, unless terminated at an earlier date by the mutual consent of both parties hereto or pursuant to the provisions hereinafter set forth. Should this probationary contract be for more than one school year the exact dates of teaching service each year shall be determined by the approved school calendar for the year concerned.

2. The Employer hereby agrees to pay to the Teacher, for services rendered by the Teacher pursuant to this contract, the sum of local scale for the 1977-78 school year. For each remaining year of the contract, if any, the annual salary shall be that provided for according to the school district's approved salary schedule for that year. Said annual salary shall be paid in 12 monthly installments.

3. It is understood and agreed by the parties to this agreement that the Superintendent of Schools shall have the right to assign such duties to the Teacher as the Employer shall deem proper, and may, from time to time, assign or reassign the Teacher to other or additional duties than those contemplated hereunder.

4. It is understood and agreed by the parties to this agreement that the Teacher shall teach to the best of his or her skill and ability, and shall be governed by and discharge the duties required by the school laws of this State and such local rules and regulations as are in effect at this time or may be adopted by the Employer during the life of this contract.

5. The Employer may terminate the employment of the Teacher at the end of the contract period set forth herein, if, in the judgment of the Employer, the best interest of the school district will be served. Provided, however, notice of intention to terminate the employment shall be given by the Employer to the Teacher on or before the 1st day of April preceding the end of the employment term fixed herein. In the event of failure by the Employer to give notice to the Teacher of its intention to terminate by the 1st day of April preceding the end of the employment term fixed herein the Employer shall be deemed to have elected to employ the Teacher in the same capacity and under probationary contract status for the succeeding school year if the Teacher has been employed by the Employer for less than three (3) successive school years or under continuing contract status, pursuant to the provisions of Article 2891-50, Vernon's Texas Civil Statutes, if the Teacher has been employed by the Employer during three (3) consecutive school years.

6. In the event that the Teacher is notified by the Employer of its intention to terminate the Teacher's employment at the end of the contract period set forth herein, the Teacher shall have the right, upon written request filed within ten (10) days after such notification, to a hearing before the Employer, and at such hearing, the Teacher shall be given reasons for termination of his or her employment. After such hearing, the Employer may confirm or revoke its previous action of termination, but in any event, the decision of the Employer shall be final and non-appealable.

7. The Teacher may be discharged and salary payments terminated by the Employer during the school year for one or more of the following reasons, which shall constitute lawful cause for discharge: immorality, conviction of any felony or other crime involving moral turpitude, drunkenness, repeated failure to comply with official directives and established school board policy, physical or mental capacity preventing performance of the contract of employment, and repeated and continuing neglect of duties.

8. Before the Teacher shall be discharged during the year for any of the causes set forth in the preceding section of this contract or before the Teacher shall be dismissed at the end of a school year before the end of the term fixed in this contract, the Teacher shall be notified in writing by the Employer of the proposed action and of the grounds assigned therefor. In the event of action taken under this section of this contract the rights, duties, responsibilities and requirements of both of the parties to this agreement shall be controlled by the provisions contained in Section 7 of Article 2891-50, Vernon's Texas Civil Statutes, and any amendments made thereto, such provisions being deemed a part of this contract as if fully set forth herein.

9. The Teacher may relinquish his position and leave the employment of the Employer at the end of any school year by written resignation addressed to and filed with the Employer prior to the 1st day of August preceding the end of the school year that resignation is to be effective. A written resignation mailed by prepaid certified or registered mail to the superintendent of schools of the district at the post office address of the district shall be considered filed at time of mailing.

10. This contract shall be void unless signed by the Teacher and returned to the Employer by the 2
day of May 19 77

Mesquite Independent
Board of Trustees of School District

By Catalyn Vandiver
Teacher

Teacher's Contract (Continuing)

STATE OF TEXAS

COUNTY OF Dallas

This contract entered into by and between the Board of Trustees of the Mesquite Independent
School District, hereinafter called the Employer and Carolyn Vandiver,

hereinafter called the Teacher, Witnesseth:

1. The Employer hereby agrees to employ the Teacher and the Teacher hereby agrees to serve the Employer by engaging in classroom instruction of academic subjects as assigned by the Superintendent of Schools for _____ months each school year for the period commencing on the 21 day of August, 19 78, and continuing for all future school years, without the necessity for annual nomination or reappointment, until such time as the Teacher:

- (a) resigns or retires under the Teacher Retirement System;
- (b) is released from employment by the Employer at the end of a school year because of necessary reduction of personnel as defined in Article 2891-50, Vernon's Texas Civil Statutes;
- (c) is discharged for lawful cause, as hereinafter set forth, and in accordance with the procedures hereinafter set forth;
- (d) is dismissed at the end of a school year for any reason as hereinafter set forth, and pursuant to the procedures hereinafter set forth;
- (e) is returned to probationary status as hereinafter set forth.

2. The Employer hereby agrees to pay to the Teacher, for the services rendered by the Teacher pursuant to this contract, the sum of the local scale for the 1978-79 school year and for each school year thereafter during the life of this contract said annual salary shall be that authorized by the approved salary schedule of the school district. Such annual salary for each school year shall be paid in 12 monthly installments.

3. It is understood and agreed by the parties to this agreement that the Superintendent of Schools shall have the right to assign such duties to the Teacher as the Employer shall deem proper, and may, from time to time, assign or reassign the Teacher to other or additional duties than those contemplated hereunder.

4. It is understood and agreed by the parties to this agreement that the Teacher shall teach to the best of his or her skill and ability, and shall be governed by and discharge the duties required by the school laws of this State and such local rules and regulations as are in effect at this time or may be adopted by the Employer during the life of this contract.

5. The Teacher may be released at the end of the school year and his employment with the Employer terminated at that time, or the Teacher may be returned to probationary contract employment for not exceeding the three (3) succeeding school years upon notice and hearing, if requested, as hereinafter provided, for any reason enumerated in Section 5 of Article 2891-50, Vernon's Texas Civil Statutes, or for any of the following additional reasons:

- (a) inefficiency or incompetency in performance of duties;
- (b) failure to comply with such reasonable requirements as the Employer may prescribe for achieving professional improvement and growth;
- (c) willful failure to pay debts;
- (d) habitual use of addictive drugs or hallucinogens;
- (e) excessive use of alcoholic beverages;
- (f) necessary reduction of personnel by the school district (such reductions shall be made in the reverse order of seniority in the specific teaching fields);
- (g) for good cause as determined by the Employer, good cause being the failure of a teacher to meet the accepted standards of conduct for the profession as generally recognized and applied in similarly situated school districts throughout the State of Texas.

