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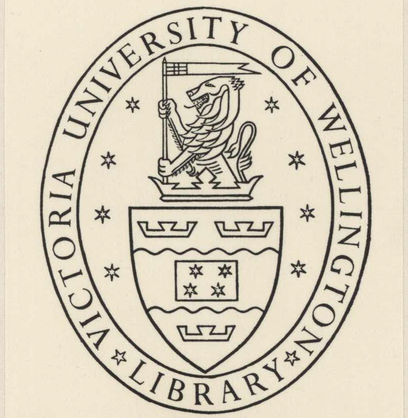
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AN INVESTIGATION OF SOME FACTORS RELATING TO THE

INSTRUMENTAL MUSIC CLASSES AT THE HUTT VALLEY

MEMORIAL TECHNICAL COLLEGE

being

A Thesis for the degree of Master of Arts in the

University of New Zealand presented by 160.

By TAYLOR J.E.

102-331

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CHAPTER I

INTRODUCTION

The Scope and General Purpose of this Investigation

This investigation is concerned with the scheme of music in operation at The Hutt Valley Memorial Technical College. Inquiries were made from all the pupils of this College in May 1946. Although the main emphasis has been laid, in this investigation, on the instrumental side of the school music, the choral aspect has not been overlooked, as every pupil has class-singing for one period each week in school time, and a uniform programme is determined for this, for the whole school by the Director of Music, there was no need to gain information about it from the pupils. All relevant material regarding the choral aspect, e.g. Timetables, Board reports and personal observations, was readily accessible.

The instrumental aspect presented a different problem. The pupils learning an instrument do so voluntarily without any coercion on the part of the school. Half-hour daily practice periods are undertaken in their own time, and once a week they are given three-quarters of an hour in school time, this time corresponding to the hobbies club period.

A questionnaire is issued to each new pupil on the first day of the school year, putting forward the possibility of learning an instrument. The pupils were completely free, so far as school authority went, to decide or not to learn an instrument in the school classes. The amount of time to be

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demanded, the expense entailed, and the range of types of instruments available, were made quite clear before a decision was made by them.

This investigation then is dealing more particularly with the pupils who decided to learn a musical instrument. Why did they decide? What factors ultimately influenced them in coming to their final decision? Having once commenced to play an instrument, did they find enjoyment in music, which enjoyment they otherwise would not have obtained? Did they continue to learn an instrument all the time they were attending day school, and did this elementary instruction spur them on to more advanced musical study which they probably would not have attempted? After leaving day school, do they intend to continue with their musical activity? These are some of the problems and they indicate the general nature of this investigation, namely, to discover factors which influence the pupils in deciding to enter the music classes, and which also affect them during the course.

An outline of the Music Syllabus at Hutt Valley Memorial Technical College.

This section is designed to give an account of the background of the school's musical activity against which to place the questionnaire. It is an attempt to evaluate more truly the results of some of the questions incorporated in the questionnaire. It is necessary to discuss, very briefly, the type of music presented to the pupils in the past and to draw a picture of the background of music against which they work at present. A knowledge of the present background, besides illuminating the results gained from the questionnaire will help to explain certain factors influencing the effects of music on the pupils' general lives and culture.

Prior to the present scheme of music being instituted, the music of the school had consisted in one hour of singing weekly for girls only. It was customary to hold an annual concert and the singing became chiefly a preparation for this.

In surveying the musical activity carried on in this school at present, it would be convenient to take and discuss a programme of one of the annual festivals of music. It must not be assumed, however, that the sole aim of the organisation of school music is to present an annual festival. The festival is a result or combination of the work carried on in music classes in the normal course of the day'sevents.

When all aspects are combined, a festival results. This distinction is important and indicative of the general

attitude to music which surrounds the pupils. The general school environment encourages them rather to cooperate in combined music-making rather than to aim at virtuoso performances. Thus a programme of a festival provides a fair sampling of the musical activities, but does not include the entire range of its repetoire.

At the age of secondary school pupils the school plays an important part in laying a foundation for the future development of any particular activity. This is another reason why a background of the school's musical activities must be gained in order to judge the ultimate effect it plays in the pupils' cultural life.

All pupils participate in choral work. (i) Each class received instruction for one hour and a half weekly in school time. The pupils are divided into six choirs, each choir comprising about sixty voices. Girls form the 1st, 2nd, 3rd and 4th Treble choirs, boys with broken voices comprise 1st and 2nd Basses, while the boys with unbroken voices join in with the second treble girls. Such an arrangement enables songs up to six parts to be included in the syllabus,

---

(i) See Appendix 1 Analysis of Massed Choir

e.g. 6 parts "Hallelujah Chorus" from "The Messiah" (Handel)
"Lift up your Heads" from "The Messiah" (Handel)

4 parts (3 treble choirs and 1 bass choir)
O God our Help (Tune - "St. Anne")
Turn Back, O Man (based on "Old 124th")
Ye Holy Angels Bright (based on Darwall's 148th)
Love Divine, All Loves Excelling (Wesley)
High Barbary (Folk Song)
The Bay of Biscay (Andrew Cherry)
Jesu, Joy of Man's Desiring (Bach)
Laus Deo (Galway)

A point which must be stressed is the general understanding that boys are as much an integral part of music scheme as are the girls. There is much social prejudice to be broken down concerning the idea of music for girls and girls only. Boys cooperate and enter into musical activity as naturally as girls when there are no social barriers to be overcome.

Through the choral work then, pupils are introduced to music such as Handel's "Messiah" or Bach's "Jesu Joy of Man's Desiring", with which they would not otherwise have come in contact. Instances can be cited as to the effect this influence has had on the pupils' later cultural lives. There have been reports of ex-students who combine to sing the types of songs and hymns learnt in their secondary school days in preference to the more popular songs of the day. Several ex-students have been instrumental in forming church choirs and introducing various hymns learnt at school for which they know the parts. To cater for such ex-students evening choirs for trebles and basses have recently been formed.

The following is a copy of the questionnaire issued to all first year pupils on the first day of the school year.

Music Questionnaire

HUTT VALLEY MEMORIAL TECHNICAL COLLEGE

1. Name in full.....

2. Age.....

3. Do you wish to join the Violin Group Classes?.....
(N.B. Tuition is quite free, and rapid progress is made by group methods. If you have not an instrument, or if you cannot borrow one, we can arrange a complete outfit costing between £5 and £10, for cash or by eash time-payment).

4. A few selected boys or girls will be allowed to join the 'cello group class. Instruments are provided. Preference will be given to those who have a knowledge of piano music. If you would like to be considered, say yes.....

5. There will be room for about 40 boys in either the brass or woodwind groups. Instruments are provided. If you would like to be considered, simply state "brass" or "woodwind".....

6. Can you read music, even a little?.....

7. Do you play any musical instrument, even a little?.....
If so, state which one.....
How long have you been learning?.....

8. Do you possess any of the following at home - violin, 'cello, brass-band instrument or clarinet? State which.....

9. Perhaps you could borrow one of these. If so, state which .....

NOTE : Music group classes start on Feb. 19. The only fee is 3/6d. for the year, payable to the office as soon as possible now. You are taught to read music, and must be prepared to give half an hour daily for your group class practice, before school or at lunch time or after school, as arranged.

Take this form home to-night, discuss it with your parents, then fill it in, in ink, and return it to-morrow at assembly time.

Parent's signature of endorsement.....

In this school of 556 pupils 156 learn instrumental music. These classes are attended according to their own wishes. The only compulsion admitted by the school is that once joined, the classes must be regularly attended. The pupils are free to leave attending the classes when they wish. (ii) With a complete range of orchestral instruments, various combinations of instruments are possible e.g. full orchestra, string orchestra, day school orchestra, military band, brass band.

Types of pieces attempted by various combinations are as follows:-

Full Orchestra:- (iii)	School Captain (March)	Woodhouse
	Follow My Leader (Canon)	Woodhouse
	Spring Tide (Miniature Overture)	Woodhouse.
	Keltic Lament	Foulds
	Choral Song	Wesley
	Finale from Symphony No. 5 in C minor	Beethoven
String Orchestra:-	Suite	Handel
	(a) March	
	(b) Sarabande	
	(c) Minuet	
	(d) Bourree	
Military Band;-	Selection	Schubert
Small Orchestra:-	Divertimento Movement (Andante) for Strings K252	Mozart
	"Alleluia" from Motet "Exultate Jubilate"	Mozart
	Scherzo from Symphony No. 2	Beethoven
	"Sheep May Safely Graze" from "Birthday Cantata"	J.S. Bach

(ii) See Appendix 2 Analysis of Timetable of Instrumental and Choral Classes, day and evening.

(iii) See Appendix 3 Analysis of full orchestra

Although many do not continue to learn the instrument when school classes are no longer available to them, the few years of music making will help them to develop a better attitude to music in general. When the technique of playing an instrument is even vaguely understood, the difficulties and accomplishment of professional performances are more readily appreciated. Similarly a concerto or symphony cannot be fully appreciated until all the themes are known sufficiently to be recognized. Many of such themes have been taken for orchestral purposes and these form a groundwork or general background to future listening. With such knowledge, music of the masters will be listened to and enjoyed in leisure activities and hence leisure is more profitably used.

Perhaps the majority of pupils learning instrumental music continue the active participation in music when they leave school. Several ex-students play in orchestras accompanying repertory and light comedy performances. Several have attained the standard required by the 2.Y.A. orchestra and are included in the Augmented Concert Orchestra performing works such as Mendelssohn's "Elijah" and Beethoven's "Emperor Concerto". Occasionally an ex-pupil develops his talent sufficiently to take music up professionally and build his career upon it.

An observation, incapable of being proved scientifically, can be made here. Boys, in particular, who become apprentices to such trades as motor engineering, building, plumbing and various branches of the Railway Workshops, seem to maintain a

higher standard of deportment, manners and taste when they are actively interested in music, than those boys in similar working conditions who have no artistic interest. This statement is made purely through personal observation of the school staff, and is entirely an impression gained by watching students after their leaving school and entering into apprenticeships. Whether the influence of music demands and determines a higher standard of culture or whether the pupils who have a better cultural background tend to pursue an active interest in music, it is impossible to say.

The community provides sufficient opportunities for the continuation of ex-students' musical interests. Apart from the facilities catering for all instruments offered by Night Technical Classes, many boys join local bands such as The Lower Hutt Municipal Band, Civic Band, The Railway Workshop Band and Salvation Army Bands.

Musical appreciation classes are conducted in school time with the boys.

Apart from this general background of music surrounding the day school pupils, certain provision is made for ex-students as has already been mentioned. Evening choirs are conducted for both girls and boys. A piano class is conducted as are also theory of music and orchestra classes. Thus if ex-students are interested in the choral or instrumental aspects of music, there are opportunities for them to do so in post-technical school classes.

CHAPTER II

THE QUESTIONNAIRE.

