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An assessment and evaluation of instrumental music in the school system of the Virgin Islands

Trotman, LeRoy Valencio, Ph.D.
The Ohio State University, 1987

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An Assessment and Evaluation of Instrumental Music in the School System of the Virgin Islands

DISSertation

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By
LeRoy Valencio Trotman, B.S., M.A.

The Ohio State University
1987

Reading Committee:
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CHAPTER I
INTRODUCTION AND NEED

Music is an essential part of the culture of the Virgin Islands' people; it is constantly used for parades, concerts, and annual festivals. As in any culture, the importance and function of music are rooted in its activities and usages. The role of music in the culture of the Virgin Islands is deeply rooted in dance music, church music, and folk songs indigenous to the area. Dance music is, and has always been, a form of self-expression for the Virgin Islands' people. The general characteristics of the language stress patterns of syncopation and intonation that are reflected in folk music, and in the articulation of instrumental music.

The quality of performing ensembles in the community and schools is directly affected by the type of school music program offered in the Virgin Islands. There is a strong belief that when instrumental music teachers are effective, it will subsequently have a tremendous impact on all levels of instrumental music. This is supported by the belief that, as instrumental music teachers become effective, the quality of music teaching and performance in the public schools improve, thereby graduates become quality performers and consumers of music. In addition,
the community and university will benefit from quality performers both those pursuing a music career, and those interested in instrumental performance as an avocation. The spiral-cycle illustrates the relationship between the University, the public schools and community music programs. A nation or community can only become musically strong if the work of its music teachers in the elementary, secondary, and university levels is effective.

Instrumental music began in 1960 at Charlotte Amalie High School, and 1961 at Christiansted High School. Herman Wallace, the first instrumental music instructor at Charlotte Amalie High School, and Stephen Bostic at Christiansted High School, were hired by the Department of Education to train and conduct high school band students in classes which met daily after school. It represents for the most part, the sole source of instrumental instruction for the majority of the islands' population.

Within the period of the late 1950s-late 1960s, a major portion of the teaching force in the Virgin Islands was comprised of teachers from the continental United States; approximately 85% were continental teachers, and native born comprised approximately 15%.

The government of the Virgin Islands is concerned about the quality of education for all its citizens, as is evident by the establishment of The University of the Virgin Islands in 1962. Quality education depends to a large extent upon quality teachers. Consequently, the quality of instrumental music
Figure 1. Spiral-cycle of Instrumental Music in the Virgin Islands.
depends upon how musical the young instrumentalist becomes, through the interaction of teacher, student, and subject area.

As evidence of its concern to improve the quality of education in the territory, the Department of Education sponsors in-service training sessions annually. However, there is a need to determine if any inservice sessions on instrumental music are conducted.

It is believed by some that few good instrumental music programs exist, and the overall consistency and quality are of concern. Additionally, programs at each level are not effectively coordinated to achieve optimum educational objectives. There is a growing dissatisfaction with the level of performance skills of elementary, junior, and senior high instrumental music students. Subsequently, the performance skills of college students and high school graduates reflect the quality of the program. Instructors are formally responsible for weekly, monthly and yearly objectives, which differ greatly in each school. As a direct result of these inconsistencies, the instrumental music program has created several spiraling effects:

1. The quality of instrumental music at the University of the Virgin Islands is reflected in the quality of instrumental music students enrolled as prospective music teachers.

2. The level and quality of performance of community instrumental music groups have as its base programs established at the public school and university levels.
3. The current level of performance skills for commercial calypso ensembles is extremely low. These ensembles are comprised for the most part of former graduates or current students of secondary institutions or colleges.

4. No Virgin Islands music educators organization exists to aid and/or to bring together common and current thoughts of Virgin Islands instrumental music education, except for periodic meetings held by the supervisor of music. No Virgin Islands instrumental music educators organization assists in planning or evaluating the status of instrumental music education.

This study is important to the development and improvement of instrumental music in the Virgin Islands. The study investigated and explained the current condition of instrumental music, and what can be done to initiate program improvement. The entire assessment/evaluation concept was centered around the belief that information, gathered as to the strengths and weaknesses of the current instrumental program in the Virgin Islands, will improve its quality. The assumption was that such information will assist the Virgin Islands Department of Education, The University of the Virgin Islands, and instrumental music teachers in the implementation of changes to enhance the program's effectiveness.

Statement of the Problem

It was estimated that the majority of the population of instrumentalists in the Virgin Islands received their training
in the public school system. It was believed by some that current instrumental programs in the Virgin Islands are inadequate and lack continuity. It was also believed that the programs have no system of checks and balances, and much is left up to the individual instrumental music teacher; which perhaps is detrimental to the program's development. A third belief was that the selection/retention process of instrumental music teachers by the Department of Education is crucial to the programs' development. As previously stated, instrumental music teachers are an essential link to the improvement of instrumental music in the Virgin Islands.

**Purpose of the Study**

The purpose of this study was to (a) assess and evaluate strengths and weaknesses of instrumental music in the school system of the Virgin Islands, and (b) suggest recommendations for improvement. This study will add to the sparse body of knowledge on instrumental music teaching and performance in the Virgin Islands. Alkin (1975) cited the importance of such research in educational program development as a measure of program effectiveness. The public frequently demands evaluation as a measure of accountability, and all these factors have served to increase the need for such an investigation into the instrumental music programs in the Virgin Islands.
Questions

This study attempted to answer the following questions:

1. What main changes have occurred in instrumental music education in the school system since its inception in 1960?

2. How have these changes affected the instrumental music education programs?

3. Are there any changes, specifically, that have taken place since formal training of music educators began at the University of the Virgin Islands?

4. What impact does the University of the Virgin Islands' music program have on the professional development of pre-service and inservice instrumental music teachers in the Virgin Islands?

5. What are the strengths and weaknesses of the instrumental music teacher education program at the University of the Virgin Islands?

6. What suggestions can be made to improve the effectiveness of instrumental music programs in the Virgin Islands' school systems?

7. How can the Department of Education improve in the administration of instrumental music education in the Virgin Islands?

Assumptions

Before distribution of the questionnaire to the commissioner of education, superintendents, music supervisors,
instrumental music faculty at the University of the Virgin Islands, and instrumental music educators, the following assumptions were made:

1. The extent to which the instrumental music curricula offered at the University of the Virgin Islands is adequate to prepare prospective teachers for instrumental music instruction, has an implicit relationship to the programs in the schools.

2. The extent to which music graduates return to their home communities or similar communities in the Virgin Islands, and provide leadership in instrumental music, has a direct relationship to the improvement of instrumental music.

3. The current selection/retention standards of instrumental music teachers by the Department of Education have a direct relationship to the continued development of instrumental music.

4. Effective supervision of prospective instrumental teachers is an important aspect of the Department of Education and the music teacher education program at The University of the Virgin Islands.

5. Effective administrative and organizational procedures by the Department of Education and The University of the Virgin Islands are crucial to the development of instrumental music programs in the Virgin Islands.
**Definition of Terms**

A. Board of Education - a body of individuals whose primary functions are delineating school policies, curriculum enforcement, and teacher certification.

B. Department of Education - a division of the government whose primary function is education.

C. Commissioner of Education - Head of the Department of Education, who is solely responsible for decisions regarding all aspects of the public school system. (He is appointed by the governor of the Virgin Islands.)

D. University of the Virgin Islands - a four-year institution with main campus facilities in Saint Thomas and a regional campus on the island of Saint Croix.

E. Music supervisor - the resource person in the Department of Education whose responsibilities include assessing and evaluating music in the school system, primarily the public school system.

F. Superintendent - A member of the Commissioner's Cabinet, whose responsibilities are delineated by the Commissioner (he is most often directly responsible for day-to-day operations of the schools).

G. Assistant Commissioner of Education - an appointed position by the commissioner; second in command within the Department of Education.

H. Feeder schools - instrumental music schools (elementary, junior, and senior high) that participate in the
sequential progression of an instrumentalist.

I. Calypso Ensemble - a group of instrumentalists, between 10-18 members, who perform various types of Caribbean dance music.

Delimitations

This study was limited to the assessment and evaluation of instrumental music in the Virgin Islands school system. Factors included in this research were:

A. A study of the quality of instrumental instruction in the school system of the Virgin Islands.

B. A brief historical background on the development of instrumental music education in the school system of the Virgin Islands.

C. A study of the physical facilities used to conduct rehearsals and performances in all schools participating in instrumental music.

D. A study of the music teacher education program at the University of the Virgin Islands with emphasis on the training of instrumental music teachers.
CHAPTER II
REVIEW OF THE LITERATURE

Introduction

Much has been written concerning assessment/evaluation of educational programs. Assessment/evaluation has played an increasingly vital part in educational program development in recent years. Assessment/evaluation is also required by program administrators as a measure of program effectiveness. The public demands evaluation as an accountability measure, which serves to increase program evaluation studies in the educational field (Alkin, 1975).

Assessment/evaluation studies are undertaken for a variety of reasons, however, the most espoused one is to initiate program improvement. The entire assessment/evaluation concept is concentrated around the process of providing relevant information as to the strengths and weaknesses of an endeavor with the belief that such information leads to the implementation of changes to enhance effectiveness (Pritchard, 1983).

Patton (as cited in Woog and Zeigler, 1983) refers to assessment/evaluation as a process by which society learns about itself, and further states that:
The proper function for [assessment]/evaluation is to speed up the learning process by communicating what might otherwise be overlooked or wrongly perceived. (Woog and Zeigler, p. 28).

This study is to provide an overall evaluation by which continuing, ongoing review of all levels of instrumental music in the Virgin Islands schools is upgraded and improved. The assessment/evaluation process makes planning mandatory, and provides structure and guidelines for maximum staff improvement. It provides for the continuous updating of information for decision-making and increases the likelihood that desired outcomes will be achieved. It provides incentive for individual planners to be aware of overall goals, and to develop suitable directives for their teaching based upon critical evaluation.

Hall (1980) cites several reasons for evaluation studies; he writes:

Evaluation is a systematic process of determining if expectations are being met. It involves the setting of standards, an assessment of accomplishment, the recognition of performance both above and below standards, the selection of courses of action, and the ongoing monitoring of progress. (p. 2)

The following review of the literature is organized into four categories: (1) evaluation of instrumental music programs, (2) literature relating to selection/retention process in teacher education programs, (3) standards for evaluation of preservice and inservice music teachers, and (4) preparation of instrumental music teachers.
Evaluation of Instrumental Music Programs

The evaluation of instrumental music programs is a critical and important part of the school music program. Instrumental music programs in public schools most often have a supervisor or coordinator for the purpose of providing musical and educational leadership to the program. According to Klotman (1973) "the nature and function of music administration and supervision will vary according to the size, its goals and aspirations. It will also vary according to the place assigned to it by the current educational leaders" (p. 15).

The process of administration or supervision of a music program requires many varied responsibilities. One that is essential to quality programs is instructional improvement.

Instructional Improvement

Instructional programs in instrumental music are essential to the development of quality music on all levels in education. Administrators, supervisors, and directors must be leaders with vision who view the importance of curriculum development to overall program goals and objectives. Mager (1975) states that:

When clearly defined objectives are lacking, there is no sound basis for the selection or designing of instructional materials, content or methods. If you don't know where [you are] going, it is difficult to select a suitable means for getting there. (p. 5)

Prior to instructional improvement, there must be a clear outline and understanding of all phases of the music program by its administrator, supervisor, and teachers. There must be a
unifying effort for school music, which through proper organization gives the music program a collective purpose, a purpose that will eventually lead to growth and development within the schools. "To improve the instructional program, the music education leader will conduct or assist his supervisors in organizing inservice programs, meetings, clinics, and workshops. His major effort will be directed toward developing a better climate for music learning" (Klotman, 1973, p. 17). Instructional improvement in these areas leads to the establishment of strong guidelines in curriculum development for instrumental music programs. Toward improving the instructional program in public school music programs, the Music Educators National Conference (1986) has established Guidelines for Performances of School Music Groups. Particular interest to the study are the recommendations made for instrumental music programs. The following is a summary which states that:

1. All elementary bands perform no more than three times per school year.

2. If instruction classes are scheduled homogeneously or heterogeneously, they should be combined periodically to give students a full-band experience.

3. No more than three concerts per year for middle/junior high school bands.
4. It is appropriate for junior high school bands to participate in one or two commonly-sponsored parades per school year.

5. Students be encouraged to study privately and participate in solo festivals and small ensembles.

6. High school bands schedule two major concerts for the community per year.

7. High school bands participate in concert band evaluation festivals.

8. Students in high school bands be encouraged to study privately and participate in solo and ensemble festivals. (pp. 35-37)

These guidelines, while not a curriculum guide or a course of study in its real sense, are criteria essential to the development of quality instrumental music education programs.

A music guide is: "... a compilation of recommended music materials, methods, and experiences with suggestions which will aid the teacher in organizing, presenting them" (Klotman, 1973, p. 47).

The curriculum is the basis for which instructional evaluation and measurement take place--the foundation for accountability. It reflects the current philosophy of the total music program and is intended to enhance the teaching/learning process. In his study, "An Examination of Curriculum Guides in Music with Reference to Principles of Curriculum Planning,"
McClintock (1970) designed a "checklist for the examination of curriculum guides in music" which can aid in preparing or examining other guides in music. The four main categories in the checklist are: (1) guide construction and revision criteria, (2) format and physical features, (3) curriculum planning procedures, and (4) materials, equipment, and aids for guide users.

Improvement in instruction can result from the implementation of a curriculum guide or a course of study, the use of that guide, and the continued professional development of the teachers.

Among current discussion is an issue essential to the cycle of teacher development—the professional improvement of inservice teachers. Colleges and universities prepare teachers for public school teaching, and public schools hire and present the novice with standards for employment and further development—a form of selection and retention. Much discussion has centered around internship programs to further enhance the teaching skills of new teachers. Additionally, discussions also have addressed recertification requirements of inservice teachers.

The hiring process has come under public scrutiny, partly because of accountability and the public dissatisfaction with quality public education. In an effort to assist school music programs in this process, the Music Educators National
Conference has described criteria for selecting the music staff. They state that:

1. All music educators are musicians/teachers who have extensive specialized knowledge and training... [in] wind ensembles and bands [and] have knowledge and training in brass, woodwind, and percussion instruments and repertoire.

2. The number of music educators [should be] sufficient to teach the courses specified under "Course Offerings and Scheduling," including the instruction of small ensembles. A second teacher or aide [should be] provided to assist with classes larger than 75 students... (School Music Program: Description and Standards, 1986, p. 48)

Bryant et al. (1978) surveyed 44 school administrators to determine "what employers consider important in hiring teachers." They found that:

1. The key factor for both beginning and experienced teacher candidates are maturity, initiative, interest, enthusiasm, poise, and the ability to work with people.

2. Successful previous employment, for both experienced and inexperienced teachers, and the ability to teach in a second area very important. (p. 6)

While the standards for teachers entering into the teaching profession will vary, staff selection and development continue when employed.

The primary purpose of recertification is to improve professional competencies among teachers. While it is not
identical to college teacher education retention requirements, there are some underlying similarities. Goddu et al. (1977) confirms these similarities, citing staff improvement to include developing skills and knowledge in the use of teaching aids, lesson planning, evaluating, better understanding of students, and classroom discipline. They concluded that:

Inservice for professional development of educators is not a one-shot workshop which everyone must attend after school. Nor is it an inflexible program of courses [but] an ongoing, flexible, needs-responsive emerging program designed by multi-role groups to improve each person's job competency. The training program itself must be structured to provide many learning opportunities to mature adults to assure that they learn ideas, techniques, attitudes and patterns and to produce materials which are immediately usable in practice. (p. 30)

Inservice programs must reflect the goals and philosophy of the music program, and strengthen the individual teacher's lifelong growth and development. As indicated in the guide, School Music Programs: Descriptions and Standards (1986), the district should encourage professional development by providing:

... a regular program of inservice education that includes at least two days, with pay, of professional activities arranged by the district each year for each music educator. Each teacher is permitted at least two additional days of leave with pay each year for professional activities proposed by the teachers and approved by the district. (p. 35)

Two other areas important to the improvement of instrumental music programs are materials and equipment, and facilities. Included is a summary of recommended standards for school music programs. It states that:
1. An instruction book and supplementary materials [should be] provided for each student enrolled in instrumental music classes.

2. A library of music for performing groups [should be] provided that contains at least 75 titles for each type of group, and at least 15 new titles for each type of group are added each year.

3. The library of music for performing groups [should be] sufficient in size to provide a folder of music for each ... stand of players in instrumental groups.

4. A library of small ensemble music [should be] provided that contains at least 75 titles for various types of ensembles, and at least 15 new titles for various types of ensembles are added each year. (pp. 36-50)

Facilities

1. Separate rooms [should be] provided for band, ... except that in small schools there may be one rehearsal room for instrumental groups. If there are only two large rehearsal rooms, an ensemble room of at least 350 square feet [should be] available.

2. Each instrumental rehearsal room [should] contain at least 2,500 square feet of floor space and has a ceiling at least 20 feet high.

3. Each school [should] contain at least one practice room
of at least 55 square feet for each 20 students enrolled in performing groups.

4. Rehearsal and practice rooms [should] maintain a year-round temperature range between 65 and 72 degrees with humidity between 40 and 50 percent and an air exchange rate double that of regular classrooms. At least 70 footcandles of illumination are provided, [and] lighting and ventilation systems are designed so that all rehearsal rooms have a noise criterion (NC) level not to exceed NC25 . . . (p. 51)

**Selection/Retention Standards**

One critical area in teacher education programs is in the selection/retention process of prospective teachers. Current thought reflects a divergence in approach to the issue, and a perceived difference in the type of selection/retention standard needed. The issue about higher standards for selection/retention are opinions, for the most part, collected through personal experiences and informal observations. Conant (1963) indicated that more emphasis should be placed on the recruitment of intellectually brighter students into the teacher education program. From his two-year firsthand observation of teacher education programs in various areas throughout America, Conant shared some thoughts on this issue. Speaking on the quality of students admitted to the teacher education program he states:
This is essentially the question of standards: who are admitted, allowed to continue, and given degrees. I have heard a great deal of talk during the course of my study about upgrading the teaching profession. I have heard little discussion of the minimum level of scholastic aptitude to be required of candidates for teaching positions. (p. 81)

Like others, Conant's position is that "we should endeavor to recruit . . . teachers from the upper third of the graduating high school class on a national basis" (p. 81).

Frankel and Milgram (1975) suggest four standards to the selection process for a teacher education program: (1) establish the qualities to be perceived in prospective teachers that are based on the philosophy of the department, (2) observe prospective teacher candidate in classroom setting before admission to teacher education programs, (3) conduct personal interviews, and (4) use video-taped classroom situations for prospective teacher candidate to diagnose.

Haberman (1972), who strongly advocates the need for stricter selection/retention standards in teacher education, suggests the inclusion of persons who are not college faculty in the selection/retention process. He insists on what he called the "professional selection criteria":

1. The program goals, and the capabilities needed by the students to achieve those goals act as the criteria for selection.

2. Admission to professional education is a professional decision, not a student right.

3. Selection is a process, not an event.
4. College screening devices should be replaced by professional selection criteria—teaching success, not student success.

5. External selection should complement self-selection.

6. Selection should include procedures for screening adults as well as college youth.

7. Selection should assess the potential of candidates to function as continuous learners.

8. All future changes in the selection process should assess their impact. (pp. 24-27)

Evidence that the academic quality of students entering teacher education programs has declined is cited by Watts (1980), who states that standardized test scores of students selecting education as a major had a low rate "which is twice as high as the national average" (p. 21). He also reported the requirement for entrance in teacher education on a national average as being: (1) over-all grade point average mode 2.25, (2) grade point average for major area mode of 2.5, (3) English average at least a "C", and (4) subjective faculty recommendation. He further states:

The reason for establishing admissions standards for any professional program is to increase the probability that those who are admitted will successfully complete the program and become effective professionals. (p. 121)

Weaver (1981) also supports a stronger selection process. He found that:

The majority of high school seniors who wish to enter teaching come not only from families with modest annual
incomes, but rank below mean level on most achievement and aptitude tests taken by college-bound high school seniors. (p. 35)

He found that if there is a correlation between scholastic aptitude and mastery of professional skills, then employment of teachers with deficient professional skills and aptitude actually will produce inferior learning. Gideonse and Joseph (1982) take a similar position, that better qualified students entering into the teacher education programs will greatly improve the chances that better teachers will come out of those programs.

The selection/retention process is essential to the improvement of all teacher education programs, and subsequently public school education. It is the position of many that students entering teacher education programs, if chosen from the upper one-third of the graduating senior class, will be better teachers.

Shellahammer (1984) summarized his findings of selection criteria used by institutions in music teacher education programs as follows:

... 74% of the institution with music education programs used selection criteria. Those specific selection criteria... most frequently used were: (1) audition on principal instrument or voice, (2) music placement exams in music theory, music history, piano, voice..., (3) entry interview with music education personnel, (4) formal written application for admission to music education program. (p. 149)

In the area of retention, he found that:

... 90.5% of the music education program use retention criteria. Specific retention criteria... most
frequently used were: (1) maintenance of a specified GPA for all college level coursework (mode of 2.3 - 2.5, mean of 2.29), (2) piano proficiency or satisfactory completion of class piano, (3) jury on principal instrument or voice, (4) maintenance of a specified GPA for all music education coursework (mode of 2.3 - 2.5, mean of 2.40), and (6) vocal proficiency or satisfactory completion of class voice. (p. 151)

The selection/retention process in teacher education programs is an attempt to improve on the quality of students entering programs in education, and to evaluate their abilities to complete the required criteria to become successful teachers.

Standards for Evaluation of Pre-service and Inservice Music Teacher

A more underlying concept in the assessment/evaluation process is the development of specific competencies to improve music teacher performance. Guidelines delineated by the National Association of Schools of Music (NASM) have provided essential evaluative criteria of music teacher training programs (NASM, 1981). These standards are measures by which all colleges and universities can effectively assess and evaluate pre-service and inservice music educators:

1. **Personal Qualities**. Desirable characteristics of the prospective music teacher are:

   a. The potential to inspire others and to excite the imagination of students, engendering a respect and desire for music and musical experiences.
b. The ability and desire to continually seek, evaluate, and use new ideas and developments that are relevant to music teaching.

c. The ability to maintain positive relationships with individuals and various social and ethnic groups and be empathetic with students and colleges of differing backgrounds.

2. Music Competencies. Beside all basic competencies delineated for all musicians, there are several specifically addressing the pre-service instrumental music educator:

a. Conducting. The pre-service music educator must be a competent conductor, able to create accurate and musically expressive performances, with a variety of performing groups and in general classroom situations. It is important that instruction in conducting include score reading and integration of analysis, styles, performance practices and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

b. Composing, Arranging, and Analyzing. The future music educator should be acquainted with the creative process of composing and arranging music in a variety of musical styles to meet the needs and ability levels of school performing groups and classroom situations. [He/she] should be able to identify and explain structural forms, procedures, and compositional devices employed in Western music and some non-Western music.

c. Performing. The future music educator should be a competent performer on an instrument or with the voice, with
ability sufficiently advanced to assure accurate and musically expressive performance.