6. The Teacher may be discharged and salary payments terminated by the Employer during the school year for one or more of the following reasons, which shall constitute lawful cause for discharge: immorality, conviction of any felony or other crime involving moral turpitude, drunkenness, repeated failure to comply with official directives and established school board policy, physical or mental capacity preventing performance of the contract of employment, and repeated and continuing neglect of duties.

7. Before the Teacher shall be discharged during the year for any of the causes set forth in the preceding section of this contract or before the Teacher shall be dismissed at the end of a school year before the end of the term fixed in this contract, or before the Teacher is returned to probationary contract status pursuant to the provisions in Section 6 of Article 2891-50, Vernon's Texas Civil Statutes, the Teacher shall be notified in writing by the Employer of the proposed action and of the grounds assigned therefor. In the event of action taken under this section of this contract the rights, duties, responsibilities and requirements of both of the parties to this agreement shall be controlled by the provisions contained in Section 7 of Article 2891-50, Vernon's Texas Civil Statutes, and any amendments made thereto, such provisions being deemed a part of this contract as if fully set forth herein.

8. The Teacher may relinquish his position and leave the employment of the Employer at the end of any school year by written resignation addressed to and filed with the Employer prior to the 1st day of August preceding the end of the school year that resignation is to be effective. A written resignation mailed by prepaid certified or registered mail to the superintendent of schools of the district at the post office address of the district shall be considered filed at time of mailing.

9. The delivery of this contract to the Teacher shall constitute notice by the Employer to the Teacher of the Teacher's election to continuing contract status with the Employer. Within thirty (30) days after the receipt of this contract the Teacher shall file with the Employer notification in writing of his or her acceptance of the continuing contract. The filing of this contract, signed by the Teacher, with the Employer shall be deemed as notification of acceptance of the contract by Teacher. Failure of the Teacher to accept the contract within such thirty (30) day period shall be considered a refusal on the part of the Teacher to accept the contract.

Mesquite Independent
School District

Board of Trustees of _____

By _____

Cavlyer Vandiver
Teacher

TEACHING PLANS

School _____ Teacher/Team _____

Class _____

Month _____ Week _____

Objectives	Resources	Procedures	Evaluation

APPENDIX D

PRIVATE TEACHERS

MUSIC BACKGROUND OF JOHN BRUCE SIMPSON

I will be teaching violin in the Dallas area this fall. The background I bring to my teaching is substantial and varied.

My education included attending the following Summer Camps: Interlochen, Tanglewood, Congress of Strings, and the Claremont Festival.

The University of Iowa conferred a Bachelor of Music degree on me in 1973. There, I was a member of the Graduate String Quartet, played with the Center for New Music, and was a co-concert master of the 1973 Summer Orchestra.

Currently I am working toward a Master of Music Degree at North Texas State University.

The professional experience I bring includes pop shows, jazz/rock experience, and playing in three symphony Orchestras. While doing undergraduate studies, I taught three semesters in the University of Texas String Project in Austin.

For further information please contact me:
Bruce Simpson, 81960 Crestview Drive, Dallas, Texas 75209
Telephone: 753-6940

August 20, 1979

Dear Parents and Students,

A new school year is starting now, and this year I am making some changes in my lesson policies which will help everything to run more smoothly for all of us.

1. Beginning September 1st, the fee for lessons will be \$5.00 a half hour and \$10.00 an hour.
2. All lessons will be paid for in advance at the first of each month.
3. All missed lessons must be made up within the month they were paid for.
4. If you must miss a lesson, notify me as soon as possible, so that I can schedule another lesson at that time. Twenty-four hours notice would be greatly appreciated.
5. If you miss a lesson without giving me advance notice, you may not make that lesson up.
6. If I have to miss a lesson, I will give you advance notice so that it may be made up in that month.

These rules were carefully thought out and arrived at through experience as the most workable for all concerned. Please keep this letter where you can refer to it as necessary. If you have any questions, please feel free to call me. My telephone number is 927-2180.

Thanks, and the best of luck to you in the coming school year.

APPENDIX E

DEVELOPMENT OF POLICY

NORTH-MESQUITE HIGH SCHOOL

Orchestra Rules and By-Laws (1979-80)

The Honors or intermediate performing group is comprised of those students who have demonstrated their suitability to that particular group. Wind players are selected by their ability in performance and practice. The goal of this organization is "working to perform the best quality in a manner acceptable to the audience and the student body." In addition, these orchestras will strive to have the best representation in festivals and in contest by making the highest ratings possible: by giving a good appearance, by conducting ourselves in a responsible manner, and most of all by giving the best musical performances to our abilities.

- I. Rehearsals--Each member is expected to make all rehearsals as scheduled and unexcused absences are not acceptable.
 1. If it is necessary to miss a rehearsal, the director should be notified one day in advance and the reason cleared through him or it will be considered an unexcused absence.
 2. It is the responsibility of each member of the orchestra to be aware of all sectionals and rehearsals.
 3. Members are responsible for being tuned and in their seats at the designated time of rehearsal and staying the full length of time required.
 4. Consistent disregard of the above rules will constitute necessary disciplinary action including dismissal from the performing organization.
- II. Concerts--Each member is responsible for being fully prepared at the time of the concert.
 1. It is necessary for each member to have the music fully prepared to the best of his ability by the date of the concert.
 2. Each member will adhere to the standard of dress set by the majority vote.

3. Each member is expected to be at the concert with his instrument out and tuned at the appointed time.

III. Uniforms--When you are representing the orchestra, you are representing no other group at that time.

Each member is responsible for the upkeep of his uniform.

IV. Extra-Curricular Contests--All members are encouraged to compete in extra-curricular contests such as: All-Region, All-State, and Solo and Ensemble contest and are expected to represent the North Mesquite Orchestra in a responsible manner.

1. Each student is responsible for dressing in an appropriate manner for the occasion.
2. It is hoped by all concerned that when a student elects to play said solo or audition, has received music, fees have been paid, private lessons taken, class time allowed for practice, and extra help received that the student will not disgrace himself and his orchestra by failing to show at the contest or audition. It is not necessary that you win but that you try to the best of your ability.