A review of research in education shows that the questionnaire method has frequently been used. While there are many pitfalls in this method, nevertheless it must have some valuable aspects for it to be accepted so widely as a suitable way to ascertain certain material. In certain instances it seem[illegible] only possible method. To gather much of the data for this investigation, the questionnaire appeared to be the best, in fact, the only suitable method by which to obtain it.

The questionnaire method was not used, however, to discover all of the data needed here, but much of it was obtained very conveniently by this means. Data was needed from the pupils concerning their everyday practices in the instrumental field, their opinions and interests. Given the time required it would have been possible to conduct personal interviews with the 156 pupils concerned, but even so, a standardised form such as the questionnaire used, would have been needed to form the basis of such interviews. It was much more convenient, therefore, to ask all the questions by means of a questionnaire circulated to all the pupils and then to pick out the special cases considered to require personal interview - some forty.

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HUTT VALLEY MEMORIAL TECHNICAL COLLEGE

Questionnaire to be filled in by Members of School Instrumental-Music Groups

Name..... Class..... Age....years....months

1. The instrument you are learning to play at school is the.....
2. Did you learn some form of music (vocal or instrumental) before you came to this school?.....
3. If you did what was it? Solo singing, choral singing, pianoforte playing, violin etc.... .....
4. How long had you been learning before you came to the school? .....years.
5. Did you learn an instrument at school because you could already play another?.....
6. Why did you choose to play the instrument you are studying at this school? Was it for one or any of these reasons?
   Because you already had an instrument?
   Because you could easily buy one?
   Because you could easily borrow one?
   Because you had already tried to play one by yourself?
   Because some member of the family could already play it?
   Because your parents wanted you to play the instrument?
   Because your particular friend wanted to learn it?
   Because someone you admire can play it?
   Perhaps it was for some other reason? If so what?

.....

7. Do you now take private lessons in your school instrument?.....
8. Do you want to take private lessons when you leave school?.....
9. Do you intend to keep working at your instrument when you leave school? .....
10. If so how do you expect to do so?.....
11. Do you play any music other than that learnt at school?
12. Name any piece of music you particularly liked listening to before you came to school?.....
13. Name any piece of music you particularly like listening to now? .....
14. Do you go to concerts of music - orchestral, choral, solo instrumental or vocal? .....
15. If you do, how often? .....
16. After commencing to learn an instrument at school did you begin another instrument with a private teacher? .....
17. Was it one of the reasons for your parents sending you to this school that you would have an opportunity of learning some type of music during school time?.....
18. Do any members of your family play a musical instrument or sing?.....
19. If so give details?.....
20. What type of work does your father do?.....

In conducting this investigation, the pupils' obligation to the College and to other members of the Staff had to be considered. Times were arranged so as to assemble simultaneously, as many of the pupils as possible without breaking into their school timetable.

The other methods of carrying out an investigation were considered, e.g. experiment, measurement, documentary evidence and interviews.

Experiment and analysis are obviously of little use in such an investigation as this. A complete range of material could not be gained from documentary evidence. Official data was accumulated but it is not until a project has been put into practice that the difficulties can be seen, and the real results shown. The interview and the home environment provided a more reliable basis against which to interpret the data gained from the questionnaire. Hence considering all circumstances, the questionnaire was the only method whereby relevant data could be gained to supplement that gained from documentary evidence and personal interviews.

Question 1.

The only data, which could have been gained from other sources, asked for in this questionnaire, was contained in this first question. It was convenient to know the instrument that the pupil is learning at school together with the rest

of the information so that quickly, the type of instrument learnt at school (whether string, woodwind, brasswind or percussion) could be compared with any other which might have been learnt formerly. This question was also included in the beginning for the pupils' benefit. All instrumental pupils were required to fill in this questionnaire. They were told this and when the first question asked what instrument they were learning at school, they were satisfied as to the necessity of their doing this work. Also the fact that they could answer the first question easily and correctly gave them added confidence and interest in the rest of the questions.

The next group of questions (two to six inclusive) was aiming at discovering the reason for the pupils' choice of instrument at school.

Questions 2 to 4 aimed at discovering whether the pupil had had any musical training previously - the type and the quantity of training. These three replies are really all concerned with the same topic but to avoid a multiple-response type of question, it was decided to have three distinct questions calling for three separate answers. In such a case the answers are more likely to be accurate.

Question 5 draws together the threads of the three previous questions. Was it because the pupils had previous knowledge of music, or that the field of music had been already opened up to them, that they decided to enlarge their knowledge and enjoyment of it? Probably one of the most important conclusions of this investigation could be drawn from the replies to this question.

Question 6 : To provide for the pupils who had had no previous musical training and also those to whom the previous musical training made no difference as to their choice of instrument at school, a number of suggestions were added as to the possible reasons for commencing an instrument at school. It was difficult here to suggest reasons for their learning, since every pupil may be unique in this respect. Each home has a different outlook, and a different background and so reasons motivating the pupils learning an instrument would probably vary in many cases. Moreover the effect of suggestion had to be avoided. When given a possible reason, the pupil might be inclined to think that it ought to fit his case, whereas originally it may not have had any bearing. An important fact which had to be remembered was that children are not trained to be observers. Even adults often find it very difficult to justify all their

actions and decisions with logical reasons.

Provision had also to be made for the pupils who did not consider any of the suggested reasons relevant. Accordingly a space was provided at the end of the question and such pupils were encouraged to enter there, any extra information which they thought to be necessary. With these safeguards it was expected that a fairly accurate account of the pupils' reasons for deciding to select a particular instrument for study at school would be obtained.

This question took the longest time to answer and entailed the greatest amount of discussion.

Questions 7 to 10 inclusive deal with the continuing of the study of the school instrument. Several pupils after one or two years' group instruction at school may commence lessons from a private teacher. Failing that, the parents may not think it necessary while the pupils are still at school to let their children learn privately. It may be an understanding in the home that the pupil will continue his music studies either by his own efforts or by the aid of the parents when group instruction has finished. This group of questions hoped to bring out two more aspects. Firstly, do the pupils intend to continue their instrument, or does the fact that the instruction is free lead to the assumption that less value is placed on something

which is free than something which is paid for? Secondly, what is the provision in the outside community to enable the continuation of this interest? It is very admirable to speak of introducing music to the younger generation but if there is no incentive or openings for them to continue their interest it seems as if much of this work is lost.

Question 10 brings this point out. Does the supply of opportunity in this field in the community meet the demand of these pupils?

Questions 11 to 16 inclusive deal with the effect which this musical training has had upon their cultural lives. Under the present set-up of the industrial community, music is a leisure activity for all but a few. Has then their introduction to the sphere of music improved the use of their leisure time and also improved their own cultural background and hence their standard of living?

In comparing questions 12 and 13, it will be interesting to note those compositions quoted in answer to No. 13, which have been heard and learnt at school either through instrumental music or choral. If their present favourite composition has been introduced to them through school music and represents an improvement, then a certain amount of ground has been gained.

Questions 14 and 15 were incorporated in the questionnaire although their value was doubted. The geographical position of Petone must be considered. Not being a city, there are very few opportunities of attending musical performances in the district. The only two musical organisations which produce such a type of concert are the Ladies' Choir and this College. The pupils range between 12 and 16 years and so are not old enough to travel in and out of Wellington to attend musical concerts by themselves. It is very probable that many parents, while aware of the benefits of musical education for their children, are not sufficiently musically minded to accompany them to a music recital. Therefore unless a school party is arranged, very little opportunity arises for the pupils of this college to attend musical concerts. Despite this the question was included, not to prove any fact, but rather to gather information which might help in the interpretation of some of the other questions.

Question 16 is the reverse of question 5. Was it because they had been introduced to music at school, that they commenced another instrument with a private teacher? This was just another question inserted to check the opinions and facts stated in the previous questions of this group.

The group of questions 17, 18 and 19, deal with the attitude of the home towards music. They were included in order to help in attempting to determine factors influencing the attitude of the pupil. It is probable that an interest in music exhibited by the home, influences the child to a greater extent than any other factor. These questions aim at determining the extent to which the influence of music in the home is carried. Again, when the parents were considering which secondary school at which to enrol their child, were they influenced by the fact that this school presented a course of musical instruction? Was this one of the reasons which finally aided them to make the decision? In other words, were they so interested in the importance of music that they would consider it together with their child's future?

Questions 18 and 19 combine with the last question which asks for the occupation of the father. The aim is to understand the background and home life of the pupils participating in instrumental music.

Thus to summarize the ground covered in this questionnaire it would be convenient to group the questions as follows:-

Questions 2 to 6	:	to discover a reason(s) for commencing to learn a musical instrument
Questions 7 to 10	:	the future of studying the instrument
Questions 11 to 16	:	the influence that this knowledge has had on their cultural life.
Questions 17 to 20	:	the influence of the home.

The questionnaires were filled in at school by the pupils who are members of instrumental groups and under the personal supervision of the investigator. At convenient times groups of about thirty pupils were assembled. The purpose of the investigation was explained to the pupils whose cooperation was easily gained. Their evident willingness to give correct and considered replies is regarded as noteworthy evidence for the validity and reliability of their answers.

By taking each question individually it was possible to ensure that there was no misunderstanding, and where necessary there were general or private discussions regarding the questions.

Since the questionnaire was filled in at school, replies were secured from all the pupils in the instrumental groups. Consequently a complete survey was obtained. As noted above, the answers are regarded as being highly reliable and valid owing to the very willing cooperation of all the pupils and their evident desire to make accurate answers. However this conclusion is substantiated by the personal knowledge the investigator has of most of the pupils and their homes.

CHAPTER III

GENERAL RESULTS

The results gained from the questionnaire are stated below together with immediate and specific conoulsions drawn from them. Discussion of these results and conclusions, possible explanations of them, and an estimate of their significance will follow in Chapter IV.

Question I

The instrument I am learning to play at school is the.....