3. **Essential Competencies and Experience for Instrumental Teaching Specialization** are:

   a. Knowledge of and performance ability on wind, string, percussion instruments sufficient to teach beginning students effectively in homogeneous or heterogeneous groups;

   b. Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

   c. Experiences in the use of the singing voice in class or ensemble;

   d. Laboratory experience in teaching beginning instrumental students—individually, in small groups, and in larger classes.

4. **Teaching Competencies.** The musician/educator should understand the total contemporary educational program in order to comprehend their role as a teacher of music, to apply their musical competencies in teaching situations, and to integrate music instruction with the process of education. Among the many desirable competencies and qualities that are traditionally regarded as professional, those considered most important are:

   a. An ability to identify and explain principles of educational psychology that are applicable to the teaching/learning situation in music;

   b. An understanding of the philosophical and social foundation that serve as bases for a philosophy of music
education and is able to express his/her personal attitudes and convictions within the framework of a practical rationale;

c. An ability to assess the differing musical backgrounds, abilities, and interests of individuals and groups of students, and is able to devise experiences for learning that meet their needs;

d. An awareness of current methods and materials available in all fields and levels of music education;

e. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum;

f. An awareness of the developmental process involved in becoming a successful teacher, and a further awareness of the need for continuing study and self-evaluation.

5. Professional Procedures. To achieve these competencies delineated in the above sections, these procedures are recommended:

a. Music education methods courses should be taught by faculty who have had successful experience teaching music in elementary and secondary schools and who maintain close contact with such schools.

b. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as
continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools.

c. Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

d. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis (pp. 51-54).

Writing about the responsibilities of music education institutions throughout the world the International Society for Music Education (ISME, 1974) wrote:

The music education institutions are highly responsible for the musico-cultural policy of the urban and regional areas in which they are located. They should belong to the centers of music life and participate in cultural joint planning. Besides their extra-musical educational tasks (in-service training, adult education, etc.) they should make themselves known to the public with performances of different kinds and content, by teachers and students. These include concerts in factories, schools, churches, hospitals, homes for the aged, etc.--performances at unconventional times and in unconventional places with the purpose of integrating music in daily life and gaining new audiences. Cooperation between music education institutions and amateur music groups is also desirable. The institutions should offer further education courses for conductors of amateur choirs, orchestras and bands. Teacher and students could take over the function of a conductor of such ensembles. (p. 169)
Wolfe (1972) outlined several important concepts from the preliminary report of the Teacher Education Commission Task Group V for precollege preparation in music, which are crucial to the development of a sound instrumental music program in the public schools and post-secondary institutions. He states:

... that the successful completion of a good music curriculum at the college level demands that the student shall have had previous musical experience. (p. A-39)

As a consequence of this essential prerequisite music teachers should provide appropriate experiences to those students who eventually will become music educators while they are still members of performing ensembles in secondary schools. These experiences, he cited, must include the following: (1) musical performance including keyboard and a variety of instrumental and vocal ensemble experiences, both large and small; (2) basic musicianship; (3) music history and repertoire; (4) conducting experiences; and (5) leadership and teaching experiences.

High school students who have reached advanced levels in these areas will be recognized by entrance auditions and examinations, which can further enhance their preparation for music teaching. "In a sense, the public schools and teacher training institution form one circular system and are mutually affected by educational policy. This inherent relationship can be ignored only at great risk" (House, 1954, p. 6).

These standards can assist teachers of teachers as well as supervisors and administrators in developing competencies for pre-service and inservice teachers.
Preparation of Instrumental Music Teachers

One of the most essential components of any teacher education program is the aspect of student teaching. Much has been written on the subject partly because of the need for teacher education reform and the intense public debates and reports about the quality of teacher education programs in colleges and universities. With the publication of the 1983 document, *A Nation at Risk: The Imperative for Educational Reform*, much concern about the decline in education in the United States was expressed. And as a result, a more precise aim to improve teacher education components was undertaken in the Holmes Group report, *Tomorrow's Teachers* (1986). The report specifically calls for a change in the processes of educating future teachers. This revolutionary proposal has caused many music education professionals to scrutinize the impact of such a proposal on the current music teacher education programs.

Music Educators National Conference (MENC, 1985) has also recommended improvement in music teacher education training. The public's dissatisfaction concerning the quality of teaching and ultimately the quality of teacher education programs has caused interest to be high.

Increased government concern and regulation have deepened the need for careful, insightful, and creative decisions at all levels of educational structure.

Competency Base Teacher Education (CBTE) in music education has attempted to improve music teacher education programs at two
levels: (1) setting standards and guidelines to measure pre-service and inservice teacher behavior and productivity in the classroom; and (2) developing competencies by which the student's (the class) growth and development can be assessed in behavioral terms for improvement—a form of two-fold accountability. Competency Base Teacher Education programs in music have developed course content whereby objectives a student is expected to attain and demonstrate, and the standard by which these objectives are evaluated are stated explicitly at the beginning of the program (Miller, 1972).

In a related study by Wink (1968) on the relationship of self-concept and selected personality variables to achievement in music teaching, he found that (1) a positive and significant correlation exists between final level of achievement and self-concept of music teaching ability, and (2) a positive significant correlation exists between degree of growth and self-concept and self-ideal. He also found a positive change in self-concept by the end of the student teaching experience. This study suggests that self-concept is related positively to achievement; it may be concluded that "if student teaching raises the self-concept level of student teachers, the student teaching experience alone offers a basic tool for achievement in professional teaching" (p. 237).

The background, knowledge, attitude, and skills necessary to teach instrumental music involve the understanding of mechanics and technical aspects in diagnosis and evaluation of
a student's problem in playing. Some other aspects are: the ability to demonstrate and critically observe peers in simulated teaching situations, and to prepare methods and materials appropriate for the level he/she is teaching, utilizing practical application of learning theories.

Olson (1986) lists nine measures of competence that are essential to music teaching; he states that the quality music teacher:

1. Is humane—[he] thinks of people first and helps make music possible for those who have sought instruction or who have been sent through the studio or classroom door.
2. Demonstrates well and keeps on learning.
3. Observes and evaluates while teaching—[he] has learned to talk less and watch more.
4. Is prepared—[he] keeps records of the lesson assignments and studies them.
5. Is imaginative—[his] presentations are fresh, alive, fascinating.
6. Follows through—[he] repeats information in a variety of situations.
7. Manages time and finance well, is well organized.
8. Is flexible—[he] does not embrace one method to the exclusion of all others; he lets a personalized method evolve for each student.
9. Inspires a love of music—[he] encourages independence of interpretation, creative music making, harmonizing, playing
Several studies have gathered opinions of music teachers regarding professional preparation in music education. Taylor (1970), Reeves (1980), Claybon (1982), Logan (1983), and Lacy (1985) have found that music teachers regarded the following courses (in order of essentiality) to be crucial in their development as music teachers: student teaching, harmony, sightsinging, ear training, methods, music history, applied music technique classes, and conducting. It should be noted that the most helpful course frequently cited in the professional preparation was student teaching which clearly indicates the importance in teacher training programs. Comments made most often in these studies were: (1) the need for reality and practicality in the methods courses; (2) methods courses were not structured to suit current demands in the area of disadvantaged children; and (3) the lack of discipline and classroom management techniques. Leonhard (1984) expressed a similar view in his paper presented to the Music Educators National Conference. He states that:

Surveys have consistently shown inservice teachers' dissatisfaction with music teacher education methods classes, even though teacher educators are constantly assessing methods courses' objectives. . . . Opinions ranged from methods classes too theoretical in format, to lack of interest in course content. (p. 3)

In an effort to predict success as a music teacher using certain variables in the undergraduate teacher education program and various personality traits, Anderson (1966) concluded that "the Guilford-Zimmerman Survey, the Kwalwasser Music Talent
Test, and the Symbol Reproduction Test of the Project Potential Creative Battery have value in measuring characteristics of student music teachers" (p. 6523). Borkowski (1967) attempted to discover if the quality of course work by undergraduates had any relationship to teacher success. "The primary conclusion drawn from the study is that there is little relationship between quality of work in undergraduate courses leading to a music education degree and teaching success" (p. 1835A).

The preparation of music teachers involves many facets. Emphasis has been placed on the academic background of students entering the University, the ability of the student to maintain the required grade point average, and the ability to demonstrate specific competencies before graduation. Instrumental methods courses and other components that comprises the undergraduate degree in music education are constantly evaluated by the professoriate to improve course content for preparation of prospective music teachers. One way this has been done is in the evaluation of each student based on specified behavioral objectives established by individual professors.

A brief summary of the 530 competencies identified by Parr (1976) on essential competencies of first-year band teachers, is included. These competencies can be used by college music educators and school music administrators and supervisors to evaluate instrumental music teachers. They are:
Pitch
Identify aurally incorrectly performed pitches, chords changes, pitch change caused by crescendo and decrescendo, and long tone that goes "out-of-tune."

Rhythm
Identify aurally incorrectly performed rhythm patterns, and rhythms that are rushed, played unevenly, dragged, and not performed at their full time value.

Tone Quality and Balance
Identify tones that are overblown, squeezed or pinched, imbalance in brass or woodwinds section, or imbalance within a particular section.

Dynamics
Identify errors in dynamics levels among sections, and errors within section.

Phrasing and Interpretation
Identify aurally errors in phrasing in performing group.

Musical Score
Transpose pitches orally from concert score. (pp. 153-191)

Reeves (1980) in his investigation on expected competencies for beginning music teachers as rated by music supervisors, principals, college music educators, conclude that:
There was little disagreement among three respondent groups as measured by the Beginning Music Teacher Expectation Questionnaire. The data revealed very little significance. Mean comparison indicated that principals and music supervisors who exercise instructional supervision over music teachers rated expected music teaching competencies for beginning music teachers higher than those whose supervision is limited to administrative-public relations role. (pp. 65-66)

The major finding is the desired competencies set by college music educators and those of public school administrators must be of the same standards; the preparation of music teachers must reflect a combined effort of all areas of education.
CHAPTER III

METHODOLOGY

Geographical and Ethnic Background

The United States Virgin Islands are comprised of three main islands--Saint Croix, Saint John, and Saint Thomas, and approximately fifty smaller islands and reefs. They constitute the easternmost point of United States territory. Purchased in 1917 from Denmark, the Virgin Islands are located 40 miles east of Puerto Rico, 990 miles east-southeast of Miami, and 1,400 miles southeast of New York (Boyer, 1983). On the northernmost point of the Lesser Antilles, the Virgin Islands is right in the middle of the great curving archipelago of the Caribbean Islands that begins with Cuba and ends at the northern tip of South America with the island of Trinidad (Lewis, 1972).

Size. The combined total area of the three main islands is approximately 132 square miles. Saint Croix, the largest of the three is about 22 miles in length and 6 miles in width, with an area of approximately 84 square miles. Saint Thomas is 13 miles in length and 3 miles in width, with a square area of about 28 square miles. Saint John is approximately 9 miles in length and 5 miles in width, with a square area of approximately 20 square miles (Turnbull, 1976).
Ethnic make-up. The population of the Virgin Islands is a mixture of descendents of African slaves (introduced to the islands around 1513), and Puerto Rican, Continental, and European (Danish, Spanish, Portuguese, and French) settlers. There are many mixed-blood Virgin Islanders, but the largest percent of the population is black. The 1980 census figures showed a total population of approximately 96,569, with a breakdown by islands as follows: Saint Croix, 49,013; Saint Thomas, 44,218; and Saint John, 2,360. The study further estimated the ethnic make-up in percentages: native-born Virgin Islanders (26%); born in Puerto Rico (12%); born in the continental United States, (8%); born in Europe (5%); permanent alien residents (12%); bonded aliens (15%); illegal aliens (4%), and itinerant residents listed on the islands for short periods (18%).

Design of the Study

This section describes the design of the study, development of the instruments, the population, procedure for data collection, and procedure for data analysis.

The purpose of the study was to assess and evaluate the strengths and weaknesses of instrumental music in the school system of the Virgin Islands and to suggest recommendations for improvement. Information collected was analyzed to:
1. Identify strengths and weaknesses of instrumental teaching and performance as it relates to the program goals and objectives.

2. Identify specific elements necessary for improvement of instrumental music in the Virgin Island school system, and use such information as an aid to curriculum change and staff improvement.

The research design used for the study was of an analytic-descriptive survey type. The primary method of data collection was through the use of three different questionnaire forms, one for instrumental music teachers, one for public school administrators, and one for instrumental music faculty of the University of the Virgin Islands.

The principal format of this instrument was a closed-ended questionnaire. A second technique was a 15-minute open-ended taped interview of five questions to obtain from the respondents perceived strengths and weaknesses of the instrumental music program, and its potential for growth. Both Virgin Islands school districts' instrumental music programs were assessed and evaluated in this descriptive survey study for the purpose of identifying its strengths and weaknesses for improvement.

Questionnaire for Data Collection--

Instrumental Music Teachers

The three questionnaires developed for this study are adapted from three similar studies: Shellahamer's (1984) study
on The Selection and Retention Criteria in Undergraduate Teacher Education Program; Lacy's (1985) study on Music Teacher Education in Selected Black Private Colleges/University; and the Ohio Department of Education (1981) Self-Appraisal Checklist for Music Education.

The purpose of the Instrumental Music Teachers questionnaire was to:

1. Obtain data about instrumental music teachers in both districts of the Virgin Islands School System.

2. Collect data from the questionnaire concerning employment status and teaching experience of each instrumental music teacher in both districts.

3. Obtain information about the perceived strengths and weaknesses of instrumental music education through the use of a series of questions, each within a five-point scale of strongly agree to strongly disagree from instrumental music educators.

4. Obtain information about the facilities and equipment in the school system in the Virgin Islands, through the use of a series of statements, each within a five-point scale of strongly agree to strongly disagree from instrumental music educators.

A second technique was to provide an open-ended questionnaire in the form of a 15-minute taped interview to obtain from the respondents information on perceived strengths and weaknesses of the instrumental music program in the Virgin Islands (see Appendix A).
Questionnaire for Data Collection—Instrumental Music
Faculty at The University of The Virgin Islands

The purpose of this questionnaire was to:

(1) Obtain data on teacher education/instrumental music education organizational structure of the University of the Virgin Islands.

(2) Obtain data on admission/retention of prospective instrumental music teachers at the University of the Virgin Islands.

(3) Collect data on the existing music teacher education curriculum, more specifically, instrumental music teacher education curriculum.

(4) Collect information on graduation and certification criteria specifically delineated by the music education division beyond those of the University.

(5) Obtain a list of graduates of the University of the Virgin Islands instrumental music program who are employed as instrumental music teachers in each district.

(6) Investigate whether any research into the relationship between selection and retention criteria and student and/or teacher success has been conducted.

At the request of the University's music faculty, no taped interviews were conducted (see Appendix B).
Questionnaire for Data Collection—Music Supervisor.

Superintendent and Commissioner

The purpose of this questionnaire was to:

(1) Obtain factual information about the hiring procedure(s) of instrumental music teachers in the Saint Thomas/Saint John, and Saint Croix districts.

(2) Obtain information about observation practices and professional development of instrumental music teachers in the Virgin Islands school system.

(3) Obtain information about the importance of instrumental music in the education system of the Virgin Islands through a series of questions about the percentage of the annual budget allotted for instrumental music education.

(4) Gather data on the present curriculum structure in instrumental music, and current method(s)/test(s) used in the teaching of instrumental music.

(5) Investigate whether any research has been conducted to assess and evaluate instrumental music in the Virgin Islands school system by the Department of Education.

At the request of the administrators, no taped interviews were conducted (see Appendix C).

Questionnaire Validation

The three questionnaires were evaluated by obtaining comments from nine graduate teaching associates at The Ohio
The graduate associates were divided into groups of three for each questionnaire, and asked to evaluate the instruments on content relevance, ambiguity, reliability, form and design. After several revisions, the questionnaires were pilot tested on three music education faculty members at The Ohio State University through a simulated interview. Each faculty member was asked to evaluate one questionnaire on content validity, design, logical sequence of each question, clarity and total over-all effectiveness. Comments provided by the three music education faculty members clarified the meaning of several of the questions. The revised questionnaires were then deemed valid and reliable by the faculty, and the final questionnaires were prepared.

The Population

The population for this study was comprised of the Deputy Commissioner for curriculum and instruction (N = 1); district superintendents (N = 2); Music Supervisor (N = 1); personnel directors (N = 2); instrumental music faculty at The University of the Virgin Islands (N = 2); instrumental music teachers of the Saint Thomas/Saint John district (N = 14); and instrumental music teachers of the Saint Croix district (N = 10).

Procedures

Letters explaining the purpose of the study and requesting permission to conduct the study were sent to the President of
The University of the Virgin Islands (see Appendix E), Commissioner of Education, Superintendents (see Appendix F), Music Supervisor (see Appendix G), and Instrumental Music Teachers (see Appendix H).

Permission was granted to conduct the study by the President of The University of the Virgin Islands, and the Commissioner and Superintendents of the Department of Education in the Virgin Islands (see Appendix I). Instrumental music teachers were contacted by phone one week after the letters were sent for their permission to conduct the study.

A schedule was constructed by the investigator for the purpose of conducting the interviews on the three islands (see Appendix J). Telephone calls were made to each subject of the population to arrange a time to conduct the interview.

The questionnaires were administered by the investigator to 29 of the 32 subjects of the population using the interview technique. The total interview lasted approximately 55 minutes. Each question was asked by the investigator to each subject of the population, and their responses written on the survey questionnaire. The taped-interview section was recorded on a mini-tape recorder after the completion of the written portion; only the instrumental music teachers were taped by the investigator. A 91% response rate was obtained of the total population.

Saint Thomas/Saint John District

There are 14 elementary schools in the St. Thomas/St. John
school district of which 7 participate in the instrumental music program. Currently, 14 instrumental music teachers are employed in the Saint Thomas/Saint John district. Of this figure, five are employed as elementary instrumental music teachers, within seven of the fourteen elementary schools. One is employed as a middle school instrumental music teacher, and eight as instrumental music teachers at four secondary schools.

Presented are the enrollment population for each school involved with instrumental music: Gomez (978), Oliver (808), Sprauve (270), Boschulte (1003), Kean (1003), Dober (244), Jarvis (370), Lockhart (880), Muller (573), Kirwan (572), Cancryn (1305), and Charlotte Amalie (2185).

Figure 2 represents the instrumental music flow chart for schools involved in instrumental music on the east side of the Saint Thomas/Saint John District.

![Diagram](image)

**Figure 2.** Instrumental music flow chart for the East Side St. Thomas/St. John District.
Figure 3 flow chart represents the west side of the Saint Thomas/Saint John School District involved in instrumental music.

Charlotte Amalie High
Grades: 9-12

Addelita Cancryn Junior High
Grades: 7-8

Dober Jarvis Lockhart Muller Kirwan
Elementary Elementary Elementary Elementary Elementary

Figure 3. Instrumental music flow chart for the West Side St. Thomas/St. John District.

Saint Croix District

Schools involved with instrumental music in the district of Saint Croix and their population are as follows: Central High School (2238), A. Richards Junior High (1350), J. Woodson Junior High (1380), E. Christian Junior High (911), P. Larsen Elementary (724), and Williams Elementary (1114).
Figure 4 represents the instrumental music flow chart for the schools involved in instrumental music in the Saint Croix District.

Figure 4. Instrumental music flow chart for the Saint Croix District.

Figure 5 represents instrumental music flow chart leading to the University of the Virgin Islands from the Saint Thomas/Saint John, and Saint Croix School Districts. It implies the highest level of instrumental music instruction and performance.
Figure 5. Instrumental music flow chart for The University of the Virgin Islands, Saint Thomas, Saint John, Saint Croix Districts. A schedule of the dates and times of the interviews is included (see Appendix J).
CHAPTER IV
PRESENTATION OF DATA

The purpose of the research study was to assess and evaluate current strengths and weaknesses of instrumental music in the school system of the Virgin Islands based on three survey questionnaires. The study specifically attempted to answer the following questions: (1) What main changes have occurred in instrumental music education in the school system since its inception in 1960? (2) How have these changes affected instrumental music programs? (3) Are there any changes, specifically, that have taken place since formal training of music educators began at the University of the Virgin Islands? (4) What impact does The University of the Virgin Islands' music program have on the professional development of pre-service and inservice of instrumental music teachers in the Virgin Islands? (5) What are the strengths and weaknesses in the instrumental music teacher education program at the University of the Virgin Islands? (6) What suggestions can be made to improve those strengths and weaknesses of the instrumental music programs in the Virgin Islands' school systems? (7) How can the Department of Education improve the administration of instrumental music education in the Virgin Islands?
This chapter is organized into three parts which present findings of the data from the following: (1) the Instrumental Music Teacher Questionnaire, (2) The University of the Virgin Islands Instrumental Music Faculty Questionnaire, and (3) Administrators of the Department of Education Questionnaire.

**Instrumental Music Teacher Survey Data**

The data presented in part one were obtained from the instrumental music teacher survey questionnaire administered to instrumental music teachers in both school districts in the Virgin Islands (N = 21). Three instrumental music teachers were unavailable during the survey period and were not included in this study (see Table 1).

Table 1

**Instrumental Music Teacher Population**

<table>
<thead>
<tr>
<th>Population of instrumental music teachers</th>
<th>Interviewed Responses (N)</th>
<th>Interviewed Responses (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saint Thomas/Saint John</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>Saint Croix</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>Total population</td>
<td>24</td>
<td>21</td>
</tr>
</tbody>
</table>

The findings presented in this part are arranged in five sections: (1) academic preparation, (2) employment status and
teaching experience, (3) strengths and weaknesses of instrumental music, (4) facilities and equipment, and (5) student, community, and band information. This is organized according to the format of the instrument used to collect information from instrumental music teachers. Tables are provided which describe the data and a brief discussion is presented. Comments from the instrumental music teachers are included with the quantitative data.

Section 1

The first section of the instrumental music teacher questionnaire was designed to obtain information about the academic preparation of instrumental music teachers of both districts in the Virgin Islands School System. Table 2 describes the data collected.

Table 2

Music Degrees Earned

<table>
<thead>
<tr>
<th>Districts</th>
<th>St. Croix</th>
<th>St. Thomas/St. John</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
</tr>
<tr>
<td>Non-degree</td>
<td>3 (33.0)</td>
<td>4 (33.0)</td>
<td>7 (33.0)</td>
</tr>
<tr>
<td>Bachelor's</td>
<td>4 (45.0)</td>
<td>6 (50.0)</td>
<td>10 (48.0)</td>
</tr>
<tr>
<td>Masters</td>
<td>1 (11.0)</td>
<td>2 (17.0)</td>
<td>3 (14.0)</td>
</tr>
<tr>
<td>Doctorate (A.B.D.)</td>
<td>1 (11.0)</td>
<td>--</td>
<td>1 (5.0)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9 (100.0)</strong></td>
<td><strong>12 (100.0)</strong></td>
<td><strong>21 (100.0)</strong></td>
</tr>
</tbody>
</table>
Table 3 shows the institutions and dates degrees were earned by instrumental music teachers. Fourteen (67%) instrumental music teachers currently teaching in both school districts in the Virgin Islands hold a bachelor's degree in music education. Of that figure, five (24%) have received a masters degree, and seven (33%) are without the bachelor's degree (see Table 3).