V. Tours and Overnight Trips--Tours and overnight trips are considered school time from departure until return.

1. Separate rules will be drawn up for all tours and overnight trips for the safety and protection of each member of the orchestra.
2. These rules and regulations will also aid in organizing and scheduling events during these tours or trips.
3. On a trip, failure to adhere to these rules may result in a student being sent home by bus.

VI. Officers--Officers are to represent all members of the orchestra; help them by giving them your opinions.

It's everyone's orchestra--the officers are open to all suggestions.

Our orchestra is known throughout the state as one of the better orchestras. We want to continue to build and maintain the good image that our orchestra has set in the past. This has been achieved through individual pride in the organization and a steadfast devotion by most members of the organization. We would like to recognize this effort and encourage it to continue. These rules and by-laws are designed for this purpose.

STUDENT DRESS

The Board of School Trustees of the Irving Independent School District provides for and establishes the following regulations and guidelines concerning student dress and grooming.

1. Pupils are to observe modesty, appropriateness and neatness in clothing and personal appearance. A student is not deemed to be appropriately dressed if he or she is, or tends to be, a disturbing influence in class or school, or at a school sponsored function, because of his mode of dress or appearance.
2. Any clothing, hair or style thereof should not be worn, nor allowed to be worn, at school or school functions if it is a disturbing influence in class or at school functions and materially interferes with the purposes of such class or function.
3. The following regulations concerning dress and grooming are deemed necessary in order to comply with the foregoing requirements for proper personal appearance and to avoid disruption of school functions and activities.
 - A. All students are expected to and shall wear suitable shoes to school and school functions.
 - B. Girls' blouses, dresses and shirts should be of such type and style, and be worn in such manner, so as not to unduly distract others nor be considered immodest. Backless or bare midriff attire is not considered to be proper.
4. Students engaging in elective, extra-curricular activities such as choral, athletics, band, etc., are expected to comply with the requirements of dress and hair grooming as may be required by the directors of such activities.
5. Any student not suitably dressed or groomed may be removed from school until the violation involved has been corrected, after which the student shall be allowed to return to class, school or the related activity.

Any student who repeatedly is in violation of one or all of the above regulations may be suspended, after a parent conference with the principal or the assistant principal, if the student continues violating such regulations.

FIELD TRIP PERMIT

I, _____, do permit _____
(Name of Parent) (Name of Child)

to participate in the school activity described below and
do waive the school and its personnel of all liability.

(Signed)

Description of Activity _____

() In parents' car

() In school bus

APPENDIX F

RECRUITING

Scherl & Roth Orchestra News®

Fall, 1978

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Volume XVI, No. 2

Twenty tips for successful string-class recruiting.

by Jacquelyn Dillon,
Director of Scherl & Roth's
Educational Division

Here are 20 tried and true tips that will help you to increase your recruiting results for all of the orchestral stringed instruments. Be sure to use all of them.

1. Be positive. Assume that every child starts out wanting to play.
2. Be enthusiastic and let your personality show. You have to first sell the students on you before you can sell them on music.
3. Show all the instruments—like the violin, viola, cello and string bass—that you plan to teach. Show last the instruments that will need the biggest "sell." You might borrow good-looking instruments from a local music dealer for this demonstration.
4. Your demonstration session should be planned: catchy, fun and short—no more than 20 or 30 minutes. Keep the class size down to 50 students. If time allows, visit each classroom individually.
5. Play short snatches of catchy tunes that the students will recognize. Some suggestions—commercial jingles, movie themes, pop-rock, bluegrass, country or folk songs. Play a tune the students could learn in the first few weeks of lessons and point this out to them.
6. Remember this is not the time to play a concerto. You want the students to think stringed instruments are fun and easy to play.
7. Demonstrate the tonal characteristics of each instrument by playing the open strings from high to low with long sustained notes.
8. Talk a little about how the instruments are built. Students are fascinated by the physical characteristics of instruments as well as by their sounds. Then show them such things as tremolo, vibrato, harmonics, trills, pizzicato, arco, chords, col legno, glissando and so forth.
9. Ask the students which instrument sound they like the best—rather than asking them which instrument they want to play. This approach lets them know

that you expect *all* of them to play an instrument but it is just a matter of choosing the favored one.

10. Remember kids will sell kids. You might ask older, sharp-looking string students to help you demonstrate. If possible, it is a good idea to let the students hear their school's string classes perform a short time before your recruiting demonstration.
11. Try to involve the principal, classroom music teacher and classroom teacher in the demonstration. They can help recruit good students. Getting a list of recommended students from these people is a good idea.
12. Ask the students to try their hand at playing something like "Twinkle, Twinkle, Little Star" near the end of the demonstration. This shows them how easy it is and wins them over.
13. Let the students look at several instruments close up. Seeing and touching the instruments really fascinates them.
14. Hand out an organized, brief letter about the beginning class. It should explain how to join the class. On the back of the letter, ask the students to trace their hands so you can see how big their hands are. You might write down, inside the hand outline, which instrument the student likes best.
15. The recruiting letter must point out the advantages that are unique to the orchestra, such as the fact strings can play many types of music. Also remember to tell them most colleges and universities offer scholarships to fine string players.
16. Be personal with each child so he or she feels really wanted and needed in the string program. Each one must feel, by the end of the demonstration, he or she has exactly what it takes to play one of the instruments.
17. Schedule night meetings with prospective students and their parents. You should talk about the instrument size, cost and other details during this meeting. Some schools invite local music dealers to be at this meeting.

18. Tell the students you expect to see them in the junior high school and high school orchestras or the community symphony in a few years. Let them know the real end of string playing is to play in a full-fledged symphony orchestra.

19. Have the students take home their recruiting letters, ask them to tell their parents about the evening meeting and about the instrument they are suited for and like.

20. Show by your attitude how certain you are the students will enjoy your class. And they certainly will—if your class is fun, active, productive.

Best wishes for happy recruiting!

What's inside

This issue is full of free ideas, ideas on how to recruit students.

Getting students, teaching them and keeping them. That's a three-fold job, three times as difficult as any other teaching job. It means you've got to be almost as skilled at recruiting as you are at teaching.

But the skills of recruiting are not the kind you master through disciplined study. They're the kind you discover through adventurous experimentation.