TABLE I NUMBER OF STUDENTS LEARNING VARIOUS INSTRUMENTS

INSTRUMENT		NUMBER OF GIRL STUDENTS	NUMBER OF BOY STUDENTS	TOTAL NUMBER OF STUDENTS
Stringed	Violin	50	27	77
	'cello	14	0	14
	Double bass	0	5	5
		64	32	96
Woodwind	Clarinet	4	15	19
		4	15	19
Brasswind	Cornet	0	19	19
	French horn	0	2	2
	Tenor horn	0	2	2
	Trombone	0	3	3
	Euphonium	0	2	2
	B flat Bass	0	2	2
	Baritone	0	3	3
		0	33	33
Percussion	Drums	0	7	7
	Tympani	0	1	1
		0	8	8
		68	88	156

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	Euphonium	0	2	2
	B flat Bass	0	2	2
	Baritone	0	3	3
		0	33	33
Percussion	Drums	0	7	7
	Tympani	0	1	1
		0	8	8
		68	88	156

TABLE II NUMBER OF STUDENTS LEARNING VARIOUS INSTRUMENTS CLASSIFIED AS TO FORMS

FORM	GIRLS NUMBER IN FORM	NUMBER LEARNING INSTRU-MENTS	%	BOYS NUMBER IN FORM	NUMBER LEARNING INSTRU-MENTS	%	TOTAL %
C1A	24	12	50				50
C1B	14	3	21.4	7	4	57.1	33.3
C2	34	7	20.6	5	2	40	23.1
C34	13	4	30.8	3	0	0	25
H1A	31	10	32				32
H1B	27	7	26				26
H1C	29	8	27.6				27.6
H2A	30	6	20				20
H2B	33	6	18.2				18.2
H34	12	2	16.7				16.7
A1	6	1	16.7	10	7	70	50
A2	7	2	28.6	8	5	62.5	46.7
A3	2	0	0	2	0	0	0
I1A				28	9	32.1	32.1
I1B				26	11	42.3	42.3
I1C				27	11	40.7	40.7
I1D				26	3	11.5	11.5
I1E				27	6	22.2	22.2
I2A				24	8	33.3	33.3
I2B				22	5	22.7	22.7
I2C				25	5	20	20
I2D				25	5	20	20
I34				29	7	24.1	24.1
TOTAL	262	68	26.	294	88	30	28

* For explanation of class classification see Appendix 4.

TABLE III NUMBER OF STUDENTS LEARNING VARIOUS INSTRUMENTS CLASSIFIED ACCORDING TO YEAR AT TECHNICAL COLLEGE

YEAR	TOTAL NUMBER ON SCHOOL ROLL		NUMBER LEARNING INSTRUMENTS		PERCENTAGE		TOTAL PERCENTAGE
	BOYS	GIRLS	BOYS	GIRLS	BOYS	GIRLS	
FIRST	151	125	51	41	37.8	32.8	35.3
SECOND	109	104	30	21	27.4	21	24.2
THIRD & FOURTH	34	27	7	6	20.6	22.2	21.4

Certain points in Table I can be clarified. Out of the 156 pupils learning instrumental music 88 of them are boys. This has to be reviewed together with the information of the proportion of boys to girls attending the school. Of the 294 boys in attendance the percentage learning instrumental music is 29.9. Of the 262 girls, the 68 learning an instrument gives a percentage of 25.9. These results are rather contrary to public opinion. It is often said that boys generally do not consider that taking part in musical activities is a manly habit. Thus a barrier, encouraged by the social environment, is built up between them and active participation in music.

From observation of the instrumental classes it appears that when boys are as eligible as the girls for such activity they show equal if not slightly keener interest in the pursuit. This interest may not be due to their natural

interest in music which manifests itself when given the opportunity but to the result of good ground work in earlier years or to some other factor or set of factors. In observing the boys who have had no previous musical training the original conclusion seems permissible

156 pupils elected to learn a musical instrument completely through their own wishes. Out of the total school roll of 558 the percentage learning is 28.

Girls are limited much more severely as to the choice of an instrument than are the boys. At the beginning of the school year the girls and boys are required to fill in a questionnaire. On this form the available instruments are stated for boys and girls separately. String and woodwind are the only options for girls, while all instrumental sections are open to boys. While there is no ban on girls learning brass instruments, it is never suggested or encouraged.

It was only last year that girls ventured into the clarinet class. As the number of school 'cellos are limited, the membership of this class also is naturally limited. In reality, the only instrument possible to learn was the violin.

To the boys all the instruments are open. Although there are no boy 'cellists this year, there have been in other years.

It would be the popular opinion that the boys would favour brass instruments rather than stringed ones. According to our classification we discovered these two groups to be more or less on a par.

Although the number of brass instruments is limited, it is fair to say that most of the boys who are very keen on learning this type of instrument managed to be fitted into the classes.

Many requests have been made by pupils to learn the piano. This is an unsatisfactory instrument for group work. Again, only one pianoforte part could be incorporated in an orchestration, meaning that the other players would not have the opportunity to take part in combined music making. Also parents, generally, are more prepared to let their children take private lessons in pianoforte playing than to take lessons, even if relatively free of charge, in woodwind or brasswind instrument playing.

From Table II there are no striking conclusions. There is nothing to show that in the more highly graded forms there is a markedly higher percentage of instrument players, e.g. the B and C forms of the Industrial First Year boys outweigh in numbers learning instruments their corresponding 'A' form, or the 'A' Home Science First and Second years. A fact which is obvious to an observer is the high percentage of boys taking the Art course in the first and second year forms who take

part in music. This has to be qualified, however, by the small number of boys in those forms. Whether the boys are more aesthetically conscious to colour and harmony it is impossible to say. It may be a coincidence that they are interested in music and also take an Art course, but there may be a close correlation between the two interests.

Table III classifies the instrumentalists according to years in attendance at the College. The percentage of learners decreases slightly from the First to the Second and Second to the Third and Fourth years. This drop in the percentage of learners in each successive year may be explained in either or both of two ways. In the first place the leavers may contain a greater percentage of pupils learning instruments. In the second place, a number of pupils may have ceased instruction.

It is necessary at this juncture to explain the fact that 38.5% of the boys commencing to learn brass instruments discontinue classes during their first year. The brass instruments were, in the main, second-hand when the school acquired them. This fact, together with the subsequent necessity of repair, makes it impossible for all instruments to be functioning together. Without the full quota of instruments always available, boys become discouraged at

not being able to practise regularly, and so discontinue the instruction. 19% of the total junior violin group discontinue with group classes before the commencement of their second year.

According to the figures quoted there seems to be no justification for making a statement that the pupils learning musical instruments stay at school longer on account of their interest in music.

Question II

"Did you learn some form of music (vocal or instrumental) before you came to this school?"

TABLE IV NUMBER OF INSTRUMENTAL PUPILS WITH PREVIOUS MUSICAL TRAINING

	NUMBER WHO LEARNT ANY TYPE OF MUSIC BEFORE COMMENCING SCHOOL INSTRUMENTAL CLASSES	NUMBER BEGINNING MUSIC FOR THE FIRST TIME BY JOINING INSTRUMENTAL CLASSES	PERCENTAGE OF THOSE BEGINNING MUSIC WHEN JOINING SCHOOL INSTRUMENTAL CLASSES
Girls	32	36	53
Boys	27	61	69.3
Total	59	97	61.2

It will be preferable to comment on Table IV when table V is considered.

Question III

If you did (i.e. learn any type of music) what was it? Solo singing, choral singing, pianoforte playing, violin etc."

TABLE V TYPE OF MUSIC LEARNT PRIOR TO ATTENDING SCHOOL INSTRUMENTAL CLASSES

FORM OF MUSIC FOLLOWED BEFORE ENROLMENT IN SCHOOL INSTRUMENTAL CLASSES			PERCENTAGE OF MEMBERS OF SCHOOL INSTRUMENTAL CLASSES	
	Girls	Boys	Girls	Boys
Singing (Choral	1	3		
(Solo	5	4		
Piano	24	9		
Violin	1	4		
Steel Guitar	1	0		
Side Drum	0	1		
Cornet	0	4		
Piano Accordion	0	2		
Total	32	27	47	30.7

Table IV shows that 61.2% of the 156 pupils forming the instrumental classes had had no previous musical training, either choral or instrumental. When the opportunity arose, they took advantage of it.

These figures show that over half of the pupils forming the instrument classes are desirous of learning a musical instrument but are denied the opportunity in the ordinary course of events. It would not be unreasonable to assume that this state of affairs exists in the community as a whole.

It may be argued that some of this 61.2% would have, at this stage, started learning privately had there been no school classes.

The general attitude to providing music instruction for boys as against girls is decidedly marked. Only 27 boys out of the 88 or 30.7% had had previous musical training as against 32 out of the 68 girls attending school instrumental classes or 47%. There was 69.3% of the boys commencing to learn an instrument in school classes who were evidently keen on learning a musical instrument but prior to coming to the school had not been given the opportunity. This is an important point and perhaps entitles one to conclude that in our present social environment boys are not given the same opportunities as girls to indulge in musical activity. This is a prejudice which must be broken down before boys as well as girls can make music the necessary integral part of their cultural lives.

When considering the type of music learned before commencing school instrumental classes it is obvious from Table V that pianoforte playing was the most popular. The piano, violin and cornet are the only three real musical instruments quoted having been studied by 33, 5 and 4 pupils respectively. The omission of the 'cellos, clarinets, oboes, trombones etc. is noteworthy as many of these instruments are lesser known than, and probably not so easily available, as instruments such as the piano and violin. The choice of instrument is probably not, largely, the result of preference but rather the

result of knowledge of that instrument and its availability.

TABLE VI INSTRUMENTS CONTINUED IN SCHOOL INSTRUMENTAL CLASSES

TYPE OF INSTRUMENT	NO. CONTINUING IN SCHOOL CLASS WITH INSTRUCTION BEGUN BEFORE ENTERING SCHOOL CLASS		PERCENTAGE
	BOYS	GIRLS	
Violin	4	1	
Side Drum	2	0	
Cornet	1	0	
Total	7	1	5%

When commencing Technical College, the majority of pupils interested in the school's music who had had previous training in one instrument chose to learn a different one when joining the school instrumental classes. Only 8 out of the 156 commencing in the school classes, or 5%, continued with the instrument previously learnt. This shows that 95% of the pupils prefer to commence a second instrument which they would not have had the opportunity to learn otherwise.

Fifty-nine pupils who joined the school instrumental classes had some previous knowledge of music. Eight pupils continued with their previous instrument and thirteen had previously been learning singing, and so had not, in practice, commenced to learn a second instrument. The remaining thirty-eight pupils who had been learning music previously and who joined the school instrumental classes were interviewed personally as to the reasons for changing their instrument. The reasons seemed to fall into the following categories:-

1. In many cases where the piano had been the instrument learnt, there was no piano in the home. Practice had been carried out on pianos in other places. Owing to the new calls upon the pupils' time when attending a secondary school, or to the future unavailability of the piano for practice, the instruction had to be cancelled. At one primary school, the teacher took a piano class voluntarily. The pupils, of course, could not continue this instruction when changing schools. In several cases, the old piano had been sold and while waiting for another, another instrument was studied in the school music classes.

2. In many cases a wrong choice of instrument had been made in the first place. Parents had insisted (in the main) on the piano. The children were not interested although fond of music. When the opportunity arose to learn an instrument of their own choice, they took it. It is quite possible, that in such cases, if school music classes had not been provided these pupils would have completely lost touch with any form of music.

3. By learning another instrument, for example learning a stringed instrument where previously the piano had been studied, a suitable combination could be made with the other instruments already in the home.

4. When the piano had to be sold, a violin or cornet was more easily acquired than another piano.

5. Parents considered music to be a necessary part of a good education and therefore wished to see the musical background

of their children widened.