Table 3

<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Date received Bachelor's</th>
<th>Credits beyond Bachelor's</th>
<th>Date received Masters</th>
<th>Credits beyond Masters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hampton University</td>
<td>1964*</td>
<td>B.S.</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Florida Agriculture &amp; Mechanics</td>
<td>1969*</td>
<td>12</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Inter American Univ. (Puerto Rico)</td>
<td>1969**</td>
<td></td>
<td>1971, New York A.B.D.</td>
<td></td>
</tr>
<tr>
<td>Miami University (Oxford, Ohio)</td>
<td>1972**</td>
<td>-</td>
<td>1975 University of The V.I.- M.A. in administration</td>
<td>-</td>
</tr>
<tr>
<td>North Carolina Central University</td>
<td>1973*</td>
<td>15</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>University of Texas -Austin</td>
<td>1973*</td>
<td></td>
<td>1980 North Texas State, M.A. - music education</td>
<td>-</td>
</tr>
<tr>
<td>Fisk University</td>
<td>1977**</td>
<td></td>
<td>1980, Florida State University, M.A. music education</td>
<td>-</td>
</tr>
<tr>
<td>Hampton University</td>
<td>1978**</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Name of Institution</td>
<td>Date received Bachelor's</td>
<td>Credits beyond Bachelor's</td>
<td>Date received/Institution</td>
<td>Credits beyond Masters</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>--------------------------</td>
<td>---------------------------</td>
<td>---------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Hampton University</td>
<td>1978**</td>
<td></td>
<td>1985, Hampton</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>University, M.A.</td>
<td>music education</td>
</tr>
<tr>
<td>Southern University</td>
<td>1978**</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>University of Nebraska – Lincoln</td>
<td>1981*</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>University of The Virgin Islands</td>
<td>1982**</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Howard University</td>
<td>1983**</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Indiana State University</td>
<td>1994**</td>
<td>9</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Dade County Community College</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>A.A. 1971</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Backley School of Music, Diploma, 1984</td>
<td>***</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Backley School of Music, Diploma, 1979</td>
<td>***</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Army School of Music</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Backley School of Music-***</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>No institution attended</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Howard University</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

*percent of instrumental music teachers from the continental United States with bachelor's: 2%

**percent of instrumental music teachers from the Virgin Islands with bachelor's: 43%

***percent of non-degree instrumental music teachers from the Virgin Islands: 33%
Table 4 reveals the type of teaching certificate(s) held by instrumental music teachers, its expiration and length of validation. Eight teachers (38%) do not hold a teaching certificate, and seven (33%) teachers hold valid certificates from states in the continental United States.

Table 4

<table>
<thead>
<tr>
<th>Certificate/Validation/Expiration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>State(s)</strong></td>
</tr>
<tr>
<td><strong>Teacher</strong></td>
</tr>
<tr>
<td>A</td>
</tr>
<tr>
<td>B</td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>D</td>
</tr>
<tr>
<td>E</td>
</tr>
<tr>
<td>F</td>
</tr>
<tr>
<td>G</td>
</tr>
<tr>
<td>H</td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>J</td>
</tr>
<tr>
<td>K</td>
</tr>
<tr>
<td>L</td>
</tr>
<tr>
<td>M</td>
</tr>
<tr>
<td>N</td>
</tr>
<tr>
<td>O</td>
</tr>
<tr>
<td>P</td>
</tr>
<tr>
<td>Q</td>
</tr>
<tr>
<td>R</td>
</tr>
<tr>
<td>S</td>
</tr>
<tr>
<td>T</td>
</tr>
<tr>
<td>U</td>
</tr>
</tbody>
</table>
Table 5 shows the principal instrument and type of performance by instrumental music teachers within the community. The majority of teachers continue to be active performers in the Territory.

Table 5

Principal Instrument and Type of Performance

<table>
<thead>
<tr>
<th>Principal Instrument</th>
<th>Type of Performance</th>
<th>Last performance on principal instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trombone</td>
<td>senior recital solo</td>
<td>1968</td>
</tr>
<tr>
<td>Clarinet</td>
<td>calypso combo</td>
<td>March 1987</td>
</tr>
<tr>
<td>Clarinet</td>
<td>senior recital solo</td>
<td>1972</td>
</tr>
<tr>
<td>Trombone</td>
<td>small ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>Trumpet</td>
<td>brass ensemble/church</td>
<td>March 1987</td>
</tr>
<tr>
<td>Trombone</td>
<td>brass ensemble/church</td>
<td>March 1987</td>
</tr>
<tr>
<td>Flute</td>
<td>senior recital solo</td>
<td>1964</td>
</tr>
<tr>
<td>Oboe</td>
<td>solo recital church</td>
<td>March 1987</td>
</tr>
<tr>
<td>Bassoon</td>
<td>woodwind quintet</td>
<td>March 1984</td>
</tr>
<tr>
<td></td>
<td>small ensemble</td>
<td>December 1986</td>
</tr>
<tr>
<td>Flute</td>
<td>solo recital</td>
<td>April 1986</td>
</tr>
<tr>
<td>Trombone</td>
<td>small ensemble</td>
<td>December 1986</td>
</tr>
<tr>
<td>Piano</td>
<td>senior recital solo</td>
<td>1982</td>
</tr>
<tr>
<td>Trumpet</td>
<td>small ensemble</td>
<td>December 1986</td>
</tr>
<tr>
<td>Saxophone</td>
<td>small ensemble</td>
<td>February 1987</td>
</tr>
<tr>
<td>Trumpet</td>
<td>small calypso ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>Double Bass</td>
<td>small jazz ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>Saxophone</td>
<td>small jazz ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>Trumpet</td>
<td>small jazz ensemble</td>
<td>April 1979</td>
</tr>
<tr>
<td></td>
<td>ensemble recital</td>
<td></td>
</tr>
<tr>
<td>Guitar</td>
<td>small calypso ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>Tenor saxophone</td>
<td>small calypso ensemble</td>
<td>February 1987</td>
</tr>
</tbody>
</table>
Table 6 indicates instrumental music conferences/conventions, seminars or workshops attended by instrumental music teachers of the Saint Croix and Saint Thomas/St. John school districts.

Table 6
Conferences/Conventions, Seminars or Workshops Attended

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Instrumental music conferences/conventions date</th>
<th>Instrumental music seminars date</th>
<th>Instrumental music workshops date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher A</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher B</td>
<td>1985</td>
<td>1985</td>
<td>1985</td>
</tr>
<tr>
<td>Teacher C</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher D</td>
<td>1978</td>
<td>1980</td>
<td>1980</td>
</tr>
<tr>
<td>Teacher E</td>
<td>1985</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher F</td>
<td>1986</td>
<td>1986</td>
<td>1986</td>
</tr>
<tr>
<td>Teacher G</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher H</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher I</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher J</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher K</td>
<td>1986</td>
<td>1986</td>
<td>1986</td>
</tr>
<tr>
<td>Teacher L</td>
<td>1984</td>
<td>1984</td>
<td>1984</td>
</tr>
<tr>
<td>Teacher M</td>
<td>1978</td>
<td>1984</td>
<td>-</td>
</tr>
<tr>
<td>Teacher N</td>
<td>-</td>
<td>-</td>
<td>1984</td>
</tr>
<tr>
<td>Teacher O</td>
<td>1986</td>
<td>1985</td>
<td>1985</td>
</tr>
<tr>
<td>Teacher P</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher Q</td>
<td>1983</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher R</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher S</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher T</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher U</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Twelve instrumental music teachers (57%) have never attended a conference/convention.

Fourteen (67%) have never attended a seminar, and that same figure (67%) have never attended a workshop since being employed in the Virgin Islands school system.
The data collected also showed that 21 instrumental music teachers (100%) stated that the Department of Education did not pay for registration fees to attend workshops or conventions, and that same percentage also indicated that no mileage or expenses are paid to attend workshops or conventions.

The survey revealed that from 1984-1986 no instrumental music seminars or workshops were available in the Virgin Islands to instrumental music teachers.

Sixteen (76%) of the instrumental music teachers are involved with instrumental music instruction in addition to their public school position. The responses include: parochial school instruction, private music instruction, adult instruction, private lessons, and assisting/performing with The University of the Virgin Islands Concert Band.

On the question of self-evaluation, 21 instrumental music teachers (100%) stated that through the musical growth of the individual and group, self-evaluation was conducted. None stated the use of audio or visual equipment as an aid in self-evaluation.
Table 7 shows in percent the number and percent of instrumental music teachers currently a member of professional organizations. No other professional organizations were cited by the instrumental music teachers.

Table 7

Memberships in Professional Organizations

<table>
<thead>
<tr>
<th>Organization</th>
<th>Number of teachers with membership</th>
<th>Membership %</th>
<th>Number of teachers without membership</th>
<th>Membership %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Educators National Conference</td>
<td>7</td>
<td>33%</td>
<td>14</td>
<td>67%</td>
</tr>
<tr>
<td>National Band Association</td>
<td>3</td>
<td>14%</td>
<td>18</td>
<td>86%</td>
</tr>
<tr>
<td>Other:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Association of Music Merchants</td>
<td>1</td>
<td>5%</td>
<td>-</td>
<td>95%</td>
</tr>
</tbody>
</table>

Fourteen (67%) currently do not receive the Music Educators Journal, six (29%) receive both the Music Educators Journal and the Instrumentalist, and one (5%) receives the School Music Director.
Table 8 reveals the principal instrument of the instrumental music teachers in both districts in the Virgin Islands.

<table>
<thead>
<tr>
<th>Number of Teachers</th>
<th>Principal instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Trumpet</td>
</tr>
<tr>
<td>4</td>
<td>Trombone</td>
</tr>
<tr>
<td>3</td>
<td>Flute</td>
</tr>
<tr>
<td>1</td>
<td>Oboe</td>
</tr>
<tr>
<td>1</td>
<td>Bassoon</td>
</tr>
<tr>
<td>3</td>
<td>Clarinet</td>
</tr>
<tr>
<td>2</td>
<td>Saxophone</td>
</tr>
<tr>
<td>1</td>
<td>Piano</td>
</tr>
<tr>
<td>1</td>
<td>Guitar</td>
</tr>
<tr>
<td>1</td>
<td>Double Bass</td>
</tr>
</tbody>
</table>

Total 21
### Section 2. Employment Status and Teaching Experience

Table 9

**Teaching Experience**

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Number of years Full-time</th>
<th>Number of years Part-time</th>
<th>Number of years Substitute</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>5</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>B</td>
<td>14</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>C</td>
<td>15</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>D</td>
<td>9</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>E</td>
<td>8</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>F</td>
<td>2</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>G</td>
<td>2</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>H</td>
<td>2</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>I</td>
<td>17</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>J</td>
<td>20</td>
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<td>-</td>
</tr>
<tr>
<td>K</td>
<td>9</td>
<td>2</td>
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<tr>
<td>L</td>
<td>4</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>M</td>
<td>9</td>
<td>4</td>
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<tr>
<td>N</td>
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<td>-</td>
</tr>
<tr>
<td>O</td>
<td>6</td>
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</tr>
<tr>
<td>P</td>
<td>2</td>
<td>-</td>
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</tr>
<tr>
<td>Q</td>
<td>4</td>
<td>-</td>
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</tr>
<tr>
<td>T</td>
<td>3</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>U</td>
<td>7</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Totals 163 36 2

Mean 7.6 1.71 .095
Table 10 shows cities/countries taught other than in the Territory of the Virgin Islands.

Table 10

Cities/Countries Taught

<table>
<thead>
<tr>
<th>Teacher</th>
<th>City/State</th>
<th>Country</th>
<th>Number of Years Teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Leesburg, Florida</td>
<td>USA</td>
<td>2</td>
</tr>
<tr>
<td>B</td>
<td>New York City</td>
<td>USA</td>
<td>1.5</td>
</tr>
<tr>
<td>C</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>D</td>
<td>North Carolina</td>
<td>USA</td>
<td>15</td>
</tr>
<tr>
<td>E</td>
<td>Hampton, Virginia</td>
<td>USA</td>
<td>1</td>
</tr>
<tr>
<td>F</td>
<td>Indiana</td>
<td>USA</td>
<td>2</td>
</tr>
<tr>
<td>G</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>H</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>I</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>J</td>
<td>Orlando, Florida</td>
<td>USA</td>
<td>1</td>
</tr>
<tr>
<td>K</td>
<td>Dodge, North Dakota</td>
<td>USA</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Pettibone, ND</td>
<td>USA</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Townsville, Q</td>
<td>Australia</td>
<td>3.5</td>
</tr>
<tr>
<td></td>
<td>Albany, NSW</td>
<td>Australia</td>
<td>1.5</td>
</tr>
<tr>
<td>L</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>M</td>
<td>-</td>
<td>-</td>
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</tr>
<tr>
<td>N</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>O</td>
<td>Cambridge, Nebraska</td>
<td>USA</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Sterling, Neb.</td>
<td>USA</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Piusx, Neb.</td>
<td>USA</td>
<td>1</td>
</tr>
<tr>
<td>P</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Q</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>R</td>
<td>Tortola</td>
<td>British VI</td>
<td>.5</td>
</tr>
<tr>
<td>S</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>T</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>U</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Teacher</td>
<td>Number of years in present position</td>
<td>Present Responsibilities</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------</td>
<td>--------------------------</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>5</td>
<td>Instrumental music teacher, high school (non-performing instrumental music classes).</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>10</td>
<td>Instrumental music teacher, high school (non-performing instrumental music classes).</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>15</td>
<td>Band director/instrumental music teacher, junior high (non-performing instrumental music classes).</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>9</td>
<td>Chairperson music department, band director, instrumental music teacher, junior high (non-performing instrumental music classes).</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>2</td>
<td>Instrumental music teacher, junior high (non-performing instrumental music classes), band director.</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>2</td>
<td>Instrumental music teacher, junior high (non-performing instrumental music classes), band director.</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>2</td>
<td>Instrumental music teacher, elementary school (non-performing instrumental music classes), general music teacher.</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>2</td>
<td>Instrumental music teacher (non-performing instrumental music classes), general music teacher.</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>17</td>
<td>Instrumental music teacher, high school (non-performing instrumental music classes).</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>20</td>
<td>Chairperson, music department, instrumental music teacher, high school (non-performing instrumental music classes).</td>
<td></td>
</tr>
</tbody>
</table>
Table 11 (continued)

| K  | 1/2 | Band director/instrumental music teacher (non-performing instrumental music classes). |
| L  | 3   | Band director/instrumental music teacher (non-performing instrumental music classes). |
| M  | 4   | Band director/instrumental music teacher (non-performing instrumental music classes). |
| N  | 9   | Band director/chairperson/instrumental music teacher, junior high (non-performing instrumental music classes). |
| O  | 2   | Assistant band director/instrumental music teacher, junior high (non-performing instrumental music classes). |
| P  | 2   | Instrumental music teacher, elementary (non-performing instrumental music classes), band director. |
| Q  | 4   | Instrumental music teacher, elementary (non-performing instrumental music classes), band director. |
| R  | 6   | Instrumental music teacher, elementary (non-performing instrumental music classes), band director. |
| S  | 3   | Instrumental music teacher, elementary (non-performing instrumental music classes), band director. |
| T  | 3   | Instrumental music teacher elementary (non-performing instrumental music classes), band director. |
| U  | 7   | Instrumental music teacher, elementary (non-performing instrumental music classes), band director. |
Table 12 shows the district of Saint Croix schools involved in instrumental music, the number of classes each music teacher teaches, the number of students per class, the total school population, and the approximate percent of the total school population involved in instrumental music.

Instrumental music teachers in the St. Croix district are expected to teach general music classes in addition to instrumental music classes on the secondary and elementary levels. On the secondary level, each music class meets daily for approximately fifty minutes. On the elementary level, instrumental music classes are held before school, during lunch and on occasions after school. None of the elementary classes meet more than twice per week.

For the purpose of school identification, the following codes were used: X1H--High School on St. Croix, X1J, X2J, X3J--Junior High Schools on St. Croix, and X1E and X2E indicate Elementary Schools on St. Croix. Additionally, in the St. Thomas district, T1H and T2H are High Schools, T1J and T2J, Junior High Schools, and T1E--T6E, Elementary schools, and J1E/M, St. John Elementary/Middle School.

Table 13 shows the district of St. Thomas schools involved in instrumental music, the number of classes each music teacher teaches, the number of students per class, the total school population, and the approximate percent of the total school population involved in instrumental music.
<table>
<thead>
<tr>
<th>Teacher</th>
<th>School(s)</th>
<th>Number of instrumental music classes</th>
<th>Number of students per class</th>
<th>Total class enrollment</th>
<th>Total school enrollment</th>
<th>Approximate % of students in instrumental music</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td>2</td>
<td>15, - 10, - 0</td>
<td>25</td>
<td>2238</td>
<td>1.117</td>
</tr>
<tr>
<td>B</td>
<td>X1H</td>
<td>4</td>
<td>10, 10, 10, 10, -</td>
<td>40</td>
<td>2238</td>
<td>1.787</td>
</tr>
<tr>
<td>I</td>
<td></td>
<td>3</td>
<td>12, - 10, 10, -</td>
<td>32</td>
<td>2238</td>
<td>1.429</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td>97</td>
<td></td>
<td>4.333</td>
</tr>
<tr>
<td>C</td>
<td>X1J</td>
<td>4</td>
<td>10, 10, 8, 7, -</td>
<td>35</td>
<td>740</td>
<td>4.729</td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
<td>35</td>
<td></td>
<td>4.729</td>
</tr>
<tr>
<td>D</td>
<td>X2J</td>
<td>3</td>
<td>68, 20, 20, -</td>
<td>108</td>
<td>1350</td>
<td>8.000</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td>108</td>
<td></td>
<td>8.000</td>
</tr>
<tr>
<td>E</td>
<td>X3J</td>
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<td>18, 18, 18, 18, 18</td>
<td>90</td>
<td>1300</td>
<td>6.923</td>
</tr>
<tr>
<td>F</td>
<td></td>
<td>5</td>
<td>18, 19, 18, 18, 18</td>
<td>91</td>
<td>1300</td>
<td>7.000</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td>181</td>
<td></td>
<td>13.923</td>
</tr>
<tr>
<td>G</td>
<td>X1E</td>
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<td>10, - 10, - -</td>
<td>20</td>
<td>724</td>
<td>2.762</td>
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<tr>
<td>Total</td>
<td></td>
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<td></td>
<td>20</td>
<td></td>
<td>2.762</td>
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<td>H</td>
<td>X2E</td>
<td>1</td>
<td>15 - - - -</td>
<td>15</td>
<td>1114</td>
<td>1.346</td>
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<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>1.346</td>
</tr>
<tr>
<td>Grand Totals</td>
<td></td>
<td>29</td>
<td></td>
<td>456</td>
<td>7466</td>
<td>6.107</td>
</tr>
<tr>
<td>Teacher</td>
<td>School(s)</td>
<td>Number of instrumental music classes</td>
<td>Number of students per class</td>
<td>Total class enrollment</td>
<td>Total school enrollment</td>
<td>Approximate % of students in instrumental music</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>--------------------------------------</td>
<td>-----------------------------</td>
<td>------------------------</td>
<td>------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>J</td>
<td>T1H</td>
<td>4</td>
<td>20, 19, 19, 19</td>
<td>77</td>
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<td>3.524</td>
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<td>124</td>
<td>2185</td>
<td>5.675</td>
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<tr>
<td></td>
<td>Total</td>
<td>8</td>
<td></td>
<td>201</td>
<td></td>
<td>9.199</td>
</tr>
<tr>
<td>K</td>
<td>T2H</td>
<td>3</td>
<td>30, 20, 20</td>
<td>70</td>
<td>1003</td>
<td>6.979</td>
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<td>Total</td>
<td>3</td>
<td></td>
<td>70</td>
<td></td>
<td>6.979</td>
</tr>
<tr>
<td>M</td>
<td>T1J</td>
<td>5</td>
<td>23, 25, 23, 24, 80</td>
<td>175</td>
<td>1305</td>
<td>13.409</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>5</td>
<td></td>
<td>175</td>
<td></td>
<td>13.409</td>
</tr>
<tr>
<td>N</td>
<td>T2J</td>
<td>3</td>
<td>20, 20, 20</td>
<td>60</td>
<td>1003</td>
<td>5.982</td>
</tr>
<tr>
<td>O</td>
<td>5</td>
<td>11, 12, 12, 12, 12, 12</td>
<td>59</td>
<td>1003</td>
<td>5.882</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>8</td>
<td></td>
<td>119</td>
<td></td>
<td>11.864</td>
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<tr>
<td>P</td>
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<td>7, 7, 7, 7</td>
<td>85</td>
<td>572</td>
<td>14.860</td>
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<td></td>
<td>7, 7, 8, 7</td>
<td></td>
<td>85</td>
<td></td>
<td>14.860</td>
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<td></td>
<td>Total</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher</td>
<td>School(s)</td>
<td>Number of instrumental music classes</td>
<td>Number of students per class</td>
<td>Total class enrollment</td>
<td>Total school enrollment</td>
<td>Approximate % of students in instrumental music</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>--------------------------------------</td>
<td>-----------------------------</td>
<td>------------------------</td>
<td>------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Q</td>
<td>T2E</td>
<td>12</td>
<td>3, 3, 4, 3</td>
<td>40</td>
<td>978</td>
<td>4.115</td>
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<tr>
<td></td>
<td>T3E</td>
<td>13</td>
<td>3, 3, 3, 3</td>
<td>40</td>
<td>808</td>
<td>4.950</td>
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<td></td>
<td></td>
<td>Total</td>
<td>25</td>
<td>80</td>
<td>9.065</td>
<td></td>
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<td>R</td>
<td>T4E</td>
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<td>10, 10, 15</td>
<td>30</td>
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<td>8.108</td>
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<tr>
<td></td>
<td>T5E</td>
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<td>10, 10, 10, 10, 10, 10</td>
<td>50</td>
<td>244</td>
<td>20.491</td>
</tr>
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<td></td>
<td>Total</td>
<td>8</td>
<td>80</td>
<td>28.599</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>T6E</td>
<td>15</td>
<td>12, 7, 7, 7, 7, 7</td>
<td>110</td>
<td>880</td>
<td>12.500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total</td>
<td>15</td>
<td>110</td>
<td>12.500</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>J1E/M</td>
<td>8</td>
<td>5, 5, 7, 10</td>
<td>52</td>
<td>270</td>
<td>19.259</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total</td>
<td>8</td>
<td>52</td>
<td>19.259</td>
<td></td>
</tr>
<tr>
<td>U</td>
<td>T7E</td>
<td>12</td>
<td>20, 20, 20, 20, 20</td>
<td>247</td>
<td>573</td>
<td>41.884</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total</td>
<td>12</td>
<td>247</td>
<td>41.884</td>
<td></td>
</tr>
</tbody>
</table>

*Three exceptional learners are participating in instrumental music at T7E.