That's why we asked people in the field, people like you, to talk about their adventures on the road toward recruiting full-size orchestras.

The happy result is a working guidebook with all sorts of recruiting ideas, ideas that are free for the taking.

Orchestra News

Published by
Scherl & Roth Educational Division
616 Enterprise Drive
Oak Brook, IL 60521

Spring Recruitment- A Head Start Toward Fall

by Ruth Goldsmith

Ruth Goldsmith is a music graduate of the Crane School of Music at the State University of New York at Potsdam and has helped develop the string program in the Charleston, S.C., public schools. She is on the faculties of the Furman University summer string camp and the College of Charleston Academy of Fine Arts. She is principal violist with the Charleston Symphony and is a regular member of the Savannah, Augusta and Florence symphonies. Ms. Goldsmith is a past vice-president of the South Carolina String Teachers Association, past chairman of the 1977 South Carolina All-State Orchestra, and presently president-elect of the orchestra division of the South Carolina Music Educators Association.

Spring is the perfect time to recruit beginning string players even though classes may not begin until fall. The orchestra program has been before the public all year with concerts, P.T.A. programs, festivals, All-State and other performances. So the teacher should take advantage of this interest while it is at its peak and recruit next year's beginning students in the spring.

By encouraging spring recruiting, I don't mean to imply that no recruiting will be necessary in the fall. Follow-up recruiting in September will be necessary to reach new students, or those who have changed their minds, but it is a distinct advantage to you if a great majority of your beginning students have already made their decision by the first day of school.

The advantages to spring recruiting are many and benefit not only you, the string teacher, but everyone who has any connection at all with the program. Consider the following:

1. When recruiting, use some of your present students. Their proficiency is highest in the spring since you have probably completed your spring concert. You may want to use some of the same music for your recruitment program, and your present beginning students can perform showing how much they have learned in a year. They can even play for their own classmates and thus recruit some additional students who might have been missed last year.
2. The classroom teachers who complain about recruiting disrupting the classes

in the fall when they are trying to organize and settle the classes down will welcome you with open arms in the spring—a recruitment program will be a much appreciated diversion. The school schedule is usually more flexible at this time, making it easier to schedule your groups in classroom performances and also to get your students excused from class to play concerts.

3. It will be a great help to the principal in making his master schedule for the school in the fall to know who most of the beginning string students will be in the spring. He may be able to schedule them so they do not miss any academic classes, or may even want to group all the string students into the same homeroom. The classroom teacher, by knowing who the string students are at the beginning of the year, can more effectively arrange his daily classroom schedule. With traditional fall recruiting the school is usually a month into schedule *before* the children begin string class.
4. It will help you get an idea of what your instrumentation will be. With spring recruitment you will have more time to fill out the needed instrumentation for a balanced program. A more flexible spring schedule enables you to go back to certain classes with some of your better players and make a push for more violas, cellos or whatever is needed.
5. With spring recruiting, parents have all summer to make their decision and shop for an instrument, even though one will not be purchased until time for classes to begin in the fall. Rental and purchase plans can be explained and absorbed with less pressure, and you will have more time over the summer to answer questions.
6. By having an idea of how many students and what instrumentation you will have in the fall, music stores will be able to plan ahead by ordering the needed amount of books, stands, accessories; and numbers, types and sizes of instruments.
7. When you recruit in the spring, you are able to begin *all* the classes, beginners

**EDUCATIONAL
DIVISION**
SCHERL & ROTH, INC.

and advanced, at the start of school. You are, in effect, adding a valuable month of teaching by not losing the first month of school to recruitment (administrators and classroom teachers like this).

8. Since interest is higher in the spring, you will no doubt end up with larger beginner classes, especially if you do a follow-up in the fall.
9. Regardless of when you recruit, it is wise to obtain a list of academically and musically talented students from the classroom teacher, music teacher and principal. By recruiting in the spring, you have the summer to write or call the parents of these outstanding children and encourage their participation in the program.

Some general ideas for recruitment are important to remember whether you decide on spring or fall. A letter should always be sent home with the student after your recruitment program. A brochure or handbook explaining the program to parents also would be helpful.

Posters and brochures from the local music dealers can be a valuable aid to your recruitment program. The dealer may even be willing to provide you with new instruments to demonstrate to the classes. In the 1978 fall issue of "Orchestra News," Jacquelyn Dillon listed 20 tips for successful string recruiting, which are applicable and helpful to either spring or fall recruiting.

An effective string program requires much planning and organization. By starting in the spring, you are helping to guarantee success in the fall.

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Orchestra News, 1979

Editor's Note—Scherl & Roth's Educational Services Division has several items to help. Among them are WISIP—What Instrument Should I Play, Got the Music in You?—Recruiting Poster, and a Recruiting Brochure primarily oriented toward the parents. See the booklet within this issue for complete listings of all materials available.

This form is sent home with every student in the sixth grade. This way every parent is informed that string classes are available and they have a chance to respond. The students return this form to their homeroom teacher, and the orchestra director collects them from the student's teachers.

Dear Parent:

Wednesday, September 5th, I will meet with 6th grade students that are interested in taking strings this year. (Violin, Viola, Cello, and Bass). I will then send home a list of several rental locations. I will be happy to measure each student for instrument size. I will then call each parent to confer with them about the program, students' responsibility, and needed supplies.

I (AM) (AM NOT) Interested in having additional information.

Student's Name

Parent's Signature

SOME ANSWERS - -

1. String lessons are for violin, viola, cello and string bass--no guitar.
2. There is no fee for the lessons. This is part of the Irving schools music curriculum.
3. Lessons are available from the 5th grade through the 12th grade throughout the school year.
4. String classes are scheduled three days a week with 30 minute classes.
5. Classes are available at all elementary schools in Irving.
6. Your child does not have to have a new instrument. Good used instruments of brands recommended are acceptable. Consult the string teacher.
7. All music dealers make new instruments available on some type of trial-rental plan.
8. Certain manufacturer's instruments are preferred for use in the Irving Public Schools. A list of recommended instruments will be made available when you meet with the string teachers.
9. It is recommended that you select and make arrangements for an instrument before your child starts his/her string classes. The instrument should be delivered to the school in August at which time the trial-rental plan begins and the teacher can instruct him/her to care for it properly.
10. A few school owned instruments such as the cello and bass are available to students based on financial needs and academic and music qualifications.
11. Students should purchase a music stand and music book at a local music store. More information will be given when you meet with the string teachers.
12. Private instruction is offered as an extension of our music education program in the Irving schools. The string teacher will provide you with the necessary information concerning private instruction during the summer and throughout the school year on a tuition basis.