6. Although the pupil had been very keen on the original instrument, he still had a keen interest in the other instrument he was now studying in the school classes.

7. Much of the knowledge gained when studying the piano would be useful in learning another instrument and make the learning of the violin or any other instrument easier. In the majority of the cases the second instrument would not have been learnt privately.

8. Many pupils had another instrument at home and took the opportunity to learn it

Question IV

"How long had you been learning before you came to this school?"

c/103

As stated in Table IV, 32 girls out of the total of 68 commencing school instrumental classes or 47% had been learning some form of music. The periods of learning varied greatly from 3 months to 7 years. The average time of learning for girls was 2 years 3 months.

Of the 27 boys or 31. 8% who commenced instrumental classes and who had learnt some type of music previously, the shortest period of learning was 3 months and the longest 6 years. The average of learning for boys was 1 year 9 months. This result again shows that the boys have had less musical training than the girls even among those who have taken private lessons.

Question V

"Did you learn an instrument at school because you could already play another?"

The fact that some pupils had a background of music gained through private lessons before attending this Technical College determined them to widen their scope of musical knowledge. Of the 59 pupils who learned an instrument before commencing school instrumental classes, 22 or 37.3% commenced their school instrument because they could already play another. Although the musical side of these pupils' education was not neglected, their interest was awakened by training, and so further activity along these lines was sought.

Question VI

"Why did you choose to play the instrument you are studying at this school? Was it for one or any of these reasons?

(a) Because you already had an instrument?"

TABLE VII NUMBER AND TYPE OF INSTRUMENTS OWNED BY PUPILS BEFORE ATTENDING SCHOOL INSTRUMENTAL CLASSES

TYPE OF INSTRUMENT	NUMBER OF INSTRUMENTS		TOTAL
	GIRLS	BOYS	
Violin	9	5	14
'cello	1	0	1
Cornet	0	6	6
Clarinet	0	1	1
Drum	0	1	1
Total	10	13	23 or 14.7%

It seems unusual that there should be an equal if not greater number of instruments in the homes of boys than of girls and yet boys do not make so much use of them. The 23 pupils who had in their homes instruments that they are now learning at school form a percentage of 14.7 of the total number of instrumental pupils.

(b) "Because you could easily buy one?"

Every facility is offered to enable pupils to buy their instruments. The large majority of first year pupils buy their instruments through the school. Violins are the only instruments which pupils are required to provide for themselves.

All orchestral instruments other than violins are owned by the school. These instruments are loaned to the pupils free of charge. Occasionally a pupil owns his or her own 'cello, clarinet or cornet. This is the exception. At the beginning of the school year each pupil joining instrumental classes is required to pay a fee of 3/6d. which partially covers the loan and the upkeep of the instruments, the upkeep of music, and helps towardsthe cost of music stands and the general running expenses of the music department.

Arrangements are made with a musical firm to supply the instruments to the school. This convenience is taken full advantage of by the pupils. Very few pupils buy instruments through private sources in the first year. Later, many change their instruments for better quality instruments.

Of the 156 music pupils 30 girls and 15 boys considered the fact that the instrument they chose could be easily bought was one of the reasons for their choice.

As violins are the only instruments required to be bought, the possibility of a pupil wishing to learn an instrument and not being able to acquire one is almost entirely eliminated by the arrangements operating in the school.

(c) "Because you could easily borrow one?"

A few pupils borrowed instruments privately but all instruments other than violins are borrowed from the school.. This fact, that certain instruments were available to be borrowed from the school, was clearly presented to all pupils before any decision as to instrument was made.

TABLE VIII INSTRUMENTS OWNED BY THE SCHOOL

TYPE OF INSTRUMENT	NUMBER
Clarinet	30
Oboe	1
Bassoon	1
'cello	12
Double bass	2
Tympani	2
Drums	5
Brass (including Cornet, French Horn, Tenor Horn, Trombone, Euphonium, B Flat Bass, Baritone, Sousaphone)	50
Total	103

16 girls and 37 boys regarded this to have been a factor of consideration. It cannot be inferred from these results though that 44% of the boys learnt an instrument

because it could be borrowed and only 22.2% of the girls gave this reason. All the instruments, excepting violins, open to the boys may be borrowed from the school in the ordinary course of events. For the girls a limited number of 'cellos and clarinets are borrowed but as 73.5% of the girls learn the violin which has to be provided by them, it is not possible for this factor to determine their decision to the extent that it determines the boys' decisions.

While discussing whether the factor of being able to borrow an instrument decides the pupils to commence instrumental classes, the relative cost of the instruments comes into the consideration. The instruments in the brass section average £15 per instrument. The smaller instruments e.g. cornet may average £10, the price increasing as the size of the instrument increases until the larger members of the brass group, e.g. baritone averages £25. Woodwind instruments range from £8 to £12, 'cellos about £15 and violins average £5. The figures given here are the prices paid by the school at the date of purchase and only estimate the average price. Thus, in reference to the brass section particularly, by supplying instruments costing up to £25, opportunities for boys are presented which they well may not otherwise have had.

(d) "Because you had already tried to play one by yourself?"

Only 20 or 12.8% regarded this suggestion as a determining factor in choice of instrument. These pupils

had already tried to play by themselves because they had had access to an instrument by owning or borrowing one privately.

(e) "Because some member of the family could already play it?"

This was so in 19, or 27% of the cases.

(f) "Because your parents wanted you to play the instrument?"

The parents seemd to have a considerable influence. In every case, except one, the home was sympathetic and encouraging. The general impression seemed to be that for most of the children in the instrumental classes, the idea of learning instrumental music and the choice of the instrument was their own, with the parents approving.

TABLE IX INFLUENCE OF THE HOME

	NUMBER ENCOURAGED AT HOME	NUMBER LEARNING INSTRUMENTS	PERCENTAGE
GIRLS	48	68	70.6
BOYS	54	88	61.4
TOTAL	102	156	65.4

This table seems to uphold the point brought out previously that boys tend to receive less opportunity and encouragement from the home to participate actively in music than do girls. 61.4% of the boys received the encouragement of the home as against 70.58% of the girls. This is surprising considering that a higher percentage (29.9%) of the boys than

girls (25.9%) commence school instrumental classes.

(g) "Because your particular friend wanted to learn it?"

16% of the girls and 8% of the boys answered this question in the affirmative. It appears to be a very minor reason.

(h) "Because someone you admire can play it?"

41% girls and 37.5% boys stated that they admired some person who played the instrument. They have probably heard professional players via mechanical means e.g. wireless and gramophone rather than having seen professional performances.

(i) "Perhaps it was for some other reason? If so, what?"

Most replies stated very vaguely that they were fond of music and keen to learn an instrument. Parents were not willing or not financially able to take the final step in arranging for private lessons, so when the opportunity arose at school, it was eagerly taken. Usually a definite desire was shown by the pupil to learn music. There was no case where a pupil was forced to learn an instrument by his parents and against his own desires. In several cases, the instrument was chosen by the parent, but in the large majority of cases the pupil chose his own instrument through personal preferences.

Information as to the school's active interest in music has been made public and a keenness to join in this interest is shown by many newcomers. Many want ultimately to join an orchestra or pipe band, and attendance at this school is a means whereby to achieve such a desire.

Question 7

"Do you now take private lessons in your school instrument?"

TABLE X SCHOOL INSTRUMENTS BEING LEARNT PRIVATELY

INSTRUMENT	NUMBER LEARNING SCHOOL INSTRUMENT PRIVATELY		PERCENTAGE OF PUPILS LEARNING THE INSTRUMENT AT SCHOOL		TOTAL PERCENTAGE OF WHOLE GROUP		TOTAL PERCENTAGE FOR WHOLE GROUP
	GIRLS	BOYS	GIRLS	BOYS	GIRLS	BOYS	
Violin	4	2	8	7.4			
Tenor horn	0	1	0	50			
Drums	0	1	0	14.3			
Cornet	0	2	0	10.5			
Clarinet	0	1	0	6.6			
Totals	4	7			5.9	7.9	7.0

The differences between the number of boys and girls beginning to learn their school instrument privately isvery small. This suggests that the pupils do not tend to supplement their school instruction by taking private lessons.

Question 8

"Do you want to take private lessons when you leave school?"

TABLE XI NUMBER INTENDING TO TAKE PRIVATE LESSONS

TYPE OF INSTRUMENT	GIRLS	BOYS	PERCENTAGE OF GIRLS	BOYS	TOTAL PERCENTAGE FOR WHOLE GROUP
Violin	46	19	92	70.4	84.4
'cello	7	0	50	0	50
Double Bass	0	3	0	60	60
Clarinet	4	9	100	60	86.6
Cornet	0	12	0	63.2	63.2
Trombone	0	2	0	66.7	66.7
French Horn	0	2	0	100	100
Tenor Horn	0	2	0	100	100
Baritone	0	3	0	100	100
Percussion	0	5	0	62.5	62.5
Total	57	57	83.8	64.8	73.1

At least 73.1% intend to continue their instrument by learning privately when they leave school. The instruments showing the lowest percentages - 'cello, double bass and percussion are such that would be more difficult to acquire privately. Very few homes would own a set of drums or a double bass, or contain the probability of gaining them. Violins and clarinets are more easily acquired and usually at lower financial cost.

Registered Music Teachers often criticise a school which provides tuition for instrumental music, asserting that the pupils in the instrumental classes would have taken lessons privately had they not been given instruction in school-time. From Table IV it can be seen that 61.2% of those who commenced instruction in school classes had had no previous musical training. Of the instrumental pupils, 73.1% hope to continue instruction in their instrument after leaving school. Of these pupils a large proportion will be those who had had no previous musical training. Therefore, ultimately more pupils will take private lessons, including many of those who would not have done so had it not been for the opportunities provided in the school classes.

Question 9

"Do you intend to keep working at your instrument when you leave school?"

149 players or 98% wish to continue with their instrument when school tuition is no longer available to them.

Question 10

"If so, (i.e. if you intend to continue working at your instrument after you leave school) how do you propose to do so?"

TABLE XII SUGGESTIONS AS TO METHOD OF CONTINUING INSTRUMENT

GIRLS	METHOD	NUMBER
	Private lessons	57
	Night Technical College Orchestra	36
	Playing with a friend	1
BOYS		
	Private lessons	57
	Night Technical College Orchestra	42
	Brass Band	17
	Learn with other boys	1
	Night Technical Band	11
	Outside orchestra	1
	Playing with family	1
	Dance Band	1
	Lower Hutt Municipal Band	1
	R.S.A. Orchestra	1

Many pupils stated more than one method whereby to continue their instrument. Private lessons and the Night Technical College Orchestra seem to be the main suggestions. The Night Orchestra is an obvious choice as the pupils know most of the players and the surroundings.