**Four gifted and talented students are involved in the instrumental music program at T7E.
Question 23 investigated whether the instrumental music teacher supervised student teachers from the University of the Virgin Islands. The question asked:

"Have you supervised student teachers from the Virgin Islands?"

Nineteen (90%) instrumental music teachers have never supervised student teachers from the University of the Virgin Islands (see Table 14).

Table 14

<table>
<thead>
<tr>
<th>Student Teachers Supervised</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>District</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>-</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>No</td>
<td>9</td>
<td>(100.0)</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>(100.0)</td>
<td>12</td>
</tr>
</tbody>
</table>
Question 24 investigated the inclusion of the school as a site for field-experience for pre-student teachers. The question asked:

"Does the University of the Virgin Islands include your school as a site for field experiences for pre-student teachers?"

In the St. Croix district, 100% indicated "no," and in the St. Thomas/St. John district 17% stated "yes," and 83% stated "no" to question 24 (see Table 15).

Table 15

Use of School Site for Pre-Student Teaching Experiences

<table>
<thead>
<tr>
<th>District</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>9 (100.0)</td>
<td>10 (83.0)</td>
<td>19</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21</td>
</tr>
</tbody>
</table>
Section 3

Section 3 investigated the strengths and weaknesses of the instrumental music program.

Question 25 deals with a written statement of the philosophy of the instrumental music program; it asked:

"Is there a written statement of the philosophy of the instrumental music available to all instrumental music teachers?" (See Table 16).

Table 16

Written Statement of Philosophy

<table>
<thead>
<tr>
<th>District</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>No</td>
<td>9</td>
<td>100.0</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>100.0</td>
<td>12</td>
</tr>
</tbody>
</table>
Statement 26 investigated the degree the Department of Education is committed to the instrumental music program as perceived by the instrumental music teachers; it stated:

"The Department of Education regards the instrumental music program as an integral part of the school's total education program."

Fifteen (71%) of the instrumental music teachers disagree with this statement; four (19%) agree, and 2 (10%) did not know or were undecided.

Statement 27 inquired about the degree the principal is committed to the instrumental music program as perceived by the instrumental music teachers; it stated:

"The principal regards the instrumental music program as an integral part of the school's total education program."

Nine (43%) of the instrumental music teachers agreed with the statement, six (28%) disagreed, and six (24%) were either neutral or did not know.

Statement 28 investigated the degree the parents are committed to the instrumental music program as perceived by the instrumental music teachers; it stated:

"The parents regard the instrumental music program as an integral part of the school's total education program."

Twelve (57%) of instrumental music teachers agreed with the statement that the parents regard the instrumental music program as an integral part of the school program; six (28%) disagreed with the statement, and three (15%) were neutral or did not know.
Statement 29 inquired about the students' commitment to the instrumental music program as perceived by the instrumental music teachers; it stated:

"The students regard the instrumental music program as an integral part of the school's total education program."

Twelve (57%) of instrumental music teachers agreed with the statement, while five (24%) disagreed, and four (19%) remained neutral or did not know.

Statement 30 investigated the school faculty commitment to the instrumental music program as perceived by the instrumental music teachers; it stated:

"The school faculty regard the instrumental music program as an integral part of the school's total education program."

Ten (48%) of instrumental music teachers disagreed with the statement, while eight (38%) agreed, and three (14%) were neutral or did not know.

Question 31 inquired about a course of study for instrumental music; it asked:

"Is there a course of study?"

Nineteen (90%) instrumental music teachers stated that no course of study is available, and two (10%) indicated that there is a course of study (see Table 17).
Table 17

Course of Study in Instrumental Music

<table>
<thead>
<tr>
<th>Response</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>--</td>
<td>2 (17.0)</td>
<td>2 (10.0)</td>
</tr>
<tr>
<td>No</td>
<td>9 (100.0)</td>
<td>10 (83.00)</td>
<td>19 (90.0)</td>
</tr>
</tbody>
</table>

Total 9 (100.0) 12 (100.00) 21 (100.0)

Question 31.1 inquired about well-defined objective within the course of study; it asked:

"Does the course of study include well-defined objectives with specific outcomes for each learning experience?"

Nineteen (90%) instrumental music teachers stated no, and the two (10%) teachers who indicated there is a course of study believe it contains well-defined objectives (See Table 18).
Table 18

Objectives Within the Course of Study

<table>
<thead>
<tr>
<th>Response</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
</tr>
<tr>
<td>Yes</td>
<td>-</td>
<td>2 (17.0)</td>
<td>2 (10.0)</td>
</tr>
<tr>
<td>No</td>
<td>9 (100.0)</td>
<td>10 (83.0)</td>
<td>19 (90.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>

Statement 32 investigated the scope and sequence of the instrumental music program at the elementary level, as perceived by the instrumental music teacher; it stated:

"The abilities, needs, and literature of elementary school pupils are considered when determining the scope and sequence of the instrumental music program."

Eighteen (85%) instrumental music teachers disagreed with the statement, while two (10%) agreed, and one (5%) did not know.

Statement 33 investigated the scope and sequence of the instrumental music program at the middle school level as perceived by the instrumental music teachers; it stated:

"The abilities, needs and interests of middle school pupils are considered when determining the scope and sequence of the instrumental music program."
Eighteen (85%) of instrumental music teachers disagreed, two (10%) agreed, and one (5%) did not know.

Statement 34 inquired about the scope and sequence of instrumental music on the secondary level, as perceived by the instrumental music teachers; it stated:

"The abilities, needs, and interests of secondary school pupils are considered when determining the scope and sequence of the instrumental music program."

Nineteen (90%) of instrumental music teachers disagreed, one (5%) agreed, and one (5%) did not know about the statement.

From the data collected on statements 32-34 about determining the scope and sequence of the instrumental music program as perceived by the instrumental music teachers, over 85% strongly disagreed with the statements.

Statement 35 investigated instructional activities that were designed for the instrumental music program as perceived by the instrumental music teachers; it stated:

"Instructional activities are planned on a developmental progression according to an adopted guided course of study for instrumental music."

Seventeen (80%) of instrumental music teachers indicated that they disagreed with this statement. Two (10) agreed, and two (10%) remained neutral or did not know.

Statement 36 inquired about the planning of instrumental music instruction around the designed course of study as perceived by the instrumental music teachers; it states:

"Instrumental music instruction is planned within the framework of course and grade level objectives."
Fifteen (71%) of instrumental music teachers disagreed with the statement; five (24%) agreed, and one (5%) was neutral.

Statement 37 investigated the size of bands with over 60 members having an assistant as perceived by the instrumental music teachers; it stated:

"Class sizes of instrumental performing groups with more than 60 students have a qualified assistant."

Eight (36%) of instrumental music teachers disagreed with the statement, seven (33%) agreed, and six (29%) were neutral. There are schools with class sizes of instrumental performing groups with more than 60 students with no assistance, and schools with less than 60 students with assistance.

Statement 38 investigated the number of instrumental music classes per week as perceived by the instrumental music teachers; it stated:

"Each instrumental music class meets at least four times a week."

Six (29%) of instrumental music teachers disagreed with the statement, and fifteen (71%) agreed. The six instrumental music teachers that disagreed are elementary teachers who have indicated instrumental music class meets less than three times a week.

Question 39 and 39.1 investigated periodic formal evaluation by the music supervisor and the number of evaluations per year; they asked:

"Is there a formal evaluation of instrumental music teachers by the music supervisor? and, If yes, how many a year?"

(See Table 19)
Table 19

Frequency of Formal Evaluations

<table>
<thead>
<tr>
<th>Response</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>No. of Eval/Yr</td>
</tr>
<tr>
<td>Yes</td>
<td>-</td>
<td>0</td>
<td>11 (92.0)</td>
</tr>
<tr>
<td>No</td>
<td>9 (100.0)</td>
<td>1</td>
<td>(92.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>

In the district of St. Croix, all nine (100%) instrumental music teachers indicated that there were no formal evaluations of instrumental music teachers by the music supervisor. It should be mentioned that although the district of St. Croix has an instrumental music program, no music supervisor, coordinator, or administrator is employed to evaluate the teachers' or program's strengths or weaknesses.

In the district of St. Thomas/St. John, eleven (92%) instrumental music teachers have indicated that they received between 1-2 formal evaluations from the music supervisor per year.

Questions 40-42 investigated the number of evaluations conducted, and who conducted these evaluations of instrumental music teachers during the 1985-86 school year; they asked:
The contract between the Department of Education and the teacher's union requires three evaluations per year; how many did you receive last year? Is there a periodic evaluation of instrumental music teachers by the principal? and, Is there a periodic evaluation of instrumental music teachers by the chairperson? (see Table 20)

Table 20

Teacher Evaluations

<table>
<thead>
<tr>
<th>Teacher</th>
<th>1985-86 Number of Evaluations by</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Music Supervisor</td>
</tr>
<tr>
<td>A</td>
<td>0</td>
</tr>
<tr>
<td>B</td>
<td>0</td>
</tr>
<tr>
<td>C</td>
<td>0</td>
</tr>
<tr>
<td>D</td>
<td>0</td>
</tr>
<tr>
<td>E</td>
<td>0</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
</tr>
<tr>
<td>G</td>
<td>0</td>
</tr>
<tr>
<td>H</td>
<td>0</td>
</tr>
<tr>
<td>I</td>
<td>0</td>
</tr>
<tr>
<td>J</td>
<td>2</td>
</tr>
<tr>
<td>K</td>
<td>1</td>
</tr>
<tr>
<td>L</td>
<td>2</td>
</tr>
<tr>
<td>M</td>
<td>1</td>
</tr>
<tr>
<td>N</td>
<td>2</td>
</tr>
<tr>
<td>O</td>
<td>2</td>
</tr>
<tr>
<td>P</td>
<td>1</td>
</tr>
<tr>
<td>Q</td>
<td>1</td>
</tr>
<tr>
<td>R</td>
<td>1</td>
</tr>
<tr>
<td>S</td>
<td>1</td>
</tr>
<tr>
<td>T</td>
<td>2</td>
</tr>
<tr>
<td>U</td>
<td>2</td>
</tr>
</tbody>
</table>

Statement 43 investigated books on education read by instrumental music teachers; it stated:

"Give the name/author of the last text on education you have read." (See Table 21)
Table 21
Texts Read on Education

<table>
<thead>
<tr>
<th>Teacher(s)</th>
<th>Title(s)</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>none</td>
<td>James Silverman</td>
</tr>
<tr>
<td>B</td>
<td>Reform in the Schools</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>School Administrator</td>
<td>William Hazzard</td>
</tr>
<tr>
<td>D</td>
<td>Testing and Evaluation</td>
<td>Williams</td>
</tr>
<tr>
<td>E</td>
<td>School Law</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Curriculum Development</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>K</td>
<td>Positive Approach to Discipline</td>
<td></td>
</tr>
<tr>
<td>L</td>
<td>Teaching/Discipline</td>
<td>Madsen/Madsen</td>
</tr>
<tr>
<td>M</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>Children and Adolescents</td>
<td>Piaget, Elkind,</td>
</tr>
<tr>
<td>P</td>
<td>None</td>
<td>Wadsworth</td>
</tr>
<tr>
<td>Q</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>Educational Psychology</td>
<td>Seifert</td>
</tr>
<tr>
<td>S</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>Foundation of Education</td>
<td>Ornstein/Levine</td>
</tr>
<tr>
<td>U</td>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

The data indicated that twelve (52%) of instrumental music teachers did not cite a name of the author or text they read; they indicated that no text was read for a long time. Eleven (48%) did indicate the name and author of a text on education.

Statement 44 inquired about books read on instrumental music by the instrumental music teachers, it stated:

"Give the name/author of the last text on instrumental music you have read." (see Table 22)
Table 22

Texts Read on Instrumental Music

<table>
<thead>
<tr>
<th>Teacher(s)</th>
<th>Title(s)</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Developing Elementary School Music Program</td>
<td>Robert Garofalo</td>
</tr>
<tr>
<td>C</td>
<td>Bandstration</td>
<td>Robert Garofalo</td>
</tr>
<tr>
<td>D</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>Orchestration and Instrumentation</td>
<td>Kennan</td>
</tr>
<tr>
<td>F</td>
<td>Woodwind Technique</td>
<td>Westphal</td>
</tr>
<tr>
<td>G</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>K</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>L</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>Building Better Bands</td>
<td>Pottle/Hindsley</td>
</tr>
<tr>
<td>O</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>Q</td>
<td>Arranging</td>
<td>John Sebisky</td>
</tr>
<tr>
<td>R</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>U</td>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

The data indicated that fourteen (67%) of the instrumental music teachers did not cite a title nor author; they indicated that no text was read for a long time. Seven (33%) did cite both title and author.

Statement 45 investigated the most recent concert attended by instrumental music teachers; it stated:

"Give the name and approximate date of the last concert performance you attended." (see Table 23)
Table 23

Concert Performances Attended

<table>
<thead>
<tr>
<th>Teacher(s)</th>
<th>Last concert attended</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Tito Puento Concert</td>
<td>December 1986</td>
</tr>
<tr>
<td>C</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Arthur Richards Christmas Concert</td>
<td>December 1986</td>
</tr>
<tr>
<td>E</td>
<td>Arthur Richards Spring Concert</td>
<td>April 1986</td>
</tr>
<tr>
<td>F</td>
<td>Church Concert</td>
<td>March 1987</td>
</tr>
<tr>
<td>G</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>Sparrow</td>
<td>March 1987</td>
</tr>
<tr>
<td>I</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>New England Youth Ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>K</td>
<td>New England Youth Ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>L</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>Calypso Tent</td>
<td>March 1987</td>
</tr>
<tr>
<td>N</td>
<td>French Horn Recital</td>
<td>January 1987</td>
</tr>
<tr>
<td>O</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>New England Youth Ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>Q</td>
<td>French Horn Recital</td>
<td>January 1987</td>
</tr>
<tr>
<td>R</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>Caribbean Chorale</td>
<td>December 1986</td>
</tr>
<tr>
<td>T</td>
<td>New England Youth Ensemble</td>
<td>March 1987</td>
</tr>
<tr>
<td>U</td>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

The data revealed that thirteen (62%) instrumental music teachers attend a concert during a period from December 1986-March 1987. Eight (38%) instrumental music teachers did not cite a concert or date.

Statement 46 investigated the most recent recording purchased by instrumental music teachers; it stated:

"Give the name of the last recording purchased." (See Table 24)
Table 24

Recordings Purchased

<table>
<thead>
<tr>
<th>Teacher(s)</th>
<th>Title of Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>none</td>
</tr>
<tr>
<td>B</td>
<td>Country and Western</td>
</tr>
<tr>
<td>C</td>
<td>Jazz/Classical</td>
</tr>
<tr>
<td>D</td>
<td>Weather Report, Anita Baker</td>
</tr>
<tr>
<td>E</td>
<td>Arrow and Beethoven Symphony #3</td>
</tr>
<tr>
<td>F</td>
<td>None</td>
</tr>
<tr>
<td>G</td>
<td>None</td>
</tr>
<tr>
<td>H</td>
<td>None</td>
</tr>
<tr>
<td>I</td>
<td>None</td>
</tr>
<tr>
<td>J</td>
<td>None</td>
</tr>
<tr>
<td>K</td>
<td>Beethoven Symphony #5</td>
</tr>
<tr>
<td>L</td>
<td>Double Vision</td>
</tr>
<tr>
<td>M</td>
<td>Summer Flutes/Bach</td>
</tr>
<tr>
<td>N</td>
<td>The Planets/Holst</td>
</tr>
<tr>
<td>O</td>
<td>Winhimhill/Jazz</td>
</tr>
<tr>
<td>P</td>
<td>Bobby Hunt/Calypso</td>
</tr>
<tr>
<td>Q</td>
<td>Wynton Marsalis/Jazz</td>
</tr>
<tr>
<td>R</td>
<td>None</td>
</tr>
<tr>
<td>S</td>
<td>None</td>
</tr>
<tr>
<td>T</td>
<td>None</td>
</tr>
<tr>
<td>U</td>
<td>None</td>
</tr>
</tbody>
</table>

The data revealed that ten (48%) of instrumental music teachers did not cite a recording purchased, and eleven (52%) indicated a wide variety of musical recording purchased.

Statement 47 inquired about the Department of Education inservice program; it stated:

"The Department of Education has a definite, well-organized inservice program."

Twenty (95%) of instrumental music teachers strongly disagreed
Statement 48 investigated the Department of Education's program for improving the quality of instrumental music education; it stated:

"The Department of Education has a definite, well-organized education program for improving the quality of instrumental music instruction."

Eighteen (85%) of instrumental music teachers disagreed with the statement, two (10%) agreed, and one (5%) remained neutral.

Question 49 inquired about a course of study approved by the Board of Education; it asked:

"Is there a course of study prescribed and approved by the Board of Education in the Virgin Islands for instrumental music?" (See Table 25)

Table 25

Prescribed and Approved Course of Study

<table>
<thead>
<tr>
<th>Response</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>No</td>
<td>9  (100.0)</td>
<td>12 (100.0)</td>
<td>21  (100.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9  (100.0)</td>
<td>12 (100.0)</td>
<td>21  (100.0)</td>
</tr>
</tbody>
</table>
Because of the negative response to question 49, no response was given to questions 50-53. They were all related to the instrumental music curriculum.

Section 4

Question 54 requested information about the design of the instrumental music classroom; the question asked:

"Is the instrumental music classroom in (name of school) specifically designed for that type of instruction?" (See Table 26)

Table 26

Design of Instrumental Music Classroom

<table>
<thead>
<tr>
<th>Districts</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>4 (44.5)</td>
<td>4 (33.0)</td>
<td>38.1</td>
</tr>
<tr>
<td>No</td>
<td>5 (55.5)</td>
<td>8 (67.0)</td>
<td>61.9</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Comments from the instrumental music teachers about the areas used for the instrumental music classes were: (1) regular classroom used as instrumental music room, (2) classroom
presently used is housed in the gymnasium, (3) stage is used as instrumental music classroom, (4) classroom not designed for instrumental music—too small, not enough space, and (5) ventilation poor—very hot most of the time.

Question 54.1 investigated the acoustics of the instrumental music classroom; the question asked:

"Do they have appropriate acoustical properties?" (see Table 27)

<table>
<thead>
<tr>
<th>Table 27</th>
</tr>
</thead>
</table>

**Acoustics of Instrumental Music Classroom**

<table>
<thead>
<tr>
<th>Districts</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>1</td>
<td>(11.0)</td>
<td>8</td>
</tr>
<tr>
<td>No</td>
<td>8</td>
<td>(89.0)</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>(100.0)</td>
<td>12</td>
</tr>
</tbody>
</table>

Comments from the instrumental teachers about the acoustics in the classroom were: (1) not soundproof—sound very vibrant, (2) acoustically poor—outside noise distracts rehearsals in some schools, and (3) doors and windows are poorly designed to insure proper acoustics.
Statement 55 investigated storage for equipment as perceived by the instrumental music teachers; it stated:

"Instrumental music classrooms have adequate storage for equipment."

Twelve (57%) of instrumental music teachers disagreed with the statement, eight (38%) agreed, and one (5%) remained neutral.

Statement 56 investigated secured storage for equipment as perceived by the instrumental music teachers. It stated:

"Instrumental music classrooms have secured storage for equipment."

Eleven (52%) of instrumental music teachers agreed with the statement, and ten (48%) disagreed.

Statement 57 inquired about adequate storage for books, materials, and supplies, as perceived by the instrumental music teachers. It stated:

"Instrumental music classrooms have adequate storage for books, materials, and supplies."

Fourteen (67%) of instrumental music teachers disagreed with the statement and seven (33%) agreed.

Statement 58 investigated secured storage for books, materials, and supplies as perceived by the instrumental music teachers. It stated:

"Instrumental music classrooms have secured storage for books, materials, and supplies."

Twelve (57%) instrumental music teachers disagreed with the statement, eight (38%) agreed, and one (5%) remained neutral.

Question 59 investigated single practice room in the band program. It asked:

"Do you have individual practice rooms?" (See Table 28)
Statement 60 inquired about classroom lighting, as perceived by the instrumental music teachers. It stated:

"The learning environment, including lighting, is conducive to effective instruction."

Nineteen (90%) of instrumental music teachers agreed with the statement, and two (10%) disagreed.

Statement 61 investigated the temperature in band rooms as perceived by the instrumental music teachers. It stated:

"The learning environment, including temperature, is conducive to effective instruction."

Twelve (57%) instrumental music teachers agreed with the statement, seven (33%) disagreed, and two (10%) remained neutral.

Statement 62 investigated instrumental method books used in the school system. It stated:
"Instrumental music program uses sufficient and current basic texts and supplemental materials to appeal to different ability and interest levels."

Eleven (52%) instrumental music teachers disagreed with the statement, nine (43%) agreed, and one (5%) remained neutral.

Statement 63 inquired about the availability of instructional materials, equipment for use by the instrumental music teacher. The information will be presented in seven tables, a through g.

"The following instructional materials and equipment are readily available for use by instrumental music teachers:

"a. A library of reference books on instrumental music."

Eighteen (85%) of instrumental music teachers disagreed with the statement, two (10%) agreed, and one (5%) remained neutral.

"b. Good quality recordings and sound reproduction equipment."

Seventeen (81%) instrumental music teachers disagreed with the statement, and four (19%) agreed.

"c. Portable band risers."

Twenty (95%) instrumental music teachers disagreed with the statement, and one (5%) agreed.

"d. Adequate and comprehensive supply of school owned instruments at your school (please give inventory)."

Eighteen (85%) instrumental music teachers disagreed with the statement, one (5%) agreed, and two (10%) were undecided.

The data also revealed the following information about the number of instruments at each school (see Table 29):
Table 29

Number of Instruments at Each School

<table>
<thead>
<tr>
<th>Teacher</th>
<th>School(s)</th>
<th>Number of school-owned instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, B, I</td>
<td>X1H</td>
<td>20-25</td>
</tr>
<tr>
<td>C</td>
<td>X1J</td>
<td>15-20</td>
</tr>
<tr>
<td>D</td>
<td>X2J</td>
<td>45</td>
</tr>
<tr>
<td>E, F</td>
<td>X3J</td>
<td>15-17</td>
</tr>
<tr>
<td>G</td>
<td>X1E</td>
<td>15</td>
</tr>
<tr>
<td>H</td>
<td>X2E</td>
<td>9</td>
</tr>
<tr>
<td>J, L</td>
<td>T1H</td>
<td>26-28</td>
</tr>
<tr>
<td>K</td>
<td>T2H</td>
<td>25-30</td>
</tr>
<tr>
<td>M</td>
<td>T1J</td>
<td>20-30</td>
</tr>
<tr>
<td>N, O</td>
<td>T2J</td>
<td>40-50</td>
</tr>
<tr>
<td>P</td>
<td>T1E</td>
<td>Did not know</td>
</tr>
<tr>
<td>Q</td>
<td>T2E</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>T3E</td>
<td>25</td>
</tr>
<tr>
<td>R</td>
<td>T4E</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>T5E</td>
<td>25</td>
</tr>
<tr>
<td>S</td>
<td>T6E</td>
<td>24</td>
</tr>
<tr>
<td>T</td>
<td>J1M</td>
<td>15</td>
</tr>
<tr>
<td>U</td>
<td>T7E</td>
<td>30</td>
</tr>
</tbody>
</table>

*Budget for repair and maintenance of instruments and equipment.*
Twenty (95%) instrumental music teachers disagreed with the statement, and one (5%) was undecided.