EDUCATIONAL DIVISION
SCHERL & ROTH INCORPORATED

1729 SUPERIOR AVENUE • CLEVELAND, OHIO 44114 • AREA 216 • 861-7640
J. FREDERICK MULLER, Executive Director of Educational Services

NORMAN PUBLIC SCHOOLS
NORMAN, OKLAHOMA
73069

OFFICE OF THE SUPERINTENDENT

Fall, 1974

Dear (Fifth) Grade Students and Parents:

The Department of Music is offering beginning classes in violin, viola, cello, and bass to all interested (fifth) grade students. The classes will begin on (Monday, September 9), and will be held (Monday through Thursday) of each week thereafter. Classes are (thirty minutes) in length, they are held during school hours, and all (fifth) graders are encouraged to participate.

Learning to play a string instrument and belonging to the school orchestra opens up a whole new world of friendship and fun. As a string player, a child is able to take advantage of music performance with orchestras at the middle school, mid-high, and high school levels. The opportunities for playing a string instrument after high school are also abundant—university orchestras which offer generous scholarships to string players, community orchestras, chamber music groups, professional playing in metropolitan symphonies and television and movie studio orchestras. Orchestra students may participate fully in the academic offerings in school, athletics, and other extracurricular activities.

Students who are interested in learning to play a string instrument should bring their parents to one of the following consultation sessions any time between (7:00 p.m. and 9:00 p.m.) at (Norman High School), (Friday, August 30; Tuesday, September 3; Thursday, September 5). During these sessions, members of the music faculty will answer questions concerning the music program and counsel parents and students on instrument size and selection. You may fill-out the enrollment blank below and bring it to the session with you. Students who started in summer beginning classes do not need to come to any of these sessions, but they should bring the enrollment blank to the first class with the necessary equipment.

Fees or tuition are not required to enroll in these classes. However, students must provide their own instrument, folding music stand, rosin, soft cloth, pencil, and music book. The title of the music book is Muller-Rusch String Method, Book I. Violinists and violists will need a shoulder pad, and cello and bass players will need an end-pin stop. Most parents choose to rent an instrument for the first few months of instruction.

Music in the (Norman Public Schools) is known across the nation for its high degree of excellence. Your participation in this program will be a rewarding experience, and I hope you will want to become a part of it.

Sincerely,

Supervisor of Music

.....
If you plan to enroll in beginning string music classes this Fall, please fill out this form, detach it from the above letter, and bring it with you to one of the consultation sessions mentioned above.

I am interested in learning to play a violin, viola, cello, or bass.

My name is _____ ADDRESS: _____

PHONE: _____ SCHOOL: _____ (5th) GRADE TEACHER: _____

I participated in summer beginning string music classes. _____ (yes or no)

Parent's Signature: _____

(**Specific Information as contained in the parenthesis should be completed according to your individual requirements.)

ARLINGTON PUBLIC SCHOOLS
ELEMENTARY SCHOOL ORCHESTRA PROGRAM

TO PARENTS:

We have had a great response to our new string program, but we find that there are quite a number of parents who wish to have their child take part in the orchestra program at school who still need information concerning the program.

1. September 5, 1972 (Tuesday) will be the deadline for either having an instrument or assuring the orchestra teacher at school that an instrument has been ordered and the child will definitely be a part of the string program.
2. Places to secure instruments include Wiese Music Center and Ault Music in Fort Worth, Watkins Music in Dallas, or any store active in handling stringed instruments.
3. We urge you to provide as fine an instrument as you can for your child. We can recommend the Roth violin, viola, or cello as an example of a fine student instrument. There are others. Check your music store for more information.
4. The Muller-Rusch string method book will be used in class. These books are \$1.25 and can be purchased from the string teacher.
5. We urge everyone who owns a stringed instrument to have insurance. The Wiese Music Center of Fort Worth has a fine inexpensive instrument insurance policy which covers fire, theft, etc.
6. For more information contact any orchestra staff member at one of the elementary or secondary schools.

NOTE: This program of instruction on the orchestral stringed instruments can provide a very valuable activity for your child. This is not a pilot program, but will be a continuous program through Junior High string orchestra to High School symphonic orchestra. We urge you to take advantage of it.

Dear Parent,

Next year, as a 6th grader, your child will have the opportunity to be in STRINGS CLASS. Each year more and more students have accepted this opportunity, and strings are fast becoming the "in thing". We now have approximately 700 students involved in strings. Their training can continue through Middle School and High School in our very successful Orchestra Program.

Violin, Viola, Cello or Bass will be taught in strings class during school time. The class lessons will be taught by a qualified string specialist trained to work with youngsters. There is no charge for these class lessons. If you have any questions on availability of instruments, etc., I encourage you to call me.

_____ Student's Name	_____ Elementary School
_____ Instrument (Violin, Viola, Cello or Bass)	_____ Student's Phone Number
_____ Any instruments student already plays	

This form is given to all students when they hear the recruiting concert. They hand it in before they leave the concert. They are told to come to the assembly with a pencil. It gets immediate results and gives the orchestra teacher immediate feedback on the recruiting program.

Student's Name

Elementary School

I enjoyed your concert very much. I would like to know more information about: VIOLIN VIOLA CELLO BASS
(Circle only one)

I am not interested ____.

Home Telephone Number

5th Grade Teacher

Home Address

TO: Beginning String Students

Listed below are suggested brands for your instruments

SCHERL & ROTH
LEWIS & SONS
MITTENWALD
SUZUKI

ENGLEHARDT
GOETZ
KNILLING
KESSLER

Accessories should include -

ULTRA SENSITIVE STEEL STRINGS -- MEDIUM TONE
TUNERS ON ALL 4 STRINGS
RAO ROSIN
WIRE MUSIC STAND
LEARNING UNLIMITED -- Book I (tape optional)
CELLO AND BASS PLAYERS WILL NEED A ROCK STOP

Almost any area retail music store carries the above brands.