As mentioned in a previous chapter there is a great demand for boys playing brass instruments in local brass bands. Although only one boy suggested joining a local band as a possible method of participating in music-making when school instrumental groups are no longer available, it is probable that to many of the first year brass players,

the opportunity of joining local brass bands has not presented itself to them. There is the vital problem of local bands encouraging students to join their ranks before they leave school, thus draining the amount of talent available to the school

Question 11

"Do you play any music other than that learnt at school?"

It is only the violinists and the few other pupils who own their own instruments who can play pieces other than those learnt at school, as when practice periods are conducted, set pieces are played. If the instrument belongs to the school, there is no opportunity to play on it other than during these practice periods or during performances.

Of the 50 girl violinists, 20 or 40% play pieces of music other than those learnt at school and 12 or 13.63% of all the boys.

Question 12

"Name any piece of music you particularly liked listening to before you came to this school?"

In considering the opinions given by the girls to this question, the majority of pieces of music quoted as being their favourites fell into a group which could be classified as lighter classical. In the main, the pieces quoted were composed by the accepted masters.

e.g.	"Valse des Fleurs"	Tchaikowsky
	"Poet and Peasant"	Suppe
	"Ave Maria"	Schubert
	Preludes and Polonaisses	Chopin
	"Minuet in G"	Paderewski
	"Nymphs and Shepherds"	Purcell
	"Concerto in B flat minor"	Tchaikowsky
	"Blue Danube"	Johannes Strauss
	"Tales from Vienna Woods"	Johannes Strauss

Various pieces were quoted from Opera

e.g.	"One Fine Day"	from "Madame Butterfly"	Puccini
	"Overture"	from "William Tell"	Rossini

Some more classical works were quoted -

e.g.	"Moonlight Sonata"	Beethoven
	"Alla Turca" Movement from Sonata in A Major K331.	Mozart

The boys, on the average, did not present such a high standard of music for their choices, nearly half of these answering the question preferred music classified as 'popular'. There were no cases of girls presenting such music. Whether girls are more aware of the social value of stating socially approved music than boys, it is difficult to say. The remainder of the boys quoted music very similar in type to that quoted by the majority of the girls.

Pieces which figured very prominently were Tchaikowsky's "Concerto in B flat Minor", Rimsky Korsakov's "Flight of the Bumble-Bee" and Herbert's "Dagger Dance" from "Natoma". This is largely due to the fact that recently these pieces have been made known via the media of films, well-known dance bands and trios and introductions to radio serials, rather than the natural inclination to some of the better music, for example by Tchaikowsky.

Question 13

"Name any piece of music you particularly like listening to now?"

Many boys and girls stated that their present favourite piece of music was that which is being played in the school instrumental classes at present. It is difficult to estimate the ultimate value of such music learnt in instrumental groups. At present, the pupils' interest lies in that music but whether the real interest in the music remains when the immediate interest of playing the piece with other combinations of instruments has passed, tests the influence of that piece in their later cultural lives. Here again, as stated when discussing the previous question on the questionnaire, the fact that such pieces as "Finale" from Beethoven's "Fifth Symphony" are quoted as preferences does not lead to the assumption that the works of Beethoven are honestly preferred to lighter composers such as Charles Woodhouse. "The Finale", being a movement played by the school orchestra has been made known to the students and hence enjoyed through their intimate knowledge of it.

Other works quoted from the music in instrumental and musical appreciation classes were

"Unfinished Symphony" in B minor	Schubert
"Fifth Symphony" in C minor	Beethoven
"Entry of the Gladiators"	Fucik
"Clarinet Concerto" in A major	Mozart
March from "Carmen"	Bizet
"Jesu, Joy of Man's Desiring"	Bach
"Keltic Lament"	Foulds
"Spring Tide"	Woodhouse
"Fairy Fingers"	Woodhouse
"Eastern Dance"	Woodhouse

Preludes and Polonaisses of Chopin figured prominently. De Falla's "Ritual Fire Dance" , Mendlessohn's "Fingal's Cave" were also mentioned.

Comparing the answers of question 13 with those of question 14 there seems little improvement in the standard of choice, particularly in the case of the girls. Light classical music predominates the first choice as equally as it does the second. In the boys there is an improvement in standard shown. This may be accounted for by the musical environment of the school into which they have passed. Prior to secondary school stage, the majority of boys had taken little interest in music and had not considered the subject sufficiently to state even a preferred selection. With actively participating in instrumental classes, close attention to and consciousness of music is essential. Many boys therefore become aware of music then for the first time. The realization of awareness is important factor when estimating the value of the type of music presented in instrumental and choral classes.

Question 14

"Do you go to concerts of music - orchestral, choral, solo instrumental or vocal?"

Question 15

"If you do, how often?"

It would be advisable to comment on these two questions together.

Owing to the geographical position of the area, the pupils have very little chance of attending many, if any, concerts, entirely composed of music. Occasionally choral concerts are performed locally but no orchestral concerts are ever given in the area. Many parents are not sufficiently interested to take their children, and unless school parties are arranged, musical concerts are not available for the pupils. The opinions expressed showed keenness to attend such concerts when opportunities arose.

Question 16

"After commencing to learn an instrument at school, did you begin another instrument with a private teacher?"

No pupil commenced another instrument privately.

Question 17

"Was it one of the reasons for your parents sending you to this school, that you would have an opportunity of learning some type of music during school time?"

In 23% of the cases of the pupils learning instrumental music, this was a contributing factor to their finally deciding upon which Secondary School to attend.

Question 18.

"Do any members of your family play a musical instrument or sing?"

TABLE XIII NUMBER OF FAMILIES WITH MUSICAL INTERESTS

	NUMBER OF FAMILIES	PERCENTAGE	TOTAL PERCENTAGE
Girls	43	63.2	
Boys	52	59.1	
Total	95		60.9

Question 19

"If so (i.e. members of family playing an instrument or singing) give details?"

TABLE XIV MUSIC IN HOMES

TYPE OF INSTRUMENT	NUMBER OF HOMES IN WHICH MUSIC IS PARTICIPATED		TOTAL
	GIRLS	BOYS	
Singing	11	13	24
Violin	8	10	18
Double Bass	1	0	1
Clarinet	2	3	5
Flute	2	0	2
Cornet	1	5	6
Trombone	0	2	2
Trumpet	0	2	2
B Flat Bass	0	1	1
Euphonium	1	1	2
Baritone	0	1	1
Drums	0	4	4
Piano	32	30	62
Bagpipes	0	2	2
Piano Accordion	2	3	5
Banjo	1	0	1
Mandoline	2	1	3
Total	66	78	144

In many families several forms of music were participated in.

It is rather interesting to compare the group of instrumental students with students from the whole school.

TABLE XV PUPILS WITH A KNOWLEDGE OF PIANOFORTE

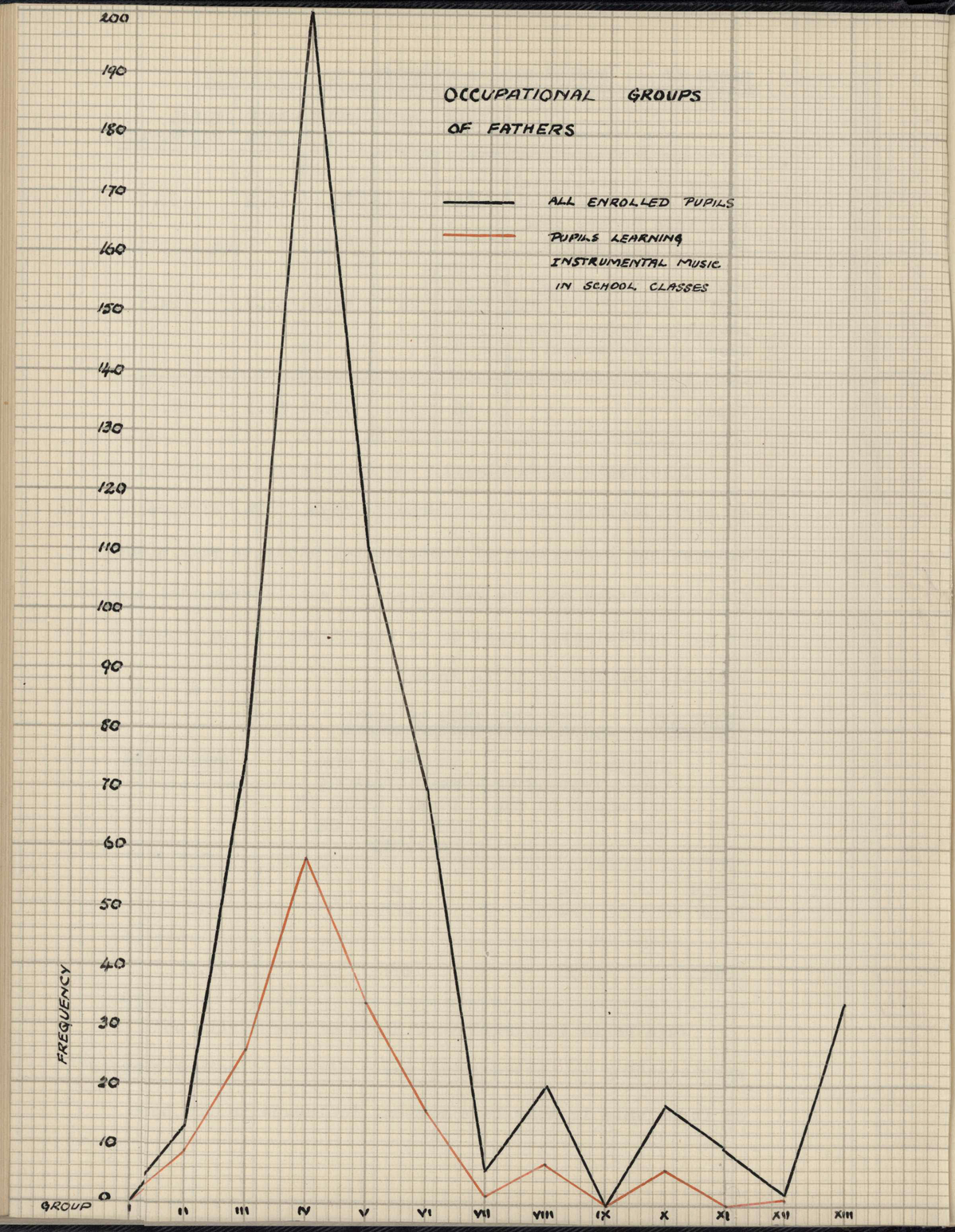
	GIRLS	BOYS	PERCENTAGE GIRLS	PERCENTAGE BOYS	TOTAL PERCENTAGE
Number of Instrumental pupils with pianoforte knowledge before commencing this school	24	9	35.3	10.2	21.2
Number of remaining pupils with pianoforte knowledge before commencing this school	74	24	37.6	11.7	24.5
Total	98	33	37.4	11.3	23.6

This table shows clearly the much larger proportion of girls learning the pianoforte to boys. The difference between the percentage of instrumental students with pianoforte knowledge and the percentage of non-instrumental players is not sufficiently great to be significant or to enable a reliable conclusion to be drawn.