"f. Adequate supply of music stands."

Twelve (57%) of instrumental music teachers disagreed with the statement, and nine (43%) agreed.

"g. Good quality sheet music."

Fifteen (71%) of instrumental music teachers disagreed with the statement, five (24%) agreed, and one (5%) was undecided.

Statement 64 investigated office space for instrumental music teachers. It stated:

"Office space is provided for each instrumental music teacher."

Fourteen (67%) instrumental music teachers disagreed with the statement, six (28%) agreed, and one (5%) was undecided. Some teachers have office space because of the design of the music building, others do not.

Statement 65 inquired about telephones installed in the music office. It stated:

"A telephone is located within the music office."

Twenty-one (100%) instrumental music teachers disagreed with the statement. No telephone is provided in any of the music offices.

Question 66 investigated annual budget to purchase new instruments. It asked:

"Do you receive an annual budget to purchase new instruments?"
Twenty-one (100%) instrumental music teachers indicated that they do not receive an annual budget to purchase instruments.

All instrumental music teachers in both districts stated that funds to purchase new instruments are seldom available, and at no specific year or quarter are funds allocated for the instrumental music programs.

Question 67 inquired about funds to purchase sheet music. It asked:

"Do you receive funds to purchase sheet music?"

Instrumental music teachers (100%) in both districts indicated that no funds are available to purchase sheet music at any time during the school year or quarter, and funds are seldom allocated on a regular or a consistent basis to purchase sheet music.

Question 68 inquired about budgetary trends for the future of instrumental music. It asked:

"What budgetary trends do you perceive for the future of instrumental music in the Territory over the next five years?"

Twelve (57%) of the instrumental music teachers perceive no budgetary trends for instrumental music over the next five years, although they stated that the current budget has little positive effect on the improvement of instrumental music.

Others (43%) express a need for a yearly allotment of funds for instrumental music to insure maintenance, purchase of needed large instruments, and sound budgetary planning.
Question 69 investigated fund raising activities of instrumental music teachers. It asked:

"Are you expected by the Department of Education to hold fund raising activities for your music program?"

No fund raising activities are expected by the Department of Education of instrumental music teachers, although annual funds are not allocated for each program.

Question 69.1 investigated fund raising activities by instrumental music teachers. It asked:

"Do you hold fund raising activities?" (see Table 30)

Table 30

Fund Raising Activities Held by Instrumental Music Teachers

<table>
<thead>
<tr>
<th>Response</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>6 (67.0)</td>
<td>6 (50.0)</td>
<td>12 (57.0)</td>
</tr>
<tr>
<td>No</td>
<td>6 (33.0)</td>
<td>6 (50.0)</td>
<td>9 (43.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>

Question 69.2 inquired about the use of funds raised by instrumental music teachers. It asked:

"What are the funds used for?"
The instrumental music teachers (57%) in both districts who conducted fund raising stated that the funds raised were used to: (1) purchase new instruments, (2) maintain and repair used instruments; (3) purchase sheet music, (4) purchase accessories—mouthpieces, reeds and other music supplies. Nine (43%) instrumental music teachers said that they did not participate in fund raising activities although no funds are available to purchase by the Department of Education.

Question 69.3 investigated what percent of instrumental music teachers in both districts purchase major equipment through fund-raising. It asked:

"Do you purchase major equipment with monies from fund-raising activities?" (see Table 31)

Table 31
Purchase of Major Equipment with Fund Raising Monies

<table>
<thead>
<tr>
<th></th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>6 (67.0)</td>
<td>4 (33.0)</td>
<td>10 (48.0)</td>
</tr>
<tr>
<td>No</td>
<td>3 (33.0)</td>
<td>8 (67.0)</td>
<td>11 (52.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>
Question 70 inquired about funds to invite professionals to the schools. It asked:

"Do you have funds to invite soloists, clinicians, composers to your school?"

Instrumental music teachers (100%) in both districts stated that no funds are available to invite soloists, clinicians, or composers to their schools.

Section 5

Section 5 of the Instrumental Music Teachers questionnaire was designed to obtain information about the students' involvement in the instrumental music program, the community participation in the program, and information about the band program in the public school system.

Question 71 investigated private study for section leaders of secondary school concert bands. It asked:

"Are student section leaders in your secondary school concert band encouraged to study privately?" (see Table 32)
Table 32

Students Encouraged to Study Privately

<table>
<thead>
<tr>
<th>Districts</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N (%)</td>
<td>N (%)</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>5 (56.0)</td>
<td>10 (83.0)</td>
<td>15 (71.0)</td>
</tr>
<tr>
<td>No</td>
<td>4 (49.0)</td>
<td>2 (17.0)</td>
<td>6 (29.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>

Fifteen instrumental music teachers (71%) have stated that section leaders in secondary school bands are encouraged to study privately. However, they have also expressed some important points about this aspect of instrumental instruction. They stated that: (1) private lessons are very limited on the islands, therefore most students are not exposed to individualized instruction; (2) private instruction is costly, therefore, most public school students cannot afford it, and (3) no music school exists to offer additional studies to section leaders or other young instrumentalists.

Question 72 investigated how student evaluation was conducted by the instrumental music teacher. It stated:

"Briefly describe how students are evaluated in your class."
Instrumental music teachers in both districts have given a series of statements about how students are evaluated. Four instrumental music teachers (19%) cited sight-reading as one method of evaluating their students. Eighteen teachers (86%) mentioned technical skills—scales, exercises, small etudes as a second method of evaluation. Five teachers (24%) use chair challenge as a form of evaluation. Fourteen teachers (67%) cited concert performance as a measure of evaluation. Eighteen teachers (86%) also cited attitude, interest, self-motivation, and participation in planned concerts as criteria for evaluating students in the instrumental music program. Nineteen teachers (90%) cited attendance as an evaluation criterion.

Questions 73 and 74 investigated the number of instrumental music students studying privately, and the number of students attending summer music camp. They asked:

"How many students study privately?" and "How many students attend music camp?" (see Table 33)
Table 33

Private Study and Music Camp

<table>
<thead>
<tr>
<th>District</th>
<th>Number of students studying privately</th>
<th>Number of students attending summer music camp</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Croix</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>St. Thomas</td>
<td>9</td>
<td>125</td>
</tr>
</tbody>
</table>

*The summer music camps in the St. Thomas/St. John districts are programs initiated by the district's Department of Education. The program was held for four hours (8 to 12 pm) daily at one of the high schools in St. Thomas.

Question 75 inquired about a youth band in the communities. It asked:

"Is there a youth band in your district?"

Twenty-one (100%) instrumental music teachers indicated that no youth band exists in either district in the Territory of the Virgin Islands.

Question 76 investigated if small ensemble work was part of the instrumental program. It asked:

"Do you do any small ensemble work with the students?" (see Table 34)
Table 34

Small Ensemble Work with Students

<table>
<thead>
<tr>
<th>Response</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Yes</td>
<td>4 (44.0)</td>
<td>8 (67.0)</td>
<td>12 (57.0)</td>
</tr>
<tr>
<td>No</td>
<td>5 (56.0)</td>
<td>4 (33.0)</td>
<td>9 (43.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>

Question 77 investigated whether band directors travel to festivals. It asked:

"Do you travel with the band to festivals?"

Twenty-one (100%) instrumental music teachers indicated that they have never traveled with the band to festivals.

Question 78 inquired about band participation in competitions. It asked:

"Do you compete in band contests?"

Twenty-one (100%) instrumental music teachers indicated that they have not competed in band contests.

Question 79 investigated the number of students majoring in music in college. It asked:

"Do any students major in music in college?" (See Table 35)
Table 35

**Students Majoring in Music in College**

<table>
<thead>
<tr>
<th>Districts</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Response</strong></td>
<td><strong>N</strong></td>
<td><strong>%</strong></td>
<td><strong>N</strong></td>
</tr>
<tr>
<td>Yes</td>
<td>5 (56.0)</td>
<td>3 (25.0)</td>
<td>8 (38.0)</td>
</tr>
<tr>
<td>No</td>
<td>4 (44.0)</td>
<td>9 (70.0)</td>
<td>13 (62.0)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>

Question 79.1 investigated the number of students in each district in music in college. It asked:

"If yes, how many are presently enrolled?" (see Table 36)

Table 36

**Number of Students in Music in College**

<table>
<thead>
<tr>
<th>Districts</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Croix</td>
<td>12</td>
</tr>
<tr>
<td>St. Thomas/St. John</td>
<td>11</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>23</td>
</tr>
</tbody>
</table>
Question 80 investigated the quality of instruments used in the public school system. It asked:

"How would you rate the quality of the instruments used by the students?"

Three (14%) instrumental music teachers rated the quality of the instruments used as very good, twelve (57%) stated the instruments were of good quality, and six (29%) stated the instruments were of poor quality.

Question 81 inquired about the level instrumental music begins. It asked:

"When do children begin instrumental music training in the public schools?"

In the district of St. Croix, nine instrumental music teachers (100%) indicated that students begin instrumental music training on the junior high level. In the district of St. Thomas/St. John, twelve instrumental music teachers (100%) indicated the elementary level.

Question 82 investigated the drop-out rate of students in the instrumental music program. It asked:

"What is the attrition trends for instrumental music students at your school?" (see Table 37)
### Table 37

**Attrition Trends in the Instrumental Music Program**

<table>
<thead>
<tr>
<th>Teacher</th>
<th>School(s)</th>
<th>Attrition Trends</th>
<th>Total Class Enrollment</th>
<th>Total School Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, B, I</td>
<td>X1H</td>
<td>very high</td>
<td>97</td>
<td>2238</td>
</tr>
<tr>
<td>C</td>
<td>X1J</td>
<td>high</td>
<td>35</td>
<td>740</td>
</tr>
<tr>
<td>D</td>
<td>X2J</td>
<td>low</td>
<td>108</td>
<td>1350</td>
</tr>
<tr>
<td>E, F</td>
<td>X3J</td>
<td>low</td>
<td>181</td>
<td>1300</td>
</tr>
<tr>
<td>G</td>
<td>X1E</td>
<td>low</td>
<td>20</td>
<td>740</td>
</tr>
<tr>
<td>H</td>
<td>X2E</td>
<td>low</td>
<td>15</td>
<td>1114</td>
</tr>
<tr>
<td>J, L</td>
<td>T1H</td>
<td>moderate</td>
<td>201</td>
<td>2185</td>
</tr>
<tr>
<td>K</td>
<td>T2H</td>
<td>high</td>
<td>70</td>
<td>1003</td>
</tr>
<tr>
<td>M</td>
<td>T1J</td>
<td>low</td>
<td>175</td>
<td>1305</td>
</tr>
<tr>
<td>N, O</td>
<td>T2J</td>
<td>moderate</td>
<td>119</td>
<td>1003</td>
</tr>
<tr>
<td>P</td>
<td>T1E</td>
<td>low</td>
<td>85</td>
<td>572</td>
</tr>
<tr>
<td>Q</td>
<td>T2E, T3E</td>
<td>low</td>
<td>80</td>
<td>978, 808</td>
</tr>
<tr>
<td>R</td>
<td>T4E, T5E</td>
<td>low</td>
<td>80</td>
<td>370, 244</td>
</tr>
<tr>
<td>S</td>
<td>T6E</td>
<td>low</td>
<td>100</td>
<td>808</td>
</tr>
<tr>
<td>T</td>
<td>J1M</td>
<td>low</td>
<td>52</td>
<td>270</td>
</tr>
<tr>
<td>U</td>
<td>T7E</td>
<td>low</td>
<td>247</td>
<td>573</td>
</tr>
</tbody>
</table>

Question 83 investigated the estimated amount of time instrumental music students practice in the opinion of the instrumental music teachers. It asked:
"In your opinion, how much does the average student practice per day?" (see Table 38)

Table 38

<table>
<thead>
<tr>
<th>Instrumental Music Teachers</th>
<th>Opinions on estimated practice time in minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Little or no Practice</td>
</tr>
<tr>
<td>5</td>
<td>24%</td>
</tr>
<tr>
<td>12</td>
<td>57%</td>
</tr>
<tr>
<td>3</td>
<td>14%</td>
</tr>
<tr>
<td>1</td>
<td>5%</td>
</tr>
</tbody>
</table>

Questions 84/85 investigated the types of band literature performed by instrumental ensembles in the school districts in the Virgin Islands. They asked:

"What types of band literature do you use with your group?" and "Do you have programs from past concerts?"

Some examples of the types of literature, grade levels, arranger/composer, and titles are presented below to illustrate a typical program of school bands in the Virgin Islands (see Table 39).
Table 39

**Types of Band Literature Used**

<table>
<thead>
<tr>
<th>Type of Band Literature</th>
<th>Grade</th>
<th>Arranger/Composer</th>
<th>Title of Musical Compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>3-4</td>
<td>A. Adams</td>
<td>Virgin Islands March</td>
</tr>
<tr>
<td>March</td>
<td>3-4</td>
<td>J. P. Sousa</td>
<td>Washington Post</td>
</tr>
<tr>
<td>March</td>
<td>3-4</td>
<td>J. P. Sousa</td>
<td>El Capitan</td>
</tr>
<tr>
<td>March</td>
<td>2½-3</td>
<td>J. P. Sousa</td>
<td>King Cotton</td>
</tr>
<tr>
<td>Overture</td>
<td>2½-3</td>
<td>M. L. Lake</td>
<td>1812 Overture</td>
</tr>
<tr>
<td>Overture</td>
<td>2-3</td>
<td>-</td>
<td>March Grandioso</td>
</tr>
<tr>
<td>Suite</td>
<td>3</td>
<td>R. Jager</td>
<td>Third Suite</td>
</tr>
<tr>
<td>Concert piece</td>
<td>3</td>
<td>W. Schumann</td>
<td>Chester</td>
</tr>
<tr>
<td>Concert piece</td>
<td>3</td>
<td>S. Nestico</td>
<td>Cable car</td>
</tr>
<tr>
<td>Concert pieces</td>
<td>Elem.</td>
<td>Kinyon</td>
<td>America the Beautiful</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Beethoven 5th</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Theme from Haydn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Trumpet Concerto</td>
</tr>
<tr>
<td>Concert band piece</td>
<td>3</td>
<td>Bach</td>
<td>Jesus Joy of Man</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Desiring</td>
</tr>
<tr>
<td>Concert piece</td>
<td>3-4</td>
<td>-</td>
<td>Perpetual Motion</td>
</tr>
<tr>
<td>Concert piece</td>
<td>2½-3</td>
<td>-</td>
<td>Music for a ceremony</td>
</tr>
</tbody>
</table>

Question 86 inquired about band warm-ups. It asked:

"Do you use specifically designed band warm-ups?" (see Table 40)
Table 40

Band Warm-up Used

<table>
<thead>
<tr>
<th>Districts</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N %</td>
<td>N %</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>5 (56.0)</td>
<td>5 (42.0)</td>
<td>10 (48.0)</td>
</tr>
<tr>
<td>No</td>
<td>4 (44.0)</td>
<td>7 (58.0)</td>
<td>11 (52.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>

In the district of St. Croix, five instrumental music teachers (56%) indicated that they used some type of band warm-ups with their groups. Some of the literature mentioned were: (1) Treasures of Scales, (2) Intonation Builder, and (3) Rubank Advanced Method. Four (44%) instrumental music teachers stated that they designed their own.

In the St. Thomas/St. John District, five (42%) instrumental music teachers used specifically designed band warm-ups; warm-ups mentioned were taken from: Rubank Intermediate and Advanced, and Intonation Builder. Seven (58%) did not use specifically designed warm-ups, but designed their own according to the need of the musical selection being studied.

Question 87 investigated the type of technique builder with performing ensemble. It asked:
"Do you use specifically designed technique builder in your band?" (see Table 41)

Table 41

Types of Technique Builder Used with Performing Ensemble

<table>
<thead>
<tr>
<th>Districts</th>
<th>St. Croix</th>
<th>St. Thomas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response</td>
<td>N (%)</td>
<td>N (%)</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>7 (78.0)</td>
<td>9 (75.0)</td>
<td>16 (76.0)</td>
</tr>
<tr>
<td>No</td>
<td>2 (22.0)</td>
<td>3 (25.0)</td>
<td>5 (24.0)</td>
</tr>
<tr>
<td>Total</td>
<td>9 (100.0)</td>
<td>12 (100.0)</td>
<td>21 (100.0)</td>
</tr>
</tbody>
</table>
Seven (78%) instrumental music teachers in the St. Croix District have indicated that they use some form of technique builder. The books used are as follows: (1) Belwin Elementary, (2) Easy Steps to Band, (3) Best in Class, (4) Rubank Elementary and Intermediate, and teacher constructed technique builders. Two (22%) instrumental music teachers indicated no specific technique builder was used.

Nine (75%) instrumental music teachers in the St. Thomas/St. John District indicated that they use specific band technique builder. The books used are as follows: (1) Best in Class, (2) Yonder Concert Band Clinic, (3) Universal Unison Scales, (4) Division of Beats, (5) Part 3 First Division Band Method, and (6) Advance Technique for Bands. Three (25%) instrumental music teachers indicated no specific technique builder was used.

Question 88 asked the instrumental music teachers to give a grade to the instrumental music program. It stated:

"Using letter grades, with 'A' for excellent, and 'E' very poor, what grade would you give to the instrumental music program in the public school system?"

Eleven (52 percent) instrumental music teachers gave letter grades of "D" or "E", eight (38%) gave a letter grade of "C", and two (10%) gave letter grades of "A" or "B".

Question 89 asked the instrumental music teachers to give a grade to the administration of instrumental music in the public schools. It asked:
"What grade would you give to the administration of instrumental music in the public school system?"

Fifteen (71%) instrumental music teachers gave letter grades of "D" or "E", five (24%) gave a letter grade of "C", and one (5%) gave a letter grade of "A" or "B".

Question 90 asked the instrumental music teachers to give a grade to the University of the Virgin Islands music education program. It asked:

"What grade would you give to the music department of the University of the Virgin Islands for their role in the improvement of instrumental music education in the public schools of the Territory?"

Fourteen (67%) instrumental music teachers gave letter grades of "D" or "E", six (28%) gave a letter grade of "C", and one (5%) gave a letter grade of "A" or "B".

Instrumental Music Faculty of The University of the Virgin Islands Survey Data

The second questionnaire investigated several related areas at The University of the Virgin Islands: (1) the music education program, (2) information on faculty background, (3) standards of admission to the University, (4) standards of admission to the music program, (5) the teacher education program at the University, (6) the retention criteria and practices of the music teacher program, (7) graduation and certification standards, (8) validation of selection and retention standards, and (9) faculty ratings of the public school music program.
The purpose of this questionnaire was to:

1. Obtain data on teacher education/instrumental music education organizational structure of The University of the Virgin Islands.

2. Obtain data on admission/retention of prospective students enrolled in the instrumental music education degree program at The University of The Virgin Islands.

3. Collect data on the music education curriculum, more specifically, instrumental music teacher education curriculum.

4. Collect information on graduation and certification criteria, specifically delineated by the music education division that exceed those set by the University.

5. Obtain a list of graduates of The University of the Virgin Islands instrumental music program who are employed as instrumental music teachers in each district.

6. Investigate whether any research into the relationship between selection and retention criteria and student and/or teacher success has been conducted.

At the request of the instrumental music faculty at The University of the Virgin Islands, no taped interviews were conducted.

**Section 1**

Question 1 investigated the number of full-time instrumental music faculty at The University of the Virgin Islands. It asked:
"What is the total number of full-time instrumental music education faculty members at The University of the Virgin Islands?"

The data revealed that there are two full-time instrumental music education faculty members at The University of the Virgin Islands, one woodwinds, and one brass.

Question 1.1 inquired about the number of part-time instrumental music faculty at The University of the Virgin Islands. It asked:

"How many are part-time?"

The data indicated that no part-time instrumental music education faculty are employed at The University of the Virgin Islands.

Question 2 investigated the specific responsibilities of the two instrumental music faculty at The University of the Virgin Islands. It asked:

"What are your specific teaching responsibilities?"

The information obtained from the investigation revealed that Faculty "A" is responsible for all applied woodwinds instruction, woodwind methods, concert band, introduction to music classes, guitar classes, and courses in counterpoint.

Faculty "B" responsibilities include teaching music history classes, all applied brasses, instrumental conducting, jazz band, orchestration/arranging, brass methods, and music fundamental classes.
Question 2.1 inquired about other responsibilities of the instrumental music faculty. It asked:

"What other responsibilities do you have?"

Both instrumental music faculty indicated they shared in instrumental repair and general maintenance of the instruments owned by The University of the Virgin Islands.

Question 2.2 investigated the suggested staffing as perceived by the instrumental music faculty. It asked:

"What other recommendations would you suggest regarding staffing?"

Both faculty members cited a need for a percussion instructor, and specialized instructors for each brass and woodwind instrument.

Question 3 investigated the accreditation of The University of the Virgin Islands. It asked:

"To what accrediting organizations does the University belong?"

The University of the Virgin Islands holds memberships in the American Association of Colleges for Teacher Education, the Middle States Association of Colleges and Schools, the American Association of State Colleges and Universities, The Commission on Institutions of Higher Education of the Middle States Association, the Association of Caribbean Universities and Research, and the National Association of State Universities and Land Grant Colleges. The University of the Virgin Islands does not hold membership in the National Association of School of Music.
Statement 4 inquired about the number of applied teachers for each instrument. It stated:

"List the teachers of the following:"

No string faculty are on the staff at The University of the Virgin Islands, and no percussion personnel are on staff. One full-time faculty member teaches percussion classes and all applied brass. One full-time faculty member teaches all applied woodwinds.