Among these are -

WATKINS MUSIC STORE
BROOK MAYS MUSIC STORE
WHITTLE MUSIC STORE
WILLIAMSON'S VIOLIN SHOP

Instrument Recommended

Size

POSSIBLE RECRUITING QUESTIONNAIRE

Student's Name _____ Date _____ Age Last Birthday _____

School _____ Homeroom Teacher _____ Phone _____

Address _____ Parents' Name _____

Do you play a musical instrument? _____

What is your father's occupation? _____

What is your mother's occupation? _____

Have you any brothers or sisters? _____ How many? _____

Does your father play a musical instrument? _____ What kind?

Does your mother play a musical instrument? _____

Does your brother or sister play a musical instrument? _____

Have a musical instrument in your house? _____

Do you play any instrument now? _____

Have you ever played a musical instrument before? _____

Do you listen to music? _____ What king? _____

Do you enjoy music? _____

Are you interested in palying a musical instrument? _____

List your favorite hobbies. _____

List any musical experiences you have had _____

Do you sing? _____

APPENDIX G

INSTRUMENT SELECTION AND REPAIR

SIXTH GRADE STRING CLASS

Dear Parent,

Your child has expressed a desire to be a member of the school string class next year. The lessons are during regular school hours and are free of charge. (No after school practices). This is a good opportunity for your child to learn to play a musical instrument as part of the school curriculum from 6th grade (beginning) through 12th grade (advanced).

Last year over 700 students in Mesquite were members of our Orchestra Programs. Because of this large response we must ask that you the parent supply the instrument on which your child will learn. The following music stores have rental-purchase plans which are designed to help you the parent in supplying the instrument.

Watkins Music Co.	461-9931
911 French Market	\$35.00 for 9 months. They will
Arlington, Tx 76010	deliver to the school.
Williamson's Violin Shop	235-3316
722 Greenleaf	\$30.63 for first 3 months
Richardson, Tx	\$23.63 each 3 months thereafter
	Insurance included
Colvert's Music Co.	288-0168
720 Gross Rd.	\$25.00 for first month
Mesquite, Tx	\$15.00 each month thereafter
	Insurance included
Brook Mays Music Co.	279-3636
2712 I-30 (next to BEST)	\$15.00 each month
Mesquite, Tx	

These prices are for Violins only. VIOLA, CELLO & BASS prices are slightly higher since the instruments are larger in size.

Although you will be renting, the amounts you pay can be applied toward the purchase price of the instrument. To be sure, however, please discuss this with the company before you decide. Through the years we have found that

these companies will stand behind their products and will guarantee their instruments to the satisfaction of you, the parent, and your child's string teacher.

It is our sincere hope that your child will enjoy this new experience in group learning, responsibility, and fun in music and will continue throughout his/her school career. If at any time you have a question or concern regarding the string program, please call us. As your child's teacher, we are eager to assist you in any way possible.

DEPARTMENT OF MUSIC EDUCATION
IRVING PUBLIC SCHOOLS

STANDARDS FOR STRING INSTRUMENT

SIZE OF INSTRUMENT

One of the essential factors in assuring your child's success is an instrument of the correct size.

Your child should have:

- _____ one-quarter size
- _____ one-half size
- _____ three-quarter size
- _____ full size

EQUIPMENT AND ADJUSTMENT OF INSTRUMENT

Although the class lessons in the public schools are free, each child provides his own instrument. This instrument must meet certain standards as to equipment and adjustment. A child will not be admitted to class without a proper instrument. The instrument which you rent or buy should have the following equipment and should be adjusted as indicated.

- 1) Four tuners (or adjustors) on the strings. Tuners should be type that screw down through tailpiece.
- 2) Ultrasensitive or Wondertone A, D and G strings. Definitely no wire strings except E. Black Diamond strings may not be used.
- 3) Good quality wire E string (Wondertone or Squier for example). E string should not be supersensitive or a wound string.
- 4) Chin rest properly placed on the instrument.
- 5) Bridge properly placed on the instrument.

- 6) Tuning pegs which do not slip or stick (Caspari or fitted peg).
- 7) A new cake of rosin encased in wood, not in cork.
- 8) Cellos must have rock stops.

LOCAL MUSIC STORES HAVE BEEN INFORMED OF THESE STANDARDS
AND WILL HELP YOU CHOOSE AN INSTRUMENT WHICH MEETS THESE
STANDARDS

STRING INSTRUMENT INSPECTION RECORD

Prepared by Dr. Paul Van Bodegraven, Chairman, Department of Music, New York University

Published by Educational Division of Scherl & Roth, Inc.

To help you determine if your instrument is in best possible playing condition.

	Yes	No		Yes	No
A. PEGS			G. INSTRUMENT BODY		
1. Do they fit snugly in both peg hole openings?			1. Is it free from open cracks?		
2. Do they turn smoothly and silently?			2. Is the top clean and free of caked rosin?		
3. Do they hold in position with slight inward pressure while tuning?			3. Are the front and back thoroughly glued to the ribs?		
B. FINGERBOARD NUT			H. THE SOUNDPOST		
1. Do all strings clear fingerboard without buzzing when playing open or stopped strings?			1. Is it directly behind the right foot of the bridge? ..		
2. Are the string grooves in the fingerboard nut shallow?			2. Is it perpendicular to top and back?		
C. FINGERBOARD			I. THE BOW		
1. Is it smooth with no grooves?			1. Can it be loosened and tightened freely?		
2. Is it glued securely on to the neck?			2. Does it have enough hair?		
3. Is it free of excess glue along edges?			3. Does the hair extend the full width of the frog ferrule?		
4. Is it the proper height?			4. Has it been rehired in the past year?		
D. BRIDGE			J. CHINREST		
1. Is it the proper height?			1. Is the chinrest securely attached to instrument? ...		
2. Do the feet fit perfectly with the top contour? ...			2. Is the chinrest free of broken edges?		
3. Is the E string on low side of bridge (violin) A string on viola and cello, G string on bass?			3. Is it of proper height for correct posture and comfortable playing?		
4. Is it set opposite the inside notches on the F holes?			K. ROSIN		
5. Are all string grooves shallow?			1. Do you have a full size (unbroken) cake of rosin? ..		
6. Is it perfectly straight, not warped?			2. Do you have a clean cake of rosin?		
7. Does it lean slightly towards the tailpiece?			3. Are you using rosin for the individual bow, i.e. (violin, cello, bass rosin)?		
8. Is there sufficient arch so the student does not have difficulty playing from one string to the other? ..			L. MUTE		
E. TAILPIECE			M. CELLO AND BASSES		
1. Is the small end of tailpiece almost even with the outside edge of saddle?			1. Is the adjustable endpin in proper working order? ..		
2. Is there some space between it and top of instrument?			2. Do you have a cello or bass endpin rest that prevents instrument slipping while playing?		
3. Is there a clearance between tailpiece and chinrest? ..					
F. STRINGS					
1. Are all perfectly smooth, without kinks?					
2. Is the metal winding tight?					
3. Are the adjusters on all metal strings working smoothly?					
4. Are the strings free of caked rosin?					
5. Do you have an extra set of strings in your case? ..					
6. Are your reserve strings sealed from dryness?					
7. If you have any steel strings on your instrument, are they equipped with adjusters?					