TABLE XVI HOME INFLUENCE OF MUSIC

	NUMBER OF NON-PARTICIPATORS IN ANY MUSIC IN THE HOME	NUMBER OF NON-PARTICIPATORS IN ANY MUSIC IN THE SCHOOL OR PRIVATELY	PERCENTAGE
GIRLS	26	96	27.1
BOYS	32	173	18.5
TOTAL	58	269	21.6

This table indicates that 21.6% of the pupils not participating in instrumental music either in school classes or in private lessons have musical influence in the home.



Question 20

The Classification of occupations was that given by Redmond and Davies (iv)

1. Higher Professional and Administrative Work.
2. Lower Professional and Executive work
3. Clerical and Highly skilled
4. Skilled work
5. Semi-skilled repetitive work
6. Unskilled repetitive work
7. Farmer, Farm Manager, Orchardist
8. Deceased
9. Unemployed
10. Unspecified
11. Pensioner
12. Retired
13. Forces

The greatest number of cases fell in Group 4, or Skilled work.

In comparing the occupational groups of the fathers of pupils learning instruments with those of all the students in the school, there does not seem to be a large discrepancy between the percentages of both groups in each grade. The music pupils have a slight lead. They have a larger percentage in the first 5 grades than that of all the pupils, and a lower percentage in the other grades. There is not a sufficient margin to claim that the music pupils come from a more cultural and generally richer home background.

The distribution of the Intelligence Quotient followed fairly well the normal curve, the majority of I.Q.s lying between 96 and 107 points. The highest I.Q. was 130 and the lowest 80.

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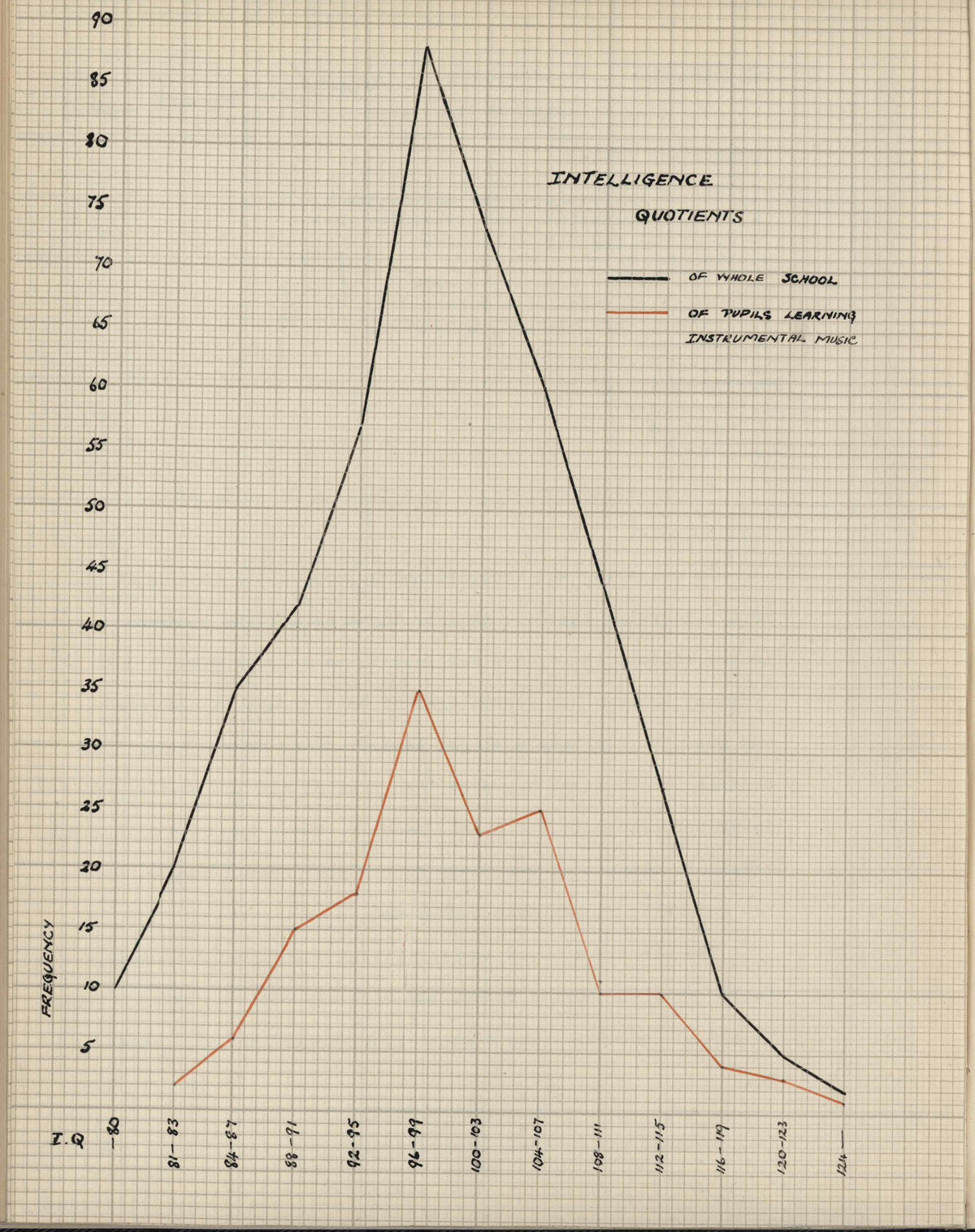
iv. Redmond and Davies, Standardisation of Intelligence Tests, N.Z. Council for Educational Research 1940 - Whitcombe and Tombs.



The results do not seem significant enough to draw any distinction between the general level of intelligence of the instrumental pupils and the remaining pupils of the school. The only justifiable comment which can be made is that the averages of both groups are similar.

CHAPTER IV

DISCUSSION OF THE RESULTS

In discussing the results obtained from the questionnaire it is essential to point out that the numbers of pupils replying were not sufficiently large or sufficiently diverse in the range of their experience to warrant the drawing of wholly reliable conclusions except for that group. To make this survey more reliable it would also be necessary to repeat the observations made here for several successive years, in order to compare the similarity or diversity of the results.

The pupils replying to the questionnaire were all those attending instrumental groups in this school. It would also have been an interesting investigation to have presented the questionnaire before and after the raising of the school leaving age to 15 years in order to consider what effect the additional period of education has had.

The 156 pupils were first, second, third and fourth year pupils, 92 being first years, 51 second years and 13 third and fourth years. These pupils presented the complete number who are members of the instrumental groups at this school.

In comparing this selected group with the remaining pupils there seemed to be little disparity between the general level of intelligence. The mode of both groups fell into the interval of 96-99 points of I.Q. There was no marked superiority in intelligence of the pupils learning music at this school as compared with that of the remaining pupils of the school. There was about 50% of the pupils above the mode in each case.

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This is an interesting point when considering what part the ability to play an instrument will have in their future lives. Some of the pupils have undoubted musical talent but have they also the required intelligence to continue this talent along professional channels? Whether the musical talent is originally more fundamental than sufficient general intelligence it is difficult to say but ultimately, in a professional performance, one seems to be as necessary as the other. The fact that 'above-average' intelligence is required for a professional career in music, is, more often than not, completely omitted from the discussion when a child's future vocation is being considered.

Of the 294 boys enrolled at the school, 29.9% joined instrumental classes. This shows a slight increase on the percentage of girls. Of the girls 68 out of a total of 262 joined these classes giving 25.9%. Although the difference between these two percentages is very small, the slight lead maintained by the boys' section is very interesting. A problem which presents itself at this juncture is that of whether boys show more interest in music than girls. Have they a greater or lesser aesthetic appreciation than girls between the similar ages of 12 and 16 years?

A factor which appears to influence many of the results of this questionnaire is that of social approval. A boy, being a boy, is generally not encouraged to take an interest in the finer achievements of our present culture. Where a girl would be expected to practise the piano in the sitting

room for a portion of the afternoon, a boy would probably be told to go outside and play with the next door neighbour. Generally speaking, it is fair to say, that boys are not encouraged to play a musical instrument or to listen carefully to a piece of music. The lack of interest in colour and harmony exhibited by adult men seems to be largely a result of this social taboo in their early life on the cultural aspects. Throughout this study it has been advisable to keep the results of the boys and the girls separate so as to link up where possible with the hypothesis that boys are not given the same opportunity as girls to develop their musical interests.

Of the 88 boys learning instrumental music 61 had had no previous musical training. That is 69.3% of the boys of this test group had no musical groundwork apart from the unassessable home training. 53% of the girls had had no previous training. This difference of 16.3% must be accounted for. Either a large proportion of boys have not been given the opportunity to study music, or else they have not had the interest if the opportunity had been available. Has the artistic interest not been encouraged to manifest itself, or does it not develop until the adolescent period? Combined, the resulting percentage of children who have had no musical training before joining school instrumental classes is 61.2%. If this small group of 156 cases can be taken as representative, it can be stated that three-fifths of the children in New Zealand have had no musical training prior

to secondary school age. It must be taken into account that a number of parents consider the first secondary school year as the appropriate one in which to give their children a musical education. The proportion of this 61.2% who would have commenced music instruction had they attended a secondary school not offering musical instruction can not be assessed. This high proportion of children with no trained musical background is a striking fact affecting the ultimate standard of the community life in New Zealand.

Table V comfirms the results of Table IV in reverse order. Neglecting the type of music previously learnt, this table shows that 30.7% of the boys as against 47% of the girls had had previous training. The difference between the percentage of boys and that of girls with previous musical training has already been commented on. Thus over half the children in our community who are desirous of participating in some form of musical activity have been denied the opportunity up to secondary school age.

Table XII suggests the percentages of the types of home of boys and girls who have some form of musical interest. 63.2% of the girls and 59.1% of the boys come from homes where musical interests are participated in. The fact that some of the boys may have sisters in the group used in this thesis and, vice versa that some of the girls may have brothers, does not make these figures entirely satisfactory. In reality there are only five families with both boys and girls in the group. If these figures are to be made reliable for any

unselected group then the fact that many girls and boys have the same home environment would have to be taken into account.

It would be appropriate to summarize the points made so far:-

The hypothesis is that up to secondary school level, boys do not have the same opportunity as girls to participate in musical interests.

(1) There is slightly higher percentage of boys joining school instrumental groups than girls, showing their interest when given the opportunity.

(2) Of the boys now learning instrumental music 69.3% had had no previous musical training, as against 53% of the girls of the instrumental groups. (Table III)

(3) Conversely, 30.7% of the boys had had previous musical training compared with 47% of the girls. (Table IV)

(4) There is a very slight advance of the percentage of girls coming from homes participating in music than boys. Despite these handicaps suffered by a large percentage of the boys, men are often in the majority at professional performances.