Table 42

Applied Teachers for Each Instrument

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Instructor Identification</th>
<th>Type of University Appointment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Full-time</td>
</tr>
<tr>
<td>Flute</td>
<td>A</td>
<td>x</td>
</tr>
<tr>
<td>Oboe</td>
<td>A</td>
<td>x</td>
</tr>
<tr>
<td>Clarinet</td>
<td>A</td>
<td>x</td>
</tr>
<tr>
<td>Bassoon</td>
<td>A</td>
<td>x</td>
</tr>
<tr>
<td>Saxophone</td>
<td>A</td>
<td>x</td>
</tr>
<tr>
<td>Trumpet</td>
<td>B</td>
<td>x</td>
</tr>
<tr>
<td>French Horn</td>
<td>B</td>
<td>x</td>
</tr>
<tr>
<td>Euphonium</td>
<td>B</td>
<td>x</td>
</tr>
<tr>
<td>Trombone</td>
<td>B</td>
<td>x</td>
</tr>
<tr>
<td>Tuba</td>
<td>B</td>
<td>x</td>
</tr>
<tr>
<td>Violin</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Viola</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cello</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Double Bass</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Percussion</td>
<td>B</td>
<td>x</td>
</tr>
</tbody>
</table>
Question 5 investigated graduate courses offered at The University of the Virgin Islands. It asked:

"Does the University's Music Department offer graduate courses for instrumental music educators?"

The data reveal that no graduate courses are offered during the fall, winter, or summer semesters at The University of the Virgin Islands.

Question 6 investigated workshops offered at The University of the Virgin Islands for instrumental music educators. It asked:

"Does the Music Department offer workshops for instrumental music educators?"

Both instrumental faculty stated that no workshops for instrumental music educators have been conducted since the inception of the music program at The University of the Virgin Islands.

Question 7 inquired about music seminars for instrumental music educators. It asked:

"Does the Music Department offer seminars on instrumental music for instrumental music educators?"

The instrumental music faculty stated that no instrumental music seminars have been offered for instrumental music teachers since the inception of the music program at The University of the Virgin Islands.
Section 2. Faculty Information

Question 8 investigated the institution attended and the type of bachelor's degree the instrumental music faculty received. It asked:

"What Bachelor's degree do you hold?"

"Name of institution", and "date". (See Table 43)

Table 43

Bachelor's Degrees Held by University Music Faculty

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Bachelor's Degree</th>
<th>Name of Institution</th>
<th>Date Received</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B.S. in music education</td>
<td>Tennessee State University</td>
<td>1975</td>
</tr>
<tr>
<td>B</td>
<td>B.A. in music education</td>
<td>Governor State University</td>
<td>1982</td>
</tr>
</tbody>
</table>

Question 9 investigated the type of graduate degree, the institution attended, and the date received. It asked:

"What graduate degree do you hold? ___(Masters) ___(Doctorate)." (See Table 44)
Table 44

Graduate Degrees Held by University Music Faculty

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Masters Degree</th>
<th>Date</th>
<th>Doctorate Degree</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>M.A. music education</td>
<td>1978</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>B</td>
<td>M.A. music education</td>
<td>1983</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Questions 10, 10.1, and 10.2 inquired about public school teaching experience, the number of years, and at what grade level(s) the instrumental music faculty taught. It asked:

"Have you taught in the public schools?" "How many years have you taught in the public schools?" "At what grade(s) did you teach?" (See Table 45)

Table 45

Teaching Experiences of the University Music Faculty

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Taught in Public Schools</th>
<th>Number of Years</th>
<th>Grade Levels</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Yes</td>
<td>8</td>
<td>Junior High and Senior High</td>
</tr>
<tr>
<td>B</td>
<td>Yes</td>
<td>3 substitute</td>
<td>High School</td>
</tr>
</tbody>
</table>
Question 11 inquired about the extent of the instrumental music faculty involvement in the public schools program. It asked:

"In what way do you currently support public school endeavors?"

Faculty A cited concert attendance, guest conducting, and periodic rehearsal of a junior high band.

Faculty B currently does not support public school endeavors. The respondent indicated that only through University ensemble performances, and career day performances at one of the high schools has any contact been made with the public schools.

Question 12 investigated the number of visits of each faculty to the public schools during 1986-87. It asked:

"During 1986-87, how many times have you visited the public school?"

Faculty A indicated that he visited the public schools over ten times during September 1986 to March 1987. Faculty B indicated three times during that same period.

Question 13 inquired about the instrumental music faculty's role in the professional development of inservice music teachers. It asked:

"How do you perceive your role in the professional development of instrumental music teachers in the Territory?"

Faculty A perceived modeling as an important role in the professional development of music teachers. In addition, the respondent also indicated assisting the growth of those teaching without a bachelor's degree. Faculty B expressed no specific
points except to indicate that the role was perceived as a very strong one. None mentioned the development of graduate courses, workshops, or seminars for inservice instrumental music teachers.

Question 14 investigated activities instrumental music faculty pursued for the professional development of the instrumental music teachers. It asked:

"What types of activities do you pursue as a result?"

Faculty A mention mini-teaching lessons at a junior high school. No activities were reported by Faculty B.

Section 3. Standard of Admission to the University.

Question 15 investigated the criteria for admission to The University of the Virgin Islands. It asked:

"Which of the following criteria most closely reflect the admission standards required of all applicants entering the University?"

Both faculty members indicated the following criteria:

(1) minimum high school grade point average of 2.0,
(2) Scholastic Aptitude Test, no indication of minimum score was mentioned, (3) in-house developed examinations, (4) writing proficiency assessment, (5) math and English comprehensive examinations, and (6) high school activities.

Question 16 inquired about an admission committee that determine the eligibility of a candidate. It asked:

"Does the University have an admission committee which serves to determine the admission status of candidates to the University?"
Both faculty members stated no, with one indicating the admissions officer decides. However, according to the catalog published by The University of The Virgin Islands, an admission committee determines the admission status of a candidate (College of the Virgin Islands, 1986-1987, p. 11).

Section 4. Standards of Admission to the Music Program

Question 17 asked:

"Are there specific requirements beyond general University criteria necessary to enter the music program?"

Both faculty members indicated the following: (1) audition on principal instrument, (2) interview with faculty members, (3) in-house developed theory test, and (4) piano proficiency.

It should be noted that the quality of the audition is of critical importance to the improvement of instrumental music on college level. Both faculty indicated that very few auditions involve standard performance repertoire, partly because of the lack of incoming freshmen knowledge and performance skills in solo literature, and partly due to the present structure and condition of instrumental music in the public schools. In addition, one solo music festival to encourage and promote individual performance was conducted by The University of the Virgin Islands in 1983.

Question 18 asked:

"Does the Music Department make exceptions for students who do not meet some required criteria, but have high performance skills?"
Faculty A stated yes, citing a probationary period or remedial courses to assist the individual in his/her weaknesses. Faculty B stated no.

Section 5: Teacher Education Program

Question 19 investigated admission criteria to the Teacher Education program. It asked:

"Are there specific requirements beyond general University admission criteria necessary to enter the Teacher Education division?"

According to the catalog, admission to the teacher education program is by application. Students are encouraged to apply early in their sophomore year. To be admitted to the Teacher Education Program, the following are required: (1) completion of English composition, (2) mathematics, science, and speech, all are two-semester courses, (3) an over-all grade point average of 2.00, and (4) a pre-admissions interview with faculty members from the Teacher Education Division. Both faculty were unsure of the specific requirements for admission to the Teacher Education Division.

Question 20 inquired about the administration of student teaching for music students. It asked:

"Does the Teacher Education Division administer the student teaching program for music students?"

They both indicated that the Teacher Education Division did indeed administer student teaching program for music students.

Question 21 asked:
"Do faculty from the Teacher Education Division supervise music student teachers in the field?"

Both faculty indicated that music student teachers were supervised solely by a faculty member from the Teacher Education Division, not by music faculty.

Question 21.1 stated:

"Please indicate the statement which best describes the administration of the Teacher Education Program for music education students at the University:

"The Teacher Education Division assumes full administrative responsibility for music education students.

"The division shares administrative responsibility for music education students with the music education department."

"Other (please specify)."

Both instrumental music faculty indicated that the Teacher Education Division assumes full responsibility for music education students.

Question 22 asked:

"Who makes the final decision on supervision of music student teachers?"

The instrumental music faculty members both indicated that the Teacher Education Division makes the final decision of music student teachers. They also indicated that placement of student teachers was a joint effort of a music faculty, and a faculty member from the Teacher Education Division.

Question 23 investigated the extent of the University instrumental music faculty involvement in the student teaching experience. It asked:
"What input do you have as an instrumental music faculty on the supervision of music student teachers?"

Beside the placement of the music student teacher, and occasional school visits, both indicated that their input was very little.

Question 24 asked:

"Do students have to petition for entry into the professional component in music education?"

Both faculty indicated that no formal petition was necessary to enter in the professional component in music education as long as the student has maintained satisfactory grades.

Question 25 asked each instrumental music faculty to rate the importance of their input on music student teachers. It stated:

"On a scale from one to five, with one being unimportant and five extremely important, how important is your input on music student teachers' completion of the student teaching program?"

Both instrumental faculty perceived their input as being "slightly important."

Question 26 asked:

"Does the Teacher Education Division verify to the Territory that all certification requirements have been satisfied by teacher candidates at the University of the Virgin Islands?"

Both faculty stated yes. The investigator, however, discovered that one of the five music education graduates presently employed as music teachers in the Territory is not certified by the Territory. Although the instrumental music teacher received a bachelor's degree in music education from The University of
the Virgin Islands, courses in general education were not taken. However, he was permitted to teach provided this deficiency was corrected.

Section 6. Retention Criteria and Practices for Music Teacher Education

Question 27 asked:

"Does the applicant to the professional component in music teacher education also have to apply to the teacher education program?"

Both faculty stated that an application was necessary to enter in the teacher education program, but not the professional component in music teacher education.

Question 28 investigated those criteria which instrumental music students must meet to be admitted in the professional component. It stated:

"Please indicate those criteria which instrumental music students must meet to be admitted into the professional component by checking as many as apply:"

Although there is no formal evaluation of instrumental music students entering the professional component, two criteria were cited as standards: (1) cumulative grade point average of 2.0 (based on a 4.00 scale) for all courses, and (2) cumulative grade point average of 2.0 for music courses.

There is no mention of audition on the students' principal instrument, interview with music education personnel, or written proficiency and speech evaluation, to be admitted into the professional component in music education.
Question 29 asked:

"If a student has been denied admission to the music education professional sequence, is it possible for that student to subsequently reapply?"

One faculty member indicated that students are not denied admission to the music education professional sequence, because once a student is admitted he does not have to apply to the music program, although grade point averages for music courses and non-music courses are important. The views of the other faculty member indicated that students can reapply and counseling with advisor is a part of that process. The respondent also indicated that at some point the student can be counseled out of the music education program.

Question 29.1 asked:

"How many students are denied admission?"

Since there is no formal evaluation of music education students entering the professional music education component, no student has ever been denied admission to the music education professional sequence. However, one faculty member did indicate a student was counseled out of the program recently.

Question 29.2 asked:

"Is there a common prevalent reason students are denied admission?"

Both instrumental music faculty stated that it was not common, however one respondent indicated that students transferring to other universities and colleges was more of a problem. No inquiry into the reasons for student transfers was conducted by the University's music department.
Question 30 indicated the number of methods courses within the instrumental music teacher education program. It asked:

"How many major methods courses comprise the instrumental music sequence in Music Teacher Education at the University?"

Both instrumental music faculty stated that two methods courses comprised the instrumental music sequence, and they are: (1) Brass/Percussion methods, and (2) Woodwind methods. It should be noted that the two methods courses include pedagogical teaching, but do not include field experiences or strategies for teaching instrumental music. The primary emphasis of both courses is on the fundamentals of how to play an instrument; very little emphasis is placed on how to teach.

A second major problem exists in the combination of the brass/percussion methods course. With the many and varied pedagogical knowledge and skills needed to teach brass or percussion adequately, there is a great need for a percussion instructor. No methods course exists that separates elementary instrumental methods from secondary instrumental methods. No methods course is designed to allow classroom teaching experiences, rehearsal techniques of elementary and secondary instrumental music groups, or the evaluation of instrumental music teaching skills.

Question 31 asked:

"What other professional requirements does the University music education department include in the instrumental music program?"
Other professional requirements for instrumental music include: (1) Conducting techniques—a three-credit one-semester course of conducting fundamentals with some observation and practice in conducting; (2) teaching music in the elementary school—a study of elementary school general music, its curriculum, materials, and activities in vocal music instruction; (3) Teaching music in the secondary schools—music methods for vocal/general and instrumental in junior and senior high schools.

Question 31.1 asked:

"What is the total number of semester hours required for an Instrumental Music Teacher Education degree?"

Both instrumental music faculty stated that 19 semester hours are required of all music education students, no specific courses delineate an instrumental music teacher education degree. However, the individual can be certified and hired to teach instrumental music with only four semester hours of brass/percussion and woodwinds methods.

Question 32 stated:

"Describe briefly those procedures used to apply retention criteria at the University (e.g., student progress is reviewed by committee, chairperson, or students' advisor; counselors review students' records, etc.)."

No formal evaluation process is done of instrumental music students, however, during juries an informal discussion is conducted by the music faculty to assess the student's playing ability and general accomplishment in music and music education courses.
Question 33 investigated field-based experiences as an evaluative tool in music teacher education. It asked:

"Does the University use field-based experiences as a means of evaluating an instrumental music student's progress in the music teacher education program?"

Both instrumental music faculty stated that no field-based experiences have been used to evaluate instrumental music students' progress. The only teaching experience occurs at the senior level -- student teaching.

Question 34 asked:

"Does the Music Department have an Introduction to Music Teaching type of course?"

Both instrumental music faculty indicated that no introductory course to music teaching exists at The University of the Virgin Islands.

Question 35 investigated the requirements of the University of all students prior to student teaching. It asked:

"Are all students required by the University to go through a formal application procedure before allowed to student teach?"

Both instrumental music faculty indicated that no formal application procedure is done. As long as the student maintains a grade point average of 2.0 he/she can enter student teaching through the evaluation of his/her work by the student's advisor and chairperson of the music department.

Question 35.2 asked:

"Does the University prevent students from student teaching if they fail to meet the requirements specified in the application?"
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Question 35.2 asked:

"Does the University prevent students from student teaching if they fail to meet the requirements specified in the application?"
Both instrumental music faculty stated yes indeed students were prevented from student teaching if they failed to meet the requirements prior to student teaching.

Question 35.3 asked:

"If yes, what is the average number of music students prevented from student teaching per year by the University?"

According to both instrumental music faculty on a yearly basis, between 0-1 students are prevented from student teaching.

Question 35.4 asked:

"Does the University music department require of music student membership in a professional organization before student teaching."

Both music faculty indicated that no requirements were placed on music students to have membership in any professional organization prior to student teaching.

Section 7: Graduation and Certification Standards

Question 36 asked:

"Does the University instrumental music program have any additional criteria, beyond the completion of specific courses, which must be met before students can graduate?"

Both faculty members indicated that a senior recital, and an interview with music education personnel constitute additional criteria prior to graduation.

Question 37 asked:

"Does the Territory require National Teacher Examination for certification?"
No examination is required for certification in the Territory.

Question 38 asked:

"Is the use of a literacy test as a criterion for graduation mandated by the University?"

The University administers an English Proficiency Examination to all students who have matriculated to the various undergraduate degrees offered. To graduate, the successful completion of the English proficiency examination is required.

Question 39 asked:

"What is the certification/licensure agency in the Territory for teachers?"

The Territory's Board of Education is responsible for certification of teachers. The University of the Virgin Islands assumes the responsibility of preparing prospective teachers to meet certification standards.

Question 40 asked:

"Upon graduation from the University's music teacher education program, does the student automatically receive certification/licensure to teach?"

Both instrumental music faculty did not know, however, the Board of Education reviews the prospective teacher's credentials and grants certification. Some major problems occur with certification, mostly due to a lack of systematic communication between the Department of Education and the Board of Education.
Question 41 investigated the percent of instrumental music education students beginning and completing the program. It asked:

"What is the percent of students who begin and finish the instrumental music program?"

Both faculty members stated that approximately 80% of the students who begin the instrumental music program finish. Several reasons were cited for this figure: (1) students transfer (approximately 10%) to colleges and universities in the continental United States, and (2) students accepted to the instrumental music program do not complete the requirements (approximately 10%) and subsequently drop out of the program.

Question 42 asked:

"What is the approximate number of graduates each year from The University of the Virgin Islands music program?"

Approximately 2-3 students graduate from the music program each year at The University of the Virgin Islands. Currently there are six University of the Virgin Islands music graduates teaching in the Virgin Islands; only one is teaching instrumental music.

Question 42.1 asked:

"What are the enrollment trends of the University music education program within the past three years?"

Both instrumental music faculty cited a continued growth in the music education program. They indicated over the past three years enrollment has been up and more students from other eastern Caribbean islands have enrolled in the music education program.
Question 42.2 asked:

"What types of recruitment programs do the music division conduct to attract students?"

Most of the recruitment is done within the Virgin Islands. Recently efforts have been made to recruit from more islands in the eastern Caribbean. Both faculty pointed out that because of the loss of top students (due to transfer and/or enrollment in other universities within the United States), much emphasis is being placed on off-island recruitment.

Question 42.3 asked:

"What percent of 'out-of-Territory' students comprise the instrumental music program?"

Both faculty members stated that approximately 20% of the instrumental music students in the instrumental music program are not a resident of the Territory.

Section 8

Question 43 investigated the University's inquiry into the validity of the selection/admission standards. It asked:

"Has any research been conducted at the University to validate the selection/admission standards used by the music education department?"

Both of the instrumental music faculty stated no research has been conducted to validate the selection/admission standards used by the University's music department. No other suggestions or proposals were made by either instrumental music faculty.
Question 44 asked:

"Has any research been conducted at the University to validate the retention standards used by the music education department?"

Both faculty members stated that no research has been conducted at the University to validate the retention standards used on the music education program.

Question 45 asked:

"Are follow-up studies on instrumental music graduates of the University conducted to determine to what degree they are succeeding as instrumental music teachers?"

No follow-up studies have been conducted on graduates of The University of the Virgin Islands' instrumental music teachers according to the instrumental music faculty.

Question 46 asked:

"Has the University developed in-house tests, instruments, or procedures which have proven to aid in the prediction of teacher effectiveness?"

No in-house tests, instruments, or procedures to aid in the prediction of teacher success have been developed by The University of the Virgin Islands music department.

Question 47 asked:

"Does the music department plan to change any of its admission or retention standards in the near future?"

No changes were indicated by either instrumental music faculty members regarding the future of admission or retention standards for the University's music program.

Question 48 asked:

"Are students who have quit the music education program at your school interviewed or assessed to determine their reason(s) for leaving?"
The instrumental music faculty members cited several reasons given by students who have quit the music program: (1) the need for more specialized instructors in instrumental performance—many students have stated they can receive more comprehensive instruction in applied music by studying with a specialist, (2) the music department at the University does not offer indepth study in any music area, (3) too few instrumental music performing activities, and instrumental music education courses, (4) personal conflicts with the director of the music department, and (5) lack of self-discipline on some students entering The University of the Virgin Islands.

Section 9: Faculty Rating

Questions 49 - 49.5 asked the instrumental music faculty to give a grade to areas affecting the development of instrumental music in the Virgin Islands school system. Question 49 stated:

"Using letter grades, with "A" for excellent to "E" for very poor, in your opinion, what grade would you give to students entering from the public schools?"

One gave a letter grade of a "C" and the other indicated a letter grade of "D".

Question 49.1 asked:

"In your opinion, what grade would you give to the Department of Education administration regarding their role in improving instrumental music in the public school system?"
Both faculty members indicated the letter grade of "C" for the Department of Education administrative efforts to improve instrumental music in the school system.

Question 49.2 asked:

"In your opinion, what grade would you give to the public school instrumental music teachers in the Territory?"

One faculty gave a letter grade of a "B", and the second faculty member indicated a letter grade of a "C".

Question 49.3 asked:

"In your opinion, what grade would you give to the instrumental music program at the University?"

One faculty gave a letter grade of a "B" and the other faculty gave a letter grade of a "C".

Question 49.4 asked:

"In your opinion, what grade would you give to the instrumental music program in the public schools?"

One faculty member gave a letter grade of a "B" and the other faculty indicated a letter grade of a "C".

Question 49.5 asked:

"In your opinion, what grade would you give to the graduates as prospective music teachers?"

Both faculty members indicated a letter grade of a "C" for graduates from The University of the Virgin Islands music education program.
Administration of the Department of Education

Instrumental Music Educators Survey Data

The third questionnaire investigated areas in the Department of Education relative to instrumental music education in the public school system in the Virgin Islands. The questionnaire specifically attempted to: (1) obtain factual information about the hiring procedure(s) of instrumental music teachers in the Saint Croix and Saint Thomas/Saint John districts; (2) obtain information about evaluation procedures and professional development of instrumental music teachers in the Virgin Islands school system; (3) obtain information about the importance of instrumental music in the education system of the Virgin Islands through a series of questions about the percentage of the annual budget allotted for instrumental music education; (4) gather data on the present curriculum structure in instrumental music and current method(s)/test(s) used to teach instrumental music; and (5) investigate whether any research has been conducted to assess and evaluate instrumental music in the Virgin Islands school system by the Department of Education. At the request of the administrators no taped-interviews were conducted.

Because the study is concerned with the evaluation of instrumental music education, the Deputy Commissioner for curriculum and instruction in the Department of Education was interviewed instead of the Commissioner of Education. In
addition, both personnel directors (one from the St. Croix District and one from the St. Thomas/St. John District) were included in the study. The population therefore consisted of: The Deputy Commissioner N=1, Superintendents N=2, Music Supervisor N=1, and Personnel Directors N=2 (see Table 46).

Table 46

Department of Education Population

<table>
<thead>
<tr>
<th>Districts</th>
<th>Interviewed</th>
<th>Interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Population</td>
<td>Responses (N)</td>
</tr>
<tr>
<td>St. Thomas/St. John</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>St. Croix</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total Population</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

Section 1

Section 1 included information about hiring and retention procedures of the Department of Education. The data collected in this section included only Personnel Directors.

Question 1 investigated the criteria for hiring instrumental music teachers. It asked:

"In hiring instrumental music teachers, what criteria determine one's eligibility for employment?"
The data revealed that several criteria are used to determine an instrumental music teacher's eligibility:

(1) College transcript—it should be noted, however, the review of the college transcript primarily is for the purpose of investigating courses taken, and grade point average is of a lesser importance. One respondent indicated that grade point average is considered only when there are more applicants than there are available positions.

(2) Recommendation(s)—three recommendations are required of the applicant by the Department of Education.

(3) Evaluation of speech proficiency—while no specific test instrument is used, this was cited by both personnel directors.

(4) Interview with personnel director—during the interview, a speech evaluation is conducted.

(5) Interview with principal—both personnel directors indicated that an interview with the principal is a part of the process.

Several other criteria from the questionnaire were not indicated:

(1) Interview with the music supervisor.

(2) The Department of Education music test.

(3) Certification requirements are not conducted by the Board of Education consistently. Many have stated that although they hold a Bachelor's degree in music education, and have taught instrumental music in the Territory for several years, no
certificate has been officially issued to the majority of instrumental music teachers.

(4) Attitude inventory test—no test is administered to prospective instrumental music teachers.

(5) Use of the National Teacher Examination was not cited.