ALL ANSWERS SHOULD BE "YES"

Instructions to correct faults of your instrument are found in repair manual, "YOU FIX THEM," published by Scherl & Roth Inc.

INSTRUMENT _____ SERIAL NO. _____ DATES INSPECTED _____
 _____ 1st quarter 2nd quarter
 _____ 3rd quarter 4th quarter
 TEACHER _____ STUDENT NAME _____
 ADDRESS _____ TELEPHONE NUMBER _____ GRADE _____
 SCHOOL _____

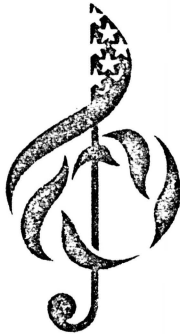
MENC STANDARDS

In March 1952, the Music Educators National Conference announced adoption of a statement of Minimum Standards for String Instruments in the Schools—a statement which has been developed by its own Committee on String Instruction. This action lent support and impetus to improving the whole field of string instrument playing and teaching, by giving students the opportunity to learn to play on an instrument which would be satisfying as to tone quality and ease of playing, an important factor in developing and maintaining interest.

All Lewis instruments meet or exceed the Minimum Standards of MENC, as presented in condensed form in this chart.

	VOLIN	VIOLA	CELLO	BASS
BODY LENGTH				
Standard (4/4)	14"	Large, 16½" and up Medium, 15¾"-16½" Small, 15"-15¾"	29⅝"	(3/4) 43¼" to 44½"
Intermediate (3/4)	13¼"	14"	27⅞"	(1/2) 41¼"
Junior (1/2)	12⅞"	13½"	25½"	(3/8) 36⅝"
FINGERBOARD HEIGHT (above top of instrument)				
Full (4/4)	19½-20½ mm.	24-25 mm.	62-65 mm.	(all) 9½-11 cm.
BRIDGE HEIGHT (distance between strings and fingerboard)	(E) ⅛" (G) ⅜"	(A) ⅜" (C) ¼"	(A) ¼" (C) ⅝"	(G) ⅞" (E) 1⅞"
BRIDGE THICKNESS, TOP	⅜"	⅜"	⅜"	⅜"
STRING SPACING (top of bridge)	⅞"	½"	⅝"	1⅞"
SOUNDPOST DIAMETER	¼"	¼"	⅞"	1⅞"
BOW LENGTH	Standard 29¼" Intermediate 27" Junior 24⅞"	29⅝" 29⅞" 27½"	28⅞" 26⅞" 24½"	French Model, 28⅞" German Model, 30⅞"

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WATKINS

Corner 303 & New York
911 French Market
Arlington, Texas 76010
461-9931

838 W. Jefferson
Dallas, Texas 75208
946-8196

To Our Mesquite Friends,

We hope your child's Orchestra Experience has been a happy one this year. Mrs. Vandiver and her staff have asked that this letter be mailed only to those students whom they are recommending for the second level in the Orchestra Program. Congratulations to your child!

As your initial rental period ends shortly, you may choose from the following options:

- () Start your regular rental purchase payments of _____ on _____. Under this plan your instrument will pay for itself and you are still protected with the return privilege should your child decide to stop.
- () Pay a cash balance of _____ thus saving all interest and insurance charges.
- () Change to a larger or better instrument. If you check this box, we will call for an appointment.
- () We will return the instrument to your store by May 25th as we are not planning to continue.

Please check the one appropriate box and return to us promptly. Thank you for your past patronage.

Sincerely,

WATKINS MUSIC CO.

R.E. Arbogast



Watkins Music

Corner 303 & New York
911 French Market
Arlington, Texas 76010
461-9931

838 W. Jefferson
Dallas, Texas 75208
946-8196

discover music *Participate*

STRING PROGRAM

The NEW RENTAL PROGRAM for beginners that has been especially designed and approved by your teacher!

4/4 3/4 1/2 GERMAN MADE VIOLIN OUTFITS

\$45.00 for 9 months

SMALL AND LARGE GERMAN MADE VIOLAS

\$50.00 for 9 months

4/4 3/4 1/2 SIZE SUZUKI CELLOS

\$90.00 for 9 months

3/4 1/2 SIZE SUZUKI BASS

\$100.00 for 9 months

Cello and Bass Rental Fee may be divided into two payments 30 days apart.

All rent applies toward purchase price.

Reserve your instrument at these special early reservation prices now!
Your instrument will be delivered to your child at school when the teacher requests them. We will bill you for the Rental Payment two weeks before school starts.

Tear off the bottom portion and return to: Watkins Music,
838 W. Jefferson, Dallas, Texas 75208

STUDENT'S NAME _____ SCHOOL _____ GRADE _____

Parent's Name _____ Home Phone _____

Address _____ City _____ Zip _____

Please reserve for me: () Violin () Viola () Cello () Bass
1/2 3/4 4/4 Small Large 1/2 3/4 4/4 1/2 3/4



NAME OF STUDENT _____
PARENT'S NAME _____
ADDRESS _____
PHONE NUMBER _____
SCHOOL _____
GRADE _____ HOMEROOM TEACHER _____
INSTRUMENT _____ SIZE _____

REQUEST FOR SCHOOL INSTRUMENT _____ YES _____ NO

IF YES, FILL OUT BELOW.