Considering the sex difference when inquiring into the choice of instrument the popular idea, although not completely disproved, is not wholly confirmed. Laymen would probably make the statement that boys on the whole would prefer larger and louder instruments to instruments requiring absolute precision. According to this belief, all the boys would join brass groups or double bass groups, leaving the violins

to the girls. This is not so. Table I shows that as many boys join string instrumental groups i.e. violin 'cello and double bass as join the brass section. Temperamental differences must play their part here when determining the choice of an instrument. Some children are naturally more precise in their movements than others. To a boy delighting in fine, precise and finished work a violin is much more atune to his general temperament than his trying to blow a euphonium or baritone. Conversely when boys are more interested in the general effect than the finished detailed performance, a brass instrument would probably be preferred. It would not be appropriate to compare the number of boys learning the violin with the number of girls. Here, there is exactly half the number of boys as girls. The boys have the complete gamut of instruments from which to choose. The girls virtually have only part of the string section (violin and 'cello) and the woodwind section. It is never suggested that the double-bass or brasswind section is desirable to them. As the 'cello class is limited to 14 pupils, the only actual opportunity they have is the violin class. A few girls do venture into the woodwind section. Thus through this great disparity of choice between the girls and the boys, it would not be wise to draw any conclusion as to the majority of boys' lack of interest in string work compared with the enormous proportion of the girls in instrumental groups belonging to the violin section.

Thus the popular opinion that boys by their own preference

learn only brass instruments, can be dispensed with and the assumption made that the choice of instrument depends on their interests, temperament, home environment and other factor or factors unique to each pupil. However it is important to note the equal interest of the boys in the brasswind and string section.

Of the number of pupils who enrol in the instrumental classes originally how many continue the active interest in the instrument they have chosen? Table IlI shows a marked difference between the percentage of the pupils at school joining instrumental classes and the percentage in the second year. Given that the percentage of pupils leaving school at the end of the first year is equal to the percentage of pupils who are members of the instrumental groups, then 10% of the pupils originally attending instrumental groups discontinue their interest in the school group. None of these pupils left the school groups to learn privately. Various reasons were put forward to explain this discontinuance of groups. The brass instruments are constantly requiring repair. Many boys desirous of learning brass instruments cannot be included in these classes at the beginning of the year. With indecision interest soon wanes and it is these boys who largely comprise the 10% drop between 1st and 2nd years. It is not the lack of interest in music in such cases but rather the waning of the novelty of playing a certain instrument. Continual absence from school is another reason for discontinuing the classes. In group work a pupil who is

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frequently absent from school cannot maintain the standard set by the rest of the group. Embarrassment leading to discouragement by the poorness of the standard attained is then experienced and finally, in these cases, the instrument is abandoned. This is one severe drawback to group work. There is not time for the teacher to give individual instruction or extra coaching to a child who cannot maintain the general standard set by the remaining members of the class. On the other hand, through group work, the weaker members are spurred on by the higher standard of the more able. However, if the talent of the group is too diverse, the poorer ones will withdraw completely instead of being able to progress at their own rate. Accidents occur to violins which parents are not willing to have repaired. Considering all factors which determine pupils to discontinue their instrumental group work, 10% is a very small wastage throughout the year. The general impression through personal observation seems to be that once group work is commenced seriously, it is continued throughout the pupils' school career. In the 3rd and 4th years, an occasional pupil discontinues group classes through pressure of examination requirements and additional school responsibilities.

Table V shows the type of instrument studied for attending school instrumental classes. The knowledge of pianoforte is greater in both boys and girls than is knowledge of any other instrument. Among the girls 24 out of 32 or 75% of those who had previous musical knowledge had been

studying the pianoforte. The number of boys previously learning the piano was not so disproportionately preponderant over the numbers for the other instruments. What is the reason for this keenness for the pianoforte? Several pupils who had previously studied the pianoforte stated, when asked why they commenced another instrument in school classes, that they had taken pianoforte lessons to carry out their parents' wishes, and not always in keeping with their own. In the majority of homes, private lessons in any other instrument are not considered. The learning of the pianoforte is evidently still regarded as somewhat of a social necessity in some homes. Although the cost of a piano is much higher than that of other instruments, it is looked upon as much as a piece of furniture as a musical instrument. The choice of the instrument, in practice, lies in the hands of the parents. Children generally do not show a marked preference for a certain instrument. In many cases, they may have heard the piano only and in fewer cases may have heard violins. The choice of instrument once made by the parents however should not be final, but able to be adjusted as the child, through greater musical experience, becomes able to discriminate for himself and to develop marked preferences. Besides this predominance of pianoforte knowledge among the pupils joining instrumental classes, the predominance of active pianoforte participation is shown in Table XIV, 43.1% of the homes of these pupils have a piano which is used.

From this section, it can be seen, then, that pianoforte playing is considered by at least half of our community to be a necessary social accomplishment. Therefore this musical knowledge is determined, in many cases, by the social environment rather than by the natural interest in music for itself. Throughout this whole study, the influence of our social environment is seen at work, and in some instances it seems impossible to separate the effects of these social ties from the ultimate interest in music.

When discussing the reasons why the pupils chose to commence group classes it must be remembered that no one factor contributed solely to the making of the final decision. Each pupil was influenced by factors, unique to himself. Although generalizations are made, they must be considered together with the factors peculiar to each pupil. These special factors are probably of the most importance. 14.7% of the pupils possessed instruments for which group classes are held before their attending secondary school. As classes in pianoforte are not held, the number of homes possessing pianos were not required. Of these 14.7% of the music pupils 60% possessed violins and 25% possessed cornets. According to Table VII as many boys possessed instruments as girls. Previous data has shown that boys do not partake actively in music to the same extent as do girls prior to secondary school stage. This leads to one possible conclusion that boys do not make as much use of the instruments

and therefore do not exhibit as much interest in musical pursuits as girls. This lack of interest shown on the part of boys has been commented on before in this chapter. A small proportion of the pupils maintained that they were influenced by the fact that the instruments could be borrowed or easily obtained. These reasons appear secondary. The general impression appears to be that the pupils discussed the instruments available and when the choice was made, considered the means whereby the chosen instrument could be obtained. The school, placing itself in the position of making every type of instrument available either through a system of loan or purchase, is able to fulfil the choice of every pupil. It would be enlightening to know how many pupils would discontinue their intention of joining instrumental classes if the instruments of their choice were not available. A partial answer to this problem is seen in the figures for those boys in brasswind groups who leave the groups through the insufficient supply of instrument.

The home has probably the greatest influence. It is the atmosphere in which the children have been brought up which provides the background from which they make their judgments. If the parents exhibit an interest in music it is probable that they themselves have an average if not superior-average musical talent. Seashore (v) maintains that musical talent is inherited and quotes from Mjoen's

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(v) Psychology of Music McGraw-Hill Bk.Comp Inc. 1938 pp. 330 - 345

report of the Winderen laboratory at Oslo to the effect that "untalented parents never have very talented children while very talented parents never have untalented children". If this be true, then children coming from homes which participate actively in music may tend to have inherited musical talent which is developed in such an environment. With these two aspects present the musical ability of the child is developed to the full provided, of course, the interest of the child lies in the sphere of music.

If an intelligent interest is taken in music by the parents the children are brought up so that inferior music is repugnant to them. If they are so used to hearing music of higher standard then inferior music is naturally unattractive and so the ability to judge the quality of music presented is greatly aided.

Although the graph plotting the I.Q.'s of the instrumental pupils and the non-instrumental showed almost a perfect similarity, the graph plotting the occupation of their fathers according to the classification of Redmond and Davies[vi] showed slight diversity in favour of the instrumental pupils. A higher proportion of the fathers of the instrumental pupils fell into the occupational groups II to V inclusive than the fathers of the other pupils. From groups VI to IX the percentages were slightly lower. The discrepancy between the corresponding percentages is

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(vi) Standardisation of Intelligence Tests
N.Z. Council for Educational Research 1940
Whitcombe and Tombs

so small that no reliable conclusions can be drawn from them. Only a general assessment can be made stating that there is a slight tendency of the fathers of instrumental pupils to fall into higher occupational groups. This statement in itself is useless. It is the inference gained from it that may be useful. Homes with fathers carrying out more skilled work are likely to have a better cultural environment. The greater the amount of leisure the greater the probable use of it. Thus in a home, where all thoughts and energy are not concentrated on working to earn enought money to live, the pursuit of cultural activity will tend to be greater than in homes of no leisure time. So children with the former environment commence with a better attitude and interest in music generally.

In 65.9% of the cases, the parents encouraged their child to pursue his musical interests, while the remaining 34.1% did not encourage their children. There was only one home which actually discouraged the joining of the instrumental classes. Thus many parents realize the necessity of a musical education for their children. However such an eduction is still considered a luxury or an additional attribute rather than an essential and integral part of their complete lives.

Most pupils put forward a vague statement that they liked music and wished to play an instrument. As they are not trained observers they cannot analyse these vague feelings precisely. However, it is probable that this vagueness is

due to the fact that talent is present but has not hithertofore been given the opportunity of developing. Beneath the social repression or lack of development there must have been some musical desire or ability which will manifest itself when given the opportunity. Some pupils who join instrumental groups seem to lack even a suspicion of talent. This is probably a false impression. Their talent may lie in channels other than actual performance. On the other hand the number of students with obvious ability completely outweighs the former group.

The intention of the members of the instrumental groups to continue instruction in their instrument when group instruction is no longer available to them proves, probably, their real interest in music. The novelty of a new or different instrument, the excitement of playing in an orchestra and the other incentives ever present to spur them on, may tend to gloss over their real interest in music. This basic interest may not be present but the superficial excitement keeps their immediate interest dominant. If the pupils wish to continue learning their instrument when these additional incentives have passed then a lasting interest in music is present.

Table XI shows that of the 156 pupils learning instruments 73.1% wish to continue in post-school days. In three instruments, French horn, tenor horn and baritone

each class consists of two pupils who all intend to continue instruction giving a result of 100%. No conclusion can be drawn from these figures. In the clarinet section 86.7% intend to continue instruction. This high percentage may be due to the fact that woodwind classes are normally held in the evening and can still be attended after day-school classes have ceased. Another factor which probably influenced the violins as well (showing a percentage of 84.4%) is that both instruments if not already owned can easily be acquired at a reasonable cost. Following in order are the trombone (66.7%) cornet (63.2%) percussion (62.5%) double-bass (60%) and lastly 'cello (50%). It was obvious in the case of the 'cellists that the fact that they did not own their instruments and probably will not have an opportunity to acquire one later, determined them to answer in the negative this question asking whether they intended to continue their instruction in post-secondary school days. With instruments such as trombones, drums and double-basses, it is often possible to join smaller combinations such as trios or dance bands and use an instrument belonging to the set. The fact that 73.1% intend to continue their instruction discredits any criticism made by the registered music teachers about the provision of music for the mass. These teachers maintain that a pupil learning an instrument in school classes would not take private lessons as would have occurred otherwise. The truth seems to be rather that the majority of these pupils would not have taken lessons privately, but after having been

introduced to music, 73.1% intend to continue privately. Ultimately, therefore, the number of students learning privately will increase.