(6) Writing proficiency assessment were not indicated.

Both personnel directors stated that in hiring there are no criteria to distinguish between an instrumental music teaching position and a vocal/general music teaching position. They also indicated that as long as a prospective music teacher has twenty-four credit hours in music they are allowed to teach in the Territory.

Question 2 asked:

"Does the Department of Education hire instrumental music teachers without a Bachelor's degree?"

Both personnel directors stated that the Department does not hire instrumental music teachers without a Bachelor's degree.

Question 2.1 asked:

"Do you have instrumental music teachers presently employed without a Bachelor's degree?"

Both personnel directors indicated that there are instrumental music teachers employed in the Territory without a Bachelor's degree.

Question 2.2 asked:

"How long can one teach instrumental music in the Territory without a Bachelor's degree? ____ years"
One director indicated that current instrumental music teachers without a bachelor's degree can remain employed without seeking a degree until they resign. Another director stated that an instrumental music teacher without a Bachelor's degree can be employed up to five years.

Question 2.3 asked:

"Which Bachelor's degree is preferred?"

Both directors indicated the Bachelor's of Music Education degree is preferred.

Question 3 investigated auditions as part of hiring process of instrumental music teachers. It asked:

"Must the prospective instrumental music teacher audition on his/her principal instrument as part of the hiring procedure?"

Both personnel directors stated no auditions are required of prospective instrumental music teachers as part of the hiring process.

Question 4 asked:

"Is a teaching demonstration required of instrumental music teachers prior to employment?"

Both personnel directors indicated that no teaching demonstration is required prior to employment as an instrumental music teacher in the public schools in the Virgin Islands.

Question 5 inquired about the number of administrators that are involved in the hiring of instrumental music teachers. It asked:

"Who participates in the process of hiring of instrumental music teachers?"
Both personnel directors stated that the personnel director, and to a very small degree the music supervisor, participate in the hiring process.

Question 5.1 asked:

"Who makes the final decision on hiring instrumental music teachers?"

Both personnel directors indicated that the final decision on hiring instrumental music teachers was the sole responsibility of the personnel director.

Question 6 investigated the requirement for recertification of instrumental music teachers. It asked:

"Does the Department of Education require of instrumental music educators evidence of graduate course work for recertification?"

Both personnel directors indicated that no graduate course work is required for recertification. They also indicated that presently there are no recertification requirements in the Territory. Once a teacher is employed in the school system in the Virgin Islands, he/she can remain in that teaching position for life without the completion of any graduate course work.

Question 6.1 asked:

"How many years do they have to complete the recertification requirements?"

There are no recertification requirements, therefore, teachers are allowed to teach in the school system until they resign.
Question 6.2 asked:

"What type(s) of certificate is issued in the Territory?"

According to the Board of Education, there are five types of certificates granted to teachers in the Virgin Islands school system:

(1) Elementary Provisional Certificate A - is valid for five years. To receive this type of certificate "a Bachelor's degree is required, including 24 hours in education, 12 of which must be in elementary education including student teaching."

(2) Elementary Provisional Certificate B. To receive this type of certificate, an individual must have "sixty (60) credits from an approved institution." An individual holding such a certificate is permitted to teach for five years.

(3) Elementary Permanent certificate - "Three years teaching experience, two of which must be satisfactorily performed in the Virgin Islands; [and] completion of 15 graduate credits."

(4) Secondary Provisional Certificate is "valid for five years for all special subjects in grades 7, 8, and major and minor subjects in grades 9-12." The requirements are: a Bachelor's degree with 24 hours in education including student teaching, and 24 hours in the major field."

(5) Secondary Permanent Certificate - "three years teaching experience, two of which must be performed in the Virgin Islands, and the completion of 15 graduate credits, two-thirds of which shall be in the field for which certification is
required" (Board of Education Certification Requirements for School Personnel in the Virgin Islands of the United States, July 1980, p. 3).

Question 6.3 asked:

"Do you see any future changes in certification?"

Both personnel directors stated yes, citing the need to be more specific about all subject areas requirements for certification. Areas such as instrumental and vocal music have no specific requirements currently delineated for certification, hiring of prospective instrumental teachers, or the recertification of in-service teachers within the school system.

Question 7 investigated internship programs within the Department of Education for first-year instrumental music teachers. It asked:

"Does the Department of Education use an internship program with first-year instrumental music teachers in the Territory?"

Both personnel directors indicated that no internship program is used with first-year instrumental music teachers.

Question 8 inquired about incentives instrumental music teachers receive for graduate course work. It asked:

"Do instrumental music teachers receive incentives for graduate course work?"

Both personnel directors indicated that for each nine graduate credit hours, a total of $200 is added to the instrumental music teacher's salary. It should be noted that no specific requirements are given for the type of graduate courses
accepted. Therefore, an instrumental music teacher can receive credit for all graduate courses outside the teaching area.

Question 9 investigated the degree required by the Department of Education to teach at the secondary level. It asked:

"Does the Department of Education require secondary school instrumental music teachers to hold a Masters degree?"

Both personnel directors stated that the Master's degree was not required to teach at the secondary level.

Section 2. This section was designed for the music supervisor $N = 1$, and superintendents $N = 2$; it involves Observation Practices and Professional Development.

Question 10 asked:

"Does the Master contract have specific guidelines for teacher evaluation?"

The data reveal that no guidelines are delineated for teacher evaluation, however, the music supervisor has constructed some guidelines for the evaluation of music teachers.

Question 11 asked:

"How many observations are contractually required of instrumental music teachers within a school year?"

Three observations are contractually required of instrumental music teachers per year.

Question 11.1 asked:

"Who is responsible for classroom observation of instrumental music teachers in the school districts?"
The music supervisor is responsible for observations of all music teachers in the St. Thomas/St. John school district. Principals and assistant principals are responsible for the observation and evaluation of instrumental music teachers in the St. Croix district.

Question 12 asked:
"What type of feedback does the teacher receive from these observations?"

The music supervisor indicated that although the music supervisor conducts observations and evaluations, according to the contract, only the principal is responsible for this type of activity. The music supervisor also indicated that music teachers receive feedback through the observation sheet constructed by the music supervisor. This information is sent to the instrumental music teacher after the observation. No indication of immediate feedback to instrumental music teachers was cited. Both superintendents omitted this question because they do not directly participate in the observation process.

Question 13 investigated the perceived importance of the observation of instrumental music teachers. It asked.

"On a scale from one to five, with one being unimportant and five very important, how essential are classroom observations to the improvement of instrumental music education in the Territory?"

Both superintendents and music supervisor indicated that classroom observations are extremely important to the improvement of instrumental music education in the Territory.
Question 14 asked:

"Are standards used to observe instrumental music teachers different from classroom teacher observation?"

The music supervisor indicated yes, an observation form developed specifically for observation of music teachers with specific criteria is used. No mention of different standards for classroom teacher observations were cited by the superintendents. No observation form specifically designed for instrumental music teachers in St. Croix has been developed.

Question 15 asked:

"Are the standards used to observe instrumental music teachers different from other music teacher observation?"

The music supervisor stated there was no difference in standards used to observe instrumental music teachers from other music teacher observations, however, different aspects on the form apply to instrumental music teachers. Both superintendents did not respond to this question.

Question 16 asked:

"Does the Department of Education have specific procedures to improve the effectiveness of an instrumental music teacher who may have deficiencies?"

Both superintendents and the music supervisor stated yes, citing the Territorial Teacher Training Program at the University of the Virgin Islands, and in-service training program sponsored by the Department of Education. None of these programs, however, offer specific training in instrumental music teaching.
Question 17 asked:

"Does the Department of Education have specific contractual procedures for dismissal of incompetent instrumental music teachers?"

The music supervisor and both superintendents indicated that there are specific contractual procedures for the dismissal of incompetent instrumental music teachers. This process is done through documentation of the incompetencies over a two-year period.

Question 18 asked:

"Are recitals by instrumental music teachers required by the Department of Education?"

No recitals are required of instrumental music teachers in either school districts in the Territory.

Question 19 asked:

"Does the Department of Education have a written statement about the number of concerts per year for secondary and middle school bands?"

No written statement about the number of concerts per year for secondary or middle school bands is available for the instrumental music program. However, a stipend is given to band directors based on the number of hours spent rehearsing the band in preparation for concerts.

Question 20 asked:

"Does the Department of Education require yearly concerts of elementary school bands?"

No concerts are required of elementary school bands, and no written statement about the number of concerts is currently available.
Question 21 asked:

"Does the Department of Education sponsor in-service training specifically designed for instrumental music teachers?"

No in-service training designed specifically for instrumental music teachers has been conducted. The music supervisor indicated a workshop conducted by the author of the series, "Best in Class" (the current band method book issued by the Department of Education), is planned for the near future.

Question 22 asked:

"Which of the following does the Department accept as proof of professional development?"

- conferences/conventions
- workshops
- seminars

"Please indicate what criteria are used to evaluate an instrumental music teacher's professional development."

All three (conferences/conventions, workshops, and seminars) are accepted as evidence of professional development. The music supervisor indicated four criteria used to evaluate an instrumental music teacher's professional development: (1) summer session attendance, (2) school band performance in the community, (3) research, and (4) recitals.

Question 23 asked:

"Does the Department of Education financially assist instrumental music teachers to attend in-service training?"

The music supervisor stated yes, tickets for travel and expense receipts are required for reimbursement. However,
a different position was expressed by both superintendents—no financial assist is given to instrumental music teachers to attend in-service workshops.

Section 3. This section was designed for Commissioner N = 1, Superintendents N = 2, and Music Supervisor N = 1; it involves Budget and Finance.

Question 24 asked:

"What is the average total budget of the Department of Education?"

The average total budget of the Department of Education, according to the Office of Planning Research and Evaluation in 1984, was approximately $70.4 million, $46.2 million is allocated for instructional services, $18 million for support services, and $5.6 million for non-instructional services.

Question 25 asked:

"Of that amount, what percentage is allocated for music education?"

No percentage of the total budget is specifically allocated for music education on a yearly basis or at any time.

Question 25.1 asked:

"What percentage is allocated for instrumental music education?"

No percentage of the total budget is specifically allocated for instrumental music education on a yearly basis or at any time.
Question 26 asked:

"What is the annual amount spent for the purchase of musical instruments?"

No annual amount is spent for the purchase of musical instruments. Occasionally funds are obtained through special legislation or donations.

Question 27 asked:

"What is the annual amount for repair of musical instruments?"

No annual amount is specifically allocated for repair of school-owned instruments.

Question 28 asked:

"What is the yearly amount spent for musical materials, supplies, and other equipment for instrumental music?"

No yearly amount is spent for musical materials, supplies, or other equipment for instrumental music.

Statement 29 stated:

"Please indicate funding sources for education in the Territory:

_____ federal government funding
_____ government of the Virgin Islands
_____ other: (please specify)"

The federal and the Virgin Islands governments were indicated as funding sources for education in the Territory.

Question 29.1 asked:

"Are the fundings listed in No. 29 on a yearly basis?"

All indicated funding sources indicated in question 29 are allocated on a yearly basis for the Department of Education.
Question 30 asked:

"What other type(s) of funding does the Department of Education receive for instrumental music education in the Territory?"

The music supervisor indicated that a private donation of $50,000 was given for instrumental music education in the district of St. Thomas/St. John during the 1986-1987 school year.

Question 31.1 asked:

"Are these funds on a yearly basis?"

The funds described in question 31 are not made on a yearly basis. It is impossible to predict such fundings in the future.

Question 32 asked:

"What program(s) has the Department implemented to enhance funding sources or musical instrument donation for instrumental music."

No program has been implemented to enhance funding in the Department of Education for instrumental music education. No other donations or contributions, except the one stated in question 31, have been received.

Question 33 asked:

"What budgetary trends has the Department identified for instrumental music within the next five years?"

No budgetary trends have been identified for instrumental music, however, the music supervisor cited her efforts through written proposals and grants to assist in needed funds for the music program.
Question 33.1 asked:

"What staffing trends has the Department of Education identified at present and for the future of instrumental music?"

No proposed staffing trends have been identified for the future of instrumental music by the music supervisor.

Question 33.2 asked:

"What enrollment trends have the Department of Education identified at present and for the future of instrumental music in the Territory?"

No enrollment trends have been indicated by the Department of Education at present, nor for the future of instrumental music in the school system in the Territory.

Question 33.3 is specifically designed for the music supervisor. It asked:

"Have you identified instrumentation trends— in the elementary and secondary schools (i.e., seeking balanced instrumentation in the ensemble)?"

No instrumentation trends have been identified. No specific plans to achieve a balanced instrumentation at present or in the future have been designed. The music supervisor indicated instrumentation was based on community needs.

Question 34 asked:

"Does the Department purchase instruments for the school system?"

The Deputy Commissioner, both superintendents, and the music supervisor indicated that the Department of Education did purchase instruments for the school system.
Question 34.1 asked:
"What types of instruments are purchased?"

All concert band instruments are purchased by the Department of Education. Current trends are to purchase only large instruments and encourage private purchase of smaller instruments.

Section 4. This section is designed for the music supervisor only N = 1, it involves instrumental music curriculum.

Question 35 asked:
"Has the Department established a written curriculum guide for music education?"

No written curriculum guide for music education has been established, although music education has been a part of the education system for many years.

Question 36 asked:
"Has the Department established a written curriculum guide for instrumental music?"

No written curriculum guide for instrumental music has been established since its inception during the 1960s.

Question 37 was omitted because it asked:
"If yes to question #36, can the music supervisor determine the strengths and weaknesses of the instrumental music through the curriculum guide?"

Question 38 read:
"State briefly what other procedure(s) are used to assess the instrumental music program."
The music supervisor indicated instrumental music program is assessed through the specifically designed observation forms and periodic visitations.

Question 39 asked:

"Are there specific instrumental performance achievement levels delineated by the curriculum for each grade level?"

There are no specific instrumental performance achievement levels delineated by the curriculum—no guidelines have been established for instrumental music education in the Territory. Evaluation is done according to teacher-made tests—written and performance. The music supervisor also indicated that method book tests were used to evaluate performance levels.

Question 40 asked:

"If there are no specific instrumental performance achievement levels, how are instrumental performance levels evaluated?"

The music supervisor indicated that performance levels are evaluated through methods book pieces, teacher recommendation of students, and a music supervisor constructed evaluation form on tone quality and musical quality.

Question 41 asked:

"Are there chair auditions in the secondary schools?"

Yes, there are chair auditions in the secondary schools, although no standards for chair auditions have been collectively established.

Question 42 asked:

"Does the Department recommend any private instruction for instrumental music students entering secondary schools?"
No recommendations are made by the Department of Education for any private instruction for instrumental music students beginning at the secondary school levels.

Question 43 asked:

"Does the Department offer any special summer music program or band camp for young instrumentalists?"

Yes, an instrumental summer music program for the past three summers, funded by the legislature of the Virgin Islands, has offered music instruction for approximately 125 students in the St. Thomas/St. John school district only.

Question 43.1 asked:

"How are these programs structured?"

The music supervisor indicated the six-week program includes private instruction and band classes for students in the junior and senior high schools in the St. Thomas/St. John school districts.

Question 44 asked:

"Are there specific objectives delineated for these programs?"

The music supervisor cited several objectives for the program: (1) to significantly improve the musical achievement level of the instrumental music students, (2) to provide a program specifically designed to improve the level of instrumental music performance, (3) to provide a continuation of instrumental music education experiences, (4) to provide students with the opportunity to musically perform through regular band classes, and (5) to provide students with the
needed instrumental music education performance skills for the school year ahead.

Question 45 asked:
"How are these programs evaluated?"

According to the music supervisor, two different evaluation forms are completed— one by the instrumental music teacher and one by the students. The results from the evaluation was not mentioned.

Question 46 asked:
"Does the Department of Education provide instrumental music programs for the gifted and talented?"

No programs are offered for the gifted and talented by the Department of Education.

Question 47 stated:
"Describe the current music supervisor's responsibilities:"

The music supervisor is responsible for all phases of music education in the St. Thomas/St. John school district including observation/evaluation of all music teachers.

Question 48 stated:
"Is there a need for an instrumental music supervisor in the Territory?"

The music supervisor indicated there is a need for an instrumental music supervisor in the Territory, or someone to coordinate and guide the instrumental music program.

Question 49 asked:
"Is any given instrumental music method book recommended by the Department of Education?"
The music supervisor indicated the Department of Education has purchased and distributed the instrumental music method book *Best in Class* (Kjos Publication), to all schools in the St. Thomas/St. John district.

Question 50 asked:

"Does the Department advocate a particular method of teaching instrumental music?"

The music supervisor indicated that no particular method was advocated; each teacher basically taught his/her own particular method.

Question 51 asked:

"Does the Department administer any music aptitude test to students at various grade levels?"

No music aptitude test is administered at any grade level in the public school system in the Virgin Islands.

Question 52 asked:

"Does the Department administer any written music achievement test to instrumental music students at various grade levels?"

No written music achievement test is administered at any grade level in the public school system in the Virgin Islands.

Question 53 asked:

"Does the Department of Education have a recommended grading procedure for instrumental music?"

Letter grades are used on the elementary level (based on a 4.00 scale), and numerical grades are used on the secondary level based on a 100 point scale.
Section 5. For Commissioner, Superintendent Supervisor:

Instrumental Music Education Research

Question 54 asked:

"Has there been any research conducted on instrumental music in the school system of the Virgin Islands by the Department?"

No research has been conducted on instrumental music in the school system in the Virgin Islands, as indicated by the Deputy Commissioner, both superintendents, and the music supervisor.

Question 55 asked:

"Of the three music education programs offered (vocal, general, instrumental), has any previous assessment or evaluation been conducted by the Department?"

The music supervisor indicated that general music has been assessed and evaluated by her office, and the music program have adopted the "Silver Burdette" music series.

Question 56 asked:

"Does the Department of Education periodically review the strengths and weaknesses of the instrumental music curriculum?"

No periodic review of the strengths and weaknesses of the instrumental music curriculum has ever been done.

Question 57 asked:

"Using letter grades with 'A' for excellent and 'E' very poor, what grade would you give to the instrumental music program in the public school system?"

Two (50%) indicated a letter grade of "B", and two (50%) indicated a letter grade of "C".
Question 58 asked:

"What grade would you give to the instrumental music teaching staff in the public school system?"

Three (75%) gave a letter grade of "C", and one (25%) gave a letter grade of "A" to the instrumental music teachers in both Virgin Islands school districts.

Question 59 asked:

"What grade would you give to The University of the Virgin Islands instrumental music teacher education program?"

All indicated that they were not familiar with the instrumental music teacher education program at The University of the Virgin Islands, and therefore, were unable to give a letter grade. One respondent indicated that music teachers from The University of the Virgin Islands were not adequately prepared to teach instrumental music in the public schools in the Virgin Islands.

Question 60 asked:

"What grade would you give for the professional development services offered by The University of the Virgin Islands music program for instrumental music teachers?"

All stated that there were no professional development services offered at the University of the Virgin Islands for instrumental music teachers, and therefore, they were unable to give a letter grade.
Interview Questions: Taped Interview

This section presents collective comments by the instrumental music teachers (N=21). The taped-interview portion of the questionnaires asked the following questions: (1) What are the greatest strengths of the instrumental music program? (2) What are the greatest deficiencies in the instrumental music program? (3) What role can the University of the Virgin Islands provide to improve the quality of instrumental music education? (4) How can the Department of Education improve the quality of instrumental music? and (5) what general comments or suggestions for improvement would you make as an instrumental music teacher?

The responses cited in this section were based on frequency of occurrence.

Question 1 asked:

"What are the greatest strengths of the instrumental music program in the school system of the Virgin Islands?"

Seventeen (80%) respondents indicated the greatest strength of the instrumental music program in the Territory of the Virgin Islands to be the students' interest in the music program. Six respondents (28%) indicated the greatest strength of the instrumental music program to be the teachers.

Question 2 asked:

"What are the greatest deficiencies in the instrumental music program in the school system of the Virgin Islands?"

Twenty-one (100%) respondents indicated that poor financial support for the instrumental music program is a great deficiency. Nineteen (90%) indicated a lack of adequate
facilities, equipment, materials and supplies as deficiencies. Sixteen (76%) cited the lack of knowledge of administrators as to the role of instrumental music in public education. Seven (33%) elementary teachers indicated time allotted for elementary instrumental music instruction and scheduling were deficiencies of the program.

Question 3 asked:

"What role can the University of the Virgin Islands play in improving the quality of instrumental music education in the Territory?"

Fourteen (66%) stated that the University of the Virgin Islands can play an important part in the continued professional development of instrumental music teachers through workshops, clinics, and graduate courses. Twelve (57%) indicated a closer cooperation between the instrumental music teachers, the Department of Education, and the music department at the University of the Virgin Islands. Seven (33%) indicated the need to offer undergraduate music education courses during the evening or summer semester for non-degree teachers.

Question 4 asked:

"Beyond the present responsibilities of the Department of Education, how can the department improve the quality of instrumental music education in the Territory?"

Eighteen (86%) indicated that one step toward the improvement of instrumental music in the Territory would be to have a unified curriculum. Another comment made by fourteen (66%) instrumental music teachers was the need for workshops and clinics, geared toward instrumental music teaching and
performance. In the district of St. Croix, instrumental music teachers (100%) unanimously stated the need for a music supervisor is a primary objective. Sixteen (76%) instrumental music teachers indicated a need to have some accountability and instructional objectives.

Question 5 asked,

"Do you have any general comments or suggestions on improving instrumental music in the community of the Virgin Islands?"

Twelve (57%) instrumental music teachers indicated the need to organize a youth concert band in both districts in the Territory, and to select the top players from each district to attend band festivals/competitions. Nine (43%) cited a need to educate the community on instrumental music education—its philosophy and objectives. Eight (38%) indicated a need to establish communication between performing musicians on the islands and music educators.
CHAPTER V
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Background of the Problem

The quality of instrumental music education programs in higher education and in the public schools is constantly being assessed and evaluated for its strengths and weaknesses. The quality of performing ensembles in secondary schools has a direct relationship to quality instrumental music education programs offered at colleges and universities preparing teachers. The problem for the Virgin Islands school system instrumental music program is to identify strengths and weaknesses of the current program, and to develop appropriate coursework within the music teacher education curriculum at The University of the Virgin Islands to prepare instrumental music teachers. Sound preparation in instrumental music education seems vital to the success of a quality music program.

Statement of the Problem

The intent of this study was to concentrate on three groups of people related to music education in the Territory of the Virgin Islands: (1) the instrumental music teachers in both school districts; (2) the instrumental music faculty at The
University of the Virgin Islands; and (3) the administrators of public school music education. It is believed by some that current instrumental music programs in the Virgin Islands are inadequate and lack continuity and consistency. The programs have no system of checks and balances, therefore much is left up to the individual teacher which has proven too critical to the programs' development and future. There is, however, a lack of empirical research as to the extent present factors contribute to the development and improvement of instrumental music education in the Territory.