APPROXIMATE INCOME _____

NUMBER IN FAMILY _____

FREE LUNCH PROGRAM _____

COMMENTS _____

APPENDIX H

BUDGET AND INVENTORY

MEMORANDUM

MESQUITE INDEPENDENT SCHOOL DISTRICT

TO: Vanston Middle School
Carolyn Vandiver
Orchestra Director

From: Jack Hicks

Re: Your 1977-78 Budget

The following was your approved 1976-77 Operating Budget and your requested 1977-78 Budget Request. Column 3 is your approved 1977-78 Operating Budget. Please use correct codes in purchasing all materials.

		1976-77 Approved	1977-78 Requested	1977-78 Approved
116-36-6269	.19 (repairs)	400.00	600.00	500.00
116-36-6391	.19 (supplies)	300.00	700.00	800.00
116-36-6411	.19 (travel)	200.00	250.00	400.00
116-36-6491	.19 (fees, dues)	100.00	250.00	300.00
TOTAL		<u>1,000.00</u>	<u>1,800.00</u>	<u>2,000.00</u>

INVENTORY

DATE _____ TEACHER _____ DEPARTMENT _____

Article	Number of Units	Unit Value	Total Value	Remarks
Violin Outfits (violin, case & bow)				
Violin #3 (Roth)	GH 7039/301			
#6 (Roth)	GH 7037/301			bow missing
#10 (Roth)	GH 7037/301			
#21 (Knilling)	Strad A 112			
#24 (Jusek)	QR 3232			
Viola #1 (Hofner)	3102/888			
#N2 (Knilling)	1962			bow not useable
#N7 (Heferlein)	3105			
#N8 (Jusek)	1974			
#N10 (Gotz)	1976			
Cello #1 (Kay)	2466			
#5 (Knilling)	70421			
#7 (Lewis)	1976	900.00	900.00	
#8 (Gewa)	1977	650.00	650.00	
#9 (Gewa)	1977	650.00	650.00	
String Bass #1 (Kay)	32892			
#6 (Jusek)	1974	600.00	600.00	
Three Wenger Bass Chairs (One Broken)				
80 Black Music Stands (6 Broken)				
6 Seth Thomas Metronomes				
2 Wenger Music Storage Shelves				
6 Music Cabinets for Filing				

APPENDIX I

TESTS AND EVALUATION

TO ALL TEACHERS:

Grading System

In order to arrive at the value of a student's progress during a quarter, the quarter is divided into two grading periods of six weeks each. A one hour formal examination is given at the end of the six weeks period to be averaged with other work for that six weeks. In computing the six weeks grade, the examination is counted as 1/5 of the entire grade.

Final examinations are given the last week of each quarter. These exams are over all the material covered the preceding quarter(s) and count 1/5 of the final course grade. Two-quarter and three-quarter course grades are determined by averaging the final grades of each quarter.

All grades on report cards are given in letters. No plus or minus signs are used. Following is an explanation of the symbols used:

A--Excellent	90 - 100
B--Good	80 - 89
C--Fair	70 - 79
D--Poor, Barely Pass	65 - 70
F--Failure	Below 65
Inc.--Incomplete	

The following is a list of comments which have been incorporated into the grade reporting process for the school year.

- 01 Courteous, polite and dependable in class
- 02 Improving constantly
- 03 Excessive talking, disturbs the class
- 04 Participates in class in positive manner
- 05 Lacks proper self-discipline
- 06 Parent conference requested
- 07 Frequent absences on assignment/test days
- 08 Poor study habits
- 09 Does not do homework, assignments
- 10 Working below ability

Each student may be given two comments if necessary. Please use these codes in determining citizenship grades.

 Name

 Intonation:

 Articulation:
 (Duration)
 (Bowings)

 Dynamics:

 Posture:
 (Bow Hold)
 (Right Hand)

 Miscellaneous:

 Each Section Grades on 1-10 point scale

0-4 = needs lots of improvement

 5-6 = O.K.--Average. With a little more
 practice, you can really do well!

7-8 = Very good. You're almost a best player!

 9-10 = Excellent. Keep it up! On your way!

 Score

CHALLENGE REQUEST

Challenger _____ Date _____

Person Challenged _____

Person Challenged Signature _____

Music _____ Location _____

Winner of Challenge _____

Judge _____ Date _____

REPORT TO PARENTS ON PROGRESS OF
STRING STUDENT

REPORT IS TO BE SIGNED BY PARENT AND RETURNED TO STRING
TEACHER.

STUDENT'S NAME _____

SCHOOL _____ GRADE _____

KEY TO GRADES

1. High level of achievement

2. Satisfactory achievement

3. Needs improvement

_____ Preparation of music
assigned

_____ General tone quality

_____ Knowledge of music
fundamentals

_____ Music reading ability

TEACHER'S COMMENTS

_____ Cooperation and
deportment

_____ Punctuality

_____ Responsibility--
instrument, stand
and book

_____ Interest and enthusi-
asm

_____ Citizenship in class

_____ Home practice

Teacher's signature

Parent's signature

Please return to string teacher. Thank you.

APPENDIX J

PUBLIC RELATIONS

NEWSPAPER RELEASE

_____ were among musical
(Name of performing group/s)
organizations performing at the annual University Inter-
scholastic League Music Region III Concert and Sight-
reading Contests held at _____ in
_____ (School)
_____ on _____.
(City) (Date)

Local musicians were among students from this 14
county Region III participating in the competition. Groups
perform three prepared selections approved by a state com-
mittee and are judged by three outstanding professional
musicians/teachers. Concert judges were: _____
of _____, _____ of _____,
and _____ of _____.

The second half of the performance includes moving to
the Sightreading Room at which time each group is given
new music which they have never performed. Director/s

_____ and _____
(Name) (Name)

have a specified time to verbally explain the music, then
the group performs that music for the first time. Other
outstanding judges are hired to evaluate that Sightreading
performance and write constructive criticism and rate the
group. Judges were _____ of _____,

_____ of _____, and
_____ of _____.

Ratings for the local organizations were as follows:

_____.

Division I is the highest rating, reflecting a "superior" performance. Division II means "excellent", Division III is "average", Division IV is below average and Division V is poor. Each group is rated by a professional standard--not against the performance of another group.

Fourteen counties comprise Region III and are eligible to participate in the annual contests. Last year nearly 31,000 students participated in UIL concert-sightreading, solo-ensemble, marching and twirling contests in this region alone. Texas' UIL state-wide contests represent what is perhaps the largest organized musical competition to ever exist in public schools.

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