The idea that music is only for the selected few is still commonly held in the community as a whole. Music is regarded to be reserved for those who have sufficient money to buy it, and also for those who have sufficient leisure time to enjoy it. At present it is not widely regarded as an essential attribute, a right of all people who have sufficient talent to develop. This attitude is being gradually broken down but while professional teachers maintain an attitude of splendid isolation this social distinction cannot be entirely obliterated.

Following up this idea of actively continuing the instrument commenced at school comes the proposal as to the methods of so doing. Most of the instruments participated in suggest concerted playing. On the other hand the piano is probably the main solo instrument. It is more often performed by itself than in combination with other instruments. The violin is also a solo instrument but instruments such as the trombone, the heavy brass and the percussion are essentially orchestral or band instruments. Apart from private lessons some combined practice is essential. Suggestions as to modes of continuation were illuminating. Following the suggestion of private lessons, the next greatest group of suggestions was for attending the Evening Technical College orchestra. This suggestion would be expected from the instrumental classes.

Besides knowing the conductor, the majority of the other players and the general environment, their main aim after having joined the instrumental classes is to attend the evening orchestra. Senior day school players attend and when they have become ex-pupils this is a welcome opportunity to maintain their social friendships. These contributing factors seem to make for a better atmosphere and keener interest in the music.

When considering the provision made for young players in the community, many factors have to be taken into account. These players are by no means efficient. Three years' group work does not produce a solo performer. The conductor of any group of such instrumentalists would have to realise this and make allowances accordingly. A better standard of achievement can be reached on a brass instrument after three years' group instruction than on a stringed instrument. There appears to be more provision for brass instruments in the community than stringed. Most towns have their Municipal and Civic bands together with the bands of organisations such as the Salvation Army, Boys' Institute, Watersiders' and local firms'. Boys at school are eagerly sought after by local bands. Besides these larger organisations there are always the small combinations made up by a group of friends. Stringed players are not so well catered for, as a general rule. The stringed players in the day instrumental groups are catered for in the Evening Orchestra but it is those pupils learning from private

teachers who are handicapped. Several professional teachers with a sufficiently large group of students form their own combination. At present the professional orchestras are not being considered. For the present circumstances it is the catering for these young inexperienced players which is important. If their interest can be maintained until a standard of proficiency has been reached, then a firm interest in music will have been developed.

The question of taste arises when comparing Question 12 of the questionnaire withQuestion 13. In the answer to the former question the favourite piece of music prior to the attendance of secondary school was stated. This result was compared with the answer to Question 13 stating the preference in music now. In the majority of cases the time lapse between the two pieces of music stated is less than a year. In this period of time, opinions would not have suffered any great revolution. Many third and fourth year students found it difficult to recollect pieces of music known previously without confusing them with pieces heard or learnt during their secondary school period. Prior to secondary school stage the general type of music fell under the category of light classical music. Such pieces are pleasant to listen to for the first time and stand several hearings. There are no intricate weaving of parts which the listener has to unravel. Many of the pieces quoted

were obviously solo pieces for the violin and piano which have been learnt by the pupils. The standard of music must be relative to their contemporary age group, not relative to adult standards of superiority and inferiority. The boys quoted popular works of music which obviously covers the phase through which they were passing.

According to a previous investigation it was found that the taste of young children approximates closely to that of experts but declines as age increases. The lowest ebb of aesthetic appreciation is reached at about eleven years. Thus the average boy and girl between twelve years and fourteen years would show a fairly low standard of taste. Through lack of encouragement for further appreciation, many people have become fixated at this stage and are unable to pass on to maturer judgement. Lighter classical pieces which have been made popular via mechanical means were often quoted. This brings up the very controversial question of whether classical music should be made known by these methods. Is it better for all to know the main theme through such channels, or to withhold the better works from people who are not willing to look for such works and hear them in the proper setting? When words are added to the music or the music to the words, one medium must dominate the other. The words may be so emotionally coloured or intellectually stimulating that the music falls into the background and vice versa. With words attached it is very difficult to listen to, concentrate

on and appreciate fully the music.

The majority of the preferences quoted at the secondary school stage, were pieces of music participated in, in the choral, instrumental and appreciation classes. This is the expected result. It is the pieces which the performer actively engages himself in that he invariably prefers. A piece of music will not be performed instrumentally unless the interest of the performer is centred in that piece. Although the listener appreciates the music performed, an entirely new realm is opened up to those who have performed the piece themselves. That is why students of music often make the best concert goers. Especially in the case of boys, the interest in music and consequent appreciation is not lacking but rather has been neglected. It is the making of them aware of music which seems to be more important than trying to make them appreciate certain types of music of which they are incapable.

The Petone children are handicapped insofar that they cannot attend many, if any, musical concerts. Very few concerts are performed in the area. Parents while providing their children with the musical education which they lacked cannot rouse sufficient interest themselves to take their children further afield to attend such concerts. Such concerts do much to raise the level of appreciation and the inspiration gained from a personal performance is infinitely greater than that received via mechanical means.

It is felt that this study has revealed certain important factors regarding the children who are members of the instrumental classes at the Hutt Valley Memorial Technical College. Further more, many of these results are obviously of importance in the development of schemes for instrumental classes in this and other schools.

The figures show that 28.1% of the total school roll are members of the school instrumental groups. Of these pupils showing interest in music 61.2% had had no previous training or opportunity to develop this interest. Thus, if the group in this investigation can be taken as representative of the children of New Zealand, over half of the children of secondary school age so desiring are denied a musical education. From figures gained it can be assumed the boys are not given equal opportunity for a musical education as girls. When the opportunity becomes available the percentage of boys taking advantage of it is equal if not slightly in advance of the percentage of girls. Pupils tend to continue with instruction once group classes have commenced. 73.1% of the members of instrumental classes intend to continue instruction when their day school course is completed. This shows their permanent interest in music and that the joining of music classes at the beginning of their secondary school career was not due to the impulse of the moment. It is the difference that this musical education will make to their cultural lives which appears to be the factor of the greatest importance.

I ANALYSIS OF MASSED CHOIR

CHOIR	NUMBER OF MEMBERS
First Trebles	59
Second Trebles	62
Third Trebles	76
Fourth Trebles	46
Boy Trebles	64
First Basses	61
Second Basses	60

APPENDIX

I ANALYSIS OF MASSED CHOIR

CHOIR	NUMBER OF MEMBERS
First Trebles	59
Second Trebles	62
Third Trebles	76
Fourth Trebles	46
Boy Trebles	64
First Basses	61
Second Basses	60

II TIMETABLE OF CHORAL AND INSTRUMENTAL INSTRUCTION

DAY CLASSES

MONDAY

8.30 - 9 a.m.	(a) Senior Strings (2nd and 3rd year violins and 'cellos)
	(b) String Brass (juniors)
12.25 - 12.45	(a) Special Choir (1st Trebles)
12.55 - 1.25	(b) String Bass (senior)
2.50 - 4 p.m.	(a) Day School Orchestra
	(b) Junior Brass
	(c) Four Junior violin groups (12 in each group)
	(d) Junior 'cello group
3.45 - 4.30 p.m.	(a) Senior 'cello group

TUESDAY, WEDNESDAY, FRIDAY

8.30 - 9 a.m.	(a) Senior strings (3rd year)
	(b) Violin group (2nd year)
	(c) Junior string bass
12.55 - 1.25 p.m.	(a) Junior Violin group (A)
	(b) Junior Violin group (B)
	(c) Junior 'cello
	(d) Senior Brass
	(e) Junior Brass
	(f) Senior String Brass
3.30 - 4.10 p.m.	(a) Junior Violin group (C)
	(b) Junior Violin group (D)

THURSDAY

8.30 - 9 a.m.	(a) Senior Strings (2nd and 3rd year violin and 'cello)
	(b) Junior String Bass
12 - 12.20 p.m.	(a) Special Choir (1st Trebles)

3.0. - 4.0 p.m.	(a) Junior violins (massed together)
	(b) Violin Group (2nd year) (A)
	(c) Violin Group (2nd year) (B)
	(d) Violin group (3rd year)
	(e) Senior Brass
	(f) Junior Brass
3.0. - 3.45 p.m.	(a) Senior 'cellos
3.45 - 4.30 p.m.	(a) Junior 'cellos

EVENING CLASSES

MONDAY

6.30 - 7.0 p.m.	Ex-Pupils' Basses
7.0 - 7.45 p.m.	Ex-Pupils' Trebles
7.45 - 9.0 p.m.	Theory of Music

TUESDAY

7.0 - 9.0 p.m.	Group Piano class

WEDNESDAY

5.30 - 7.30 p.m.	Junior Woodwind group

THURSDAY

6.30 - 8.30 p.m.	Senior Woodwind

FRIDAY

7.0 - 8.0 p.m.	Military Band
7.0 - 8.0 p.m.	String Orchestra
8.0 - 9.0 p.m.	Full Orchestra

The choral instruction incorporated in the normal daily school timetable has not been included in the above scheme. Each class receives one and a half hours choral work per week.

III ANALYSIS OF ORCHESTRA

SECTION	INSTRUMENTS	NUMBER OF PLAYERS
String	1st Violins	17
	2nd Violins	17
	3rd Violins	22
	4th Violins	35
	1st 'Cellos	6
	2nd 'Cellos	5
	3rd 'Cellos	8
	Senior String Bass	1
	Junior String Bass	4
Woodwind	Flute	1
	Oboe	1
	1st Clarinets	5
	2nd Clarinets	7
	3rd Clarinets	2
	Bass Clarinet	1
	4th Clarinets	11
Brasswind	1st Trumpets	2
	2nd Trumpets	2
	3rd Trumpets	2
	Horns	4
	Trombones	2
	Baritone	1
	Tuba	1
Percussion	Timpani	1
	Side Drums	1
	Piano	1

IV This Technical College provides four courses of instruction:-

(1) Commercial indicated by the letter C
(2) Home Science indicated by the letter H
(3) Art indicated by the letter A
(4) Industrial indicated by the letter I

The year of attendance is indicated by the number immediately following the course indication e.g.

1 refers to First Year
2 refers to Second Year
3 refers to Third Year
4 refers to Fourth Year

The final letters A,B,C,D and E, indicate the classification within each course according to I.Q. and ability in Arithmetic and English.

e.g. C1A then means - Commercial Course, First Year, A. Classification of ability.

B I B L I O G R A P H Y .

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