**Purpose**

The purpose of the research was to identify the perceived strengths and weaknesses of instrumental music education in the Virgin Islands school system. The study investigated three areas associated with instrumental music education in the Virgin Islands: The University of the Virgin Islands, the Department of Education, and Instrumental Music Teachers. The study was designed to analyze the results from these three perspectives and to make recommendations for improvement. The questions are as follows:

1. What main changes have occurred in instrumental music education in the school system since its inception in 1960?

2. How have these changes affected the instrumental music education programs?
3. Are there any changes, specifically, that have taken place since formal training of music educators began at The University of the Virgin Islands?

4. What impact does The University of the Virgin Islands' music program have on the professional development of pre-service and inservice instrumental music teachers in the Virgin Islands?

5. What are the strengths and weaknesses of the instrumental music teacher education program at The University of the Virgin Islands?

6. What suggestions can be made to improve those strengths and weaknesses of instrumental music programs in the Virgin Islands' school system?

7. How can the Department of Education improve in the administration of instrumental music education in the Virgin Islands?

The questions developed were based on the purposes of the study: (a) to assess and evaluate the strengths and weaknesses of instrumental music in the school system of the Virgin Islands, and (b) suggest recommendations for improvement.

Procedures

The research design used in this study was of an analytic-descriptive survey type. The primary method of data collection was through the use of three specifically designed survey questionnaires: one for instrumental music teachers, one for the
instrumental music faculty at The University of the Virgin islands, and one for public school administrators. The principal format of these instruments was a closed-ended questionnaire. A second technique used was an open-ended taped interview of five questions to obtain from the respondents comments on the perceived strengths and weaknesses of instrumental music education in the Territory.

The three questionnaires were checked for clarity and accuracy by nine graduate teaching associates at The Ohio State University. They were divided into groups of threes for each questionnaire. After several revisions, the questionnaires were pilot tested on three music education faculty members at The Ohio State University through a simulated interview. The faculty members were asked to evaluate the questionnaires on their design, logic, clarity and total effectiveness. Comment provided by the three music education faculty members were used to clarify the meaning of several of the questions. The revised questionnaires were then deemed valid and reliable by the faculty, and the final drafts were prepared.

**Instrumental Music Teacher's Questionnaire**

The purpose of the Instrumental Music Teacher questionnaire was to obtain data concerning specific areas in the preparation of instrumental music teachers, employment status, and teaching experience. The survey also investigated the facilities/equipment, and the involvement of instrumental music teachers in
instrumental music in the community. The questionnaire was
developed by the researcher using materials from the Ohio
Music Education*.

It contained 90 questions, some of which contained sub-
question items, and was divided into five parts, each dealing
with a section related to the instrumental music teacher.
Section 1 investigated factual information about the
instrumental music teacher's academic preparation, principal
instrument, membership in professional organizations, and
certification status. Section 2 investigated employment status
and teaching experiences of the instrumental music teachers.
Section 3 sought to identify the strengths and weaknesses of
instrumental music through obtaining information about the
curriculum, observation/evaluation practices, and information on
the personal growth of the instrumental music teachers. Section
4 investigated facilities and equipment in the public school
instrumental music program, and financial assistance for the
music program at each school. Section 5 investigated the
students' involvement with instrumental music beyond band
classes. In addition, Section 5 sought to obtain information on
community youth ensembles, and whether or not bands attended
contest/festival in the Territory.
Instrumental Music Faculty Questionnaire

The purpose of the Instrumental Music Faculty questionnaire was to obtain data concerning specific areas in the music teacher education program at The University of the Virgin Islands. The questionnaire was developed by the researcher using materials from Shellahamer's (1984) study on The Selection and Retention Criteria in Undergraduate Teacher Education Program and Lacy's (1985) Study on Music Teacher Education in Selected Black Private Colleges/Universities. The questionnaire contained forty-nine questions, some of which contained sub-question items. The questionnaire was divided into nine sections related to the training of a prospective instrumental music teacher. Section 1 sought factual information about the University of the Virgin Islands, the teaching responsibilities of the instrumental music faculty, and courses offered. Section 2 investigated the academic preparation of the instrumental music faculty. Section 3 sought information on the standards of admission to The University of the Virgin Islands. Section 4 investigated standards of admission to the music program. Section 5 sought information on the relationship of the teacher education program to the music teacher education program and its admission standards. Section 6 investigated the retention criteria and practices for music teacher education. Section 7 sought information on graduation and certification standards. Section 8 investigated the validation of the selection and retention standards in the music education department. Section
9 sought faculty rating of the instrumental music program in the school system in the Virgin Islands.

Public School Administrators Questionnaire

The purpose of the Public School Administrators questionnaire was to obtain data concerning specific areas related to instrumental music education in the public schools in the Virgin Islands. The questionnaire was developed by the researcher, and contained 59 questions in five sections, some of which contained sub-question items. Section 1 was administered to the personnel directors in both school districts. It investigated hiring and retention practices of the Department of Education for instrumental music teachers. Section 2 was designed for the music supervisor and superintendents, and sought to obtain information on observation practices and professional development of instrumental music teachers. Section 3 was designed for the deputy commissioner for curriculum and instruction, superintendents, and the music supervisor to obtain information on budget and finance of the Department of Education relative to the instrumental music program. Section 4 was designed for the music supervisor, to obtain information on instrumental music curriculum. Section 5 was designed for the Deputy Commissioner, superintendents, and music supervisor to investigate instrumental music research conducted by the Department of Education, and over-all rating of
the instrumental music program by the administrators of the public school system in the Virgin Islands.

Population

The Instrumental Music Teacher survey-questionnaire gathered information from the instrumental music teachers (N = 21), in both school districts in the Virgin Islands. The University of the Virgin Islands Instrumental Faculty survey-questionnaire obtained information from the University instrumental music faculty (N = 2), including current curricular practices at the University of the Virgin Islands. The Administration survey-questionnaire was designed to obtain information from administrators in the public school system in both districts. They are the Personnel Directors (N = 2), the Superintendents (N = 2), the Deputy Commissioner for Curriculum and Instruction (N = 1), and the Music Supervisor (N = 1).

Administration of Questionnaires

The questionnaires were administered by the investigator using the interview technique method. Each subject was questioned for approximately 55 minutes and his/her response was recorded on the appropriate questionnaire. A 91% response rate was obtained in the study; 29 of the 32 subjects in the study were interviewed.
Data Analysis

The completed questionnaires were assigned code numbers for the purposes of processing and concealing the subject's identity. The open-ended taped-interview questions were categorized into groups and coded. The investigator tabulated each questionnaire based on its type (Instrumental Music Teacher questionnaire, Instrumental Music Faculty questionnaire, and Public School Administrators questionnaire) using frequency distribution, percentages, and means. For each item on each questionnaire, a table or figure was constructed for analysis purposes. Data from the three questionnaires provided the investigator with information to analyze and provide descriptive data resulting in specific recommendations relative to the purpose of the study.

Summary of Findings

The findings of this study were relevant to the research questions developed by the investigator for the purpose of data collection.

Strengths of the Instrumental Music Program

Since the beginning of public instrumental music education in the 1960s several changes have occurred: (1) the number of teachers has increased 1200% (from two in the 1960s to 24 in the 1980s), (2) the program expanded to include the junior high and
elementary levels, (3) enrollment into the instrumental music program has doubled in most cases, and (4) scheduling of instrumental music classes at most of the secondary and at some of the elementary schools is during the regular school day.

As a result of these changes, larger enrollment in the band program has occurred, and more classes have been established at each level for beginners. Several elementary schools with total school enrollment exceeding 700 have a full-time instrumental music teacher. Secondary schools have approximately two to three full-time instrumental music teachers teaching beginning, intermediate and advanced band classes. Class sizes for beginning and intermediate groups range in number from 10-25 students in most schools, and from 45-100 members in the advanced band at most secondary schools. The approximate percentage of students involved with instrumental music varies from 4% to 41% of the total school population.

Weakness of the Instrumental Music Program

Although the instrumental music program has developed in size, and to a lesser degree, instrumentation, no changes have occurred relative to the development or design of a course of study for instrumental music from the data collected. The status of the curriculum, as indicated by the music supervisor and instrumental music teachers, is that no written statement of the philosophy of instrumental music, and no instrumental music curriculum or course of study is available. The public school
music program lacks specific guidelines and philosophy as to the overall goals and objectives of instrumental music program.

In the area of formal evaluation, the persons most responsible for formal evaluation of instrumental music teachers in both districts are the principals, and to a lesser degree, the music supervisor. Observations are made by the music supervisor, but formal evaluation—the most important end-of-the-year evaluation, is solely the responsibility of the principals. No indication as to the type(s) of feedback offered to the instrumental music teacher by the principals regarding performance of the instrumental music program. Since no guidelines are available, the achievement levels of both student and instrumental music teacher are measured inadequately. The link between course objectives, course outline, and evaluation do not appear to exist in the evaluation of instrumental music teachers, nor in the evaluation of the music students and the music program.

Several other weaknesses exist in the instrumental music program in the Virgin Islands:

1. Student enrollment at the Christiansted High School is a major weakness of the instrumental music program in St. Croix. Teacher/student ratio at the Christiansted High School is of concern. There are 97 students enrolled in the instrumental music program with three teachers. The total school enrollment is 2,238; this indicates that less than 5% of the total school enrollment is involved in the program. In comparison, Arthur
Richards Junior High School, one of three junior high schools that feeds Christiansted High School, has one instrumental music teacher with a total school enrollment of 1,350, and 108 students enrolled in the instrumental music program. This indicates an 8% involvement of the total school population.

2. Poor funding for the instrumental music program has contributed to the lack of adequate materials, supplies, and equipment necessary for a quality program.

3. Inservice training programs for instrumental music teachers and graduate courses in music and music education are not available in the Territory.

4. Scheduling on the elementary level has continued to be a problem to most elementary instrumental music teachers. This includes the time allotted for instrumental music and the number of days per week. Currently, elementary instrumental music classes in St. Croix are held predominantly during and/or after school, and no more than two days per week.

**Findings Pertaining to Professional Development**

The data obtained on the academic preparation of instrumental music teachers in the school districts in the Virgin Islands indicated that five (24%) instrumental music teachers hold the master's degree, and nine (43%) teachers have a bachelor's degree. The data also indicated seven (33%) instrumental music teachers without the bachelor's degree are
teaching at all levels of the public schools' instrumental music program.

The data revealed that twelve (57%) instrumental music teachers have never attended a conference/convention. Fourteen (67%) have never attended a seminar, and that same figure (67%) have never attended a workshop since being employed in the Virgin Islands public school system. Twenty-one (100%) instrumental music teachers stated that no registration fees or other expenses are paid to conventions/conferences or workshops by the Department of Education. There appears to be a contradiction or a lack of communication between the supervisor and the instrumental music teachers regarding availability of funds for professional development. The music supervisor indicated funds are available for professional development, but a different view was expressed by the superintendent and the instrumental music teachers.

Personal professional development data revealed that two-thirds (67%) of the instrumental music teachers have no membership in the Music Educators National Conference, and three (14%) indicated membership in the National Band Association. One (5%) indicated membership in the National Association of Music Merchants. No other professional organizations were indicated. Of the 21 instrumental music teachers interviewed, fourteen (67%) do not receive the Music Educators Journal, six (29%) receive both the Music Educators Journal and the Instrumentalist and one (5%) receives the School Music Director.
It appears from the data that no professional association for instrumental music educators is in existence in the Virgin Islands for the purpose of professional development and discussion of major issues affecting the future of instrumental music education. In addition, no subgroup of the Music Educators National Conference (Virgin Islands Music Education Association) is currently in existence to address other music education issues.

In a related area, the data revealed that the certification requirements are inadequate and have minor influence on the professional development and tenure of instrumental music teachers. No recertification requirements are mandated, therefore, an instrumental music teacher can and often does remain in the same position without completing his/her bachelor's degree, master's degree, or receiving other credits beyond his/her current degree status.

The University of the Virgin Islands' music department does not offer courses at the graduate level, and from the data collected, the undergraduate courses are offered at times inconvenient to non-degree instrumental music teachers. No workshops, seminars, or conventions/conferences are offered during the school year or summer for instrumental music teachers by The University of the Virgin Islands or the Department of Education. From the data collected for the school years 1984-85, 1985-86, and 1986-87, twenty-one (100%) instrumental music
teachers stated that no instrumental music workshops, seminars, or conventions were offered in the Virgin Islands.

Findings Pertaining to Employment and Conditions

Instrumental music teachers have taught in the Virgin Islands' public school system between 2-20 years. The data indicated that fourteen (67%) teachers have remained in the same position since being employed by the Department of Education for over six years without recertification or professional development. The average number of years for instrumental music teachers teaching in the public schools is 7.6.

Description of instrumental music teachers' responsibilities revealed some differences:

1. There are differences in the enrollment trends of high schools' instrumental music programs in the Territory, partly contributed by scheduling, facilities/equipment, and the goals and objectives outlined by the instrumental music teacher in his/her immediate school program.

2. One high school has three instrumental music teachers, with 97 students enrolled in the instrumental music program. In comparison, one of the junior high schools (a feeder school), with one instrumental music teacher, has 108 students involved in the instrumental music program. A similar high school has 201 students in the instrumental music program, with two instrumental music teachers.
3. At the elementary level, enrollment depends to a large extent on the classroom teacher's cooperation and scheduling and the flexibility of the instrumental music teacher's time.

4. Full-time elementary instrumental music teachers have worked with a larger percentage of the total student body than itinerant teachers.

5. Some teachers teach general music predominantly during the school day, and instrumental music before and after school, and on occasion during lunchtime.

6. Instrumental music teachers (100%) indicated that the success or failure of their program depended to a large extent on the commitment and cooperation of the principal.

Findings of the University's Instrumental Music Program

Several findings have been cited relative to The University of the Virgin Islands' instrumental music program and the professional development of inservice instrumental music teachers. The data indicated that only one of six University of the Virgin Islands graduates is teaching instrumental music in the public schools in the Territory.

Two instrumental music faculty comprised the instrumental music department at The University of the Virgin Islands— one specializing in brass and the other in woodwinds. Both are responsible for the total instrumental music experience, including percussion classes for pre-service instrumental music teachers.
The data revealed that several criteria are used to determine admission to the University:

1. grade point average
2. Scholastic Aptitude Test
3. in-house developed examinations
4. writing proficiency assessment
5. math and English comprehensive examinations, and
6. high school activities

The data also revealed some standards of admission to the music program:

1. audition on principal instrument
2. interview with faculty member
3. in-house developed theory test, and
4. piano proficiency.

No specifically delineated criteria were required to enter the music teacher education program. However, standards to the Teacher Education Program are specified. The requirements included:

1. completion of English composition
2. completion of mathematics, science, and speech— all are two-semester courses,
3. an overall grade point average of 2.0, and
4. interview with faculty member from the Teacher Education Program.

Of critical importance is the supervision of music student teachers. The data revealed that music student teachers are
supervised solely by a member of the Teacher Education Division, with minimum input from the instrumental music faculty. Beside the student teaching experience, no other field-based experiences are conducted prior to graduation.

In the area of instrumental music education courses, two instrumental classes, woodwinds and brass/percussion, are offered. These classes are predominantly performance-oriented with minimum emphasis on teaching strategies and techniques emphasized. No instrumental music methods courses at the elementary or secondary levels with field-based experiences are offered. No string classes have been offered since the program started. One course in instrumental conducting, which predominantly emphasized basic conducting techniques, is required. Ensemble participation in either the jazz or concert ensemble is required. No small ensemble credit has been formulated. A jury examination for each academic semester, and a senior recital are requirements for graduation.

Findings Pertaining to the Administration of Instrumental Music

From the data collected the following criteria are used to determine one's eligibility for employment: (1) college transcript, (2) three recommendations, (3) speech evaluation, (4) interview with personnel director, and (5) interview with principal. Interview with the music supervisor was not cited, nor audition on principal instrument. No attitude inventory test is administered to potential music teachers. In the
selection process, there are no criteria to distinguish between an instrumental or a vocal/general music position.

The final decision on hiring prospective instrumental music teachers is the sole responsibility of the personnel director, with minimum input from the music supervisor.

It appears from the data collected no annual budget allotment is provided for instrumental music education. This includes funds for repairs, sheet music, equipment, and other musical supplies. While not expected by the Department of Education to hold fund-raising activities, twelve (57%) indicated they participated in such activities. As expressed by the instrumental music teachers, the absence of funds has made the teaching of instrumental music extremely challenging.

Findings Pertaining to Comments of Instrumental Music Teachers

Comments in response to the open-ended taped interview questions were given by 21 instrumental music teachers in both school districts in the Virgin Islands. The taped interview questions asked about the strengths and weaknesses of the instrumental music program in the public schools: the role the University can take in the improvement of instrumental music education in the Territory; the responsibility of the Department of Education to improve instrumental music education in the Territory; and recommendations for improving instrumental music in the community of the Virgin Islands.
Seventeen instrumental music teachers (81%) stated that the students' interest was the greatest strength of the instrumental music program. The only other most frequently stated strength by six (28%) instrumental music teachers was the quality of instrumental music teachers.

Twenty-one (100%) instrumental music teachers stated poor financial support as a primary deficiency. The second most frequently stated deficiency, by nineteen (90%) instrumental music teachers, was the lack of adequate facilities, equipment, materials, and supplies. Thirdly, sixteen (76%) instrumental music teachers stated the lack of administrators' understanding as to the role of instrumental music in public education.

The most frequently mentioned role (66%) the University can play was in the continued professional development of instrumental music teachers through workshops, graduate courses, and clinics. Fifty-seven percent stated a need for closer cooperation between the Department of Education, The University of the Virgin Islands, and the instrumental music teachers.

Seventeen (86%) instrumental music teachers stated that the Department of Education can play an important role through the development of the instrumental music curriculum. Fourteen (66%) instrumental music teachers stated a need for workshops and clinics which emphasize instrumental music teaching and performance. In the district of St. Croix, instrumental music teachers (100%) stated a need for supervision.
music teachers were grouped according to frequency mentioned: a youth concert band in both districts (51%); music festivals/competitions (51%); a need to educate the community about instrumental music education (43%); and a need to establish dialogue between musicians on the islands and music educators (38%).

Seven Questions of the Study

Question 1 asked:

"What main changes have occurred in instrumental music education in the school system since its inception in 1960?"

Since the beginning of public instrumental music education in the 1960s, several changes have occurred:

1. The number of teachers has increased 1200% (from 2 in the 1960s to 24 in the 1980s),

2. The program expanded to include junior high and elementary levels,

3. Enrollment into the instrumental music program has doubled in most cases,

4. Scheduling of instrumental music classes at most of the secondary and at some of the elementary schools is during the regular school day, and

5. Large enrollment (45-100) in the band programs.

Several elementary schools with school enrollment exceeding 700 have a full-time instrumental music teacher. Secondary schools have approximately two or three instrumental teachers to teach beginning, intermediate, and advanced students. Class
sizes for beginning and intermediate groups range in number from 10-25, and advanced 45-100 members.

Question 2 asked:

"How have these changes affected the instrumental music education program?"

Some changes have affected the program positively, for instance, the enrollment trends and overall growth of the instrumental music program have increased on the elementary and secondary levels. However, with regards to philosophy, goals and objectives, the instrumental music program in the school system of the Virgin Islands needs structure. The status of the curriculum as cited by both the music supervisor and instrumental music teachers is that no written statement exist as to the philosophy of instrumental music. The program needs to have a system of checks and balances.

Question 3 asked:

"Are there any changes, specifically, that have taken place since formal training of music educators began at The University of the Virgin Islands?"

The University of the Virgin Islands music education program has contributed little to the public school instrumental music program. There is only one University of the Virgin Islands graduate teaching instrumental music in the public schools. Although the University music program relies heavily on students from the Virgin Islands' public schools, no summer program sponsored by the University has ever been conducted. The music teacher education program should address the needs of the non-degree teacher by scheduling courses during the evening.
Question 4 asked:

"What impact does The University of the Virgin Islands' music program have on the professional development of pre-service and inservice instrumental music teachers in the Virgin Islands?"

Pre-service teachers at The University of the Virgin Islands are influenced by the University's instrumental music faculty because of course interaction. However, the student teaching experience allows limited input from the music faculty. The University of the Virgin Islands music program has no impact on the professional development of inservice teachers.

Question 5 asked:

"What are the strengths and weaknesses of the instrumental music teacher education program at The University of the Virgin Islands?"

The greatest strength of the instrumental music education program is its potential for development as a division of the University to serve the community and the schools.

Weaknesses of the University's instrumental music education program are: (1) the low number of instrumental music faculty, (2) no early field experiences for prospective music teachers, (3) the lack of supervision for student teachers and input on decisions regarding final evaluation of student teachers by music faculty.

There is a need to evaluate the current course offerings and use such information to update the music curriculum at The University of the Virgin Islands.
Question 6 asked:

"What suggestions can be made to improve these strengths and weaknesses of the instrumental music program in the Virgin Islands' school system?"

The strengths of the instrumental music program are the students' interest, and the instrumental music teachers' dedication in spite of the many weaknesses.

To improve on the strengths of the program the following suggestions are offered:

1. Since the majority of the students in the Territory have few private lessons, emphasis should be placed on summer music programs and obtaining specialists during the school year to work with the young instrumentalist.

2. Solo/ensemble performances need to become a regular part of the instrumental music program, with less emphasis on competition, and more on quality instruction and performance.

3. Teacher interest is a great strength, however, there is a need to raise that interest in two ways:

   a. Through the development of an association whose major goals are to promote music education beyond the current boundaries, and to address issues and ideas affecting music education in the Territory and a subgroup for instrumental music.

   b. Through the development of a community youth organizations on both islands to further encourage quality performance among the youth in the Virgin Islands.
The weaknesses of the instrumental music program are the lack of a course of study, no sound financial support, lack of materials, supplies and equipment on a consistent basis, and the lack of inservice training programs for instrumental music teachers.

To correct the weaknesses of the program, the following suggestions are offered:

1. A strong effort should be made to develop a course of study with input from the instrumental music teachers along with the music supervisor.

2. Innovative approaches to obtaining additional funds for the program should be discussed and developed for the future of instrumental music, by both music teachers and music supervisor.

3. A concentrated effort should be made to obtain the best possible clinicians, performers, and lecturers in the fields of music and music education relative to the instrumental music program.

Question 7 asked:

"How can the Department of Education improve the administration of instrumental music education in the Virgin Islands?"

The Department of Education can improve the administration of instrumental music by obtaining a qualified individual to supervise or coordinate the instrumental music program in both school districts or obtain separate instrumental music supervisor/coordinator. Also music teachers need to lobby for music in the schools.
The Department of Education should hire instrumental music specialists to further develop the performance skills of the young instrumentalist.

**Conclusions**

The following conclusions were drawn from the data and findings of this study.

1. The main changes since the inception of the instrumental music program in the Virgin Islands has been in the increase in the teaching staff and the over-all increase in student enrollment.

2. Instrumental music teachers in the Territory of the Virgin Islands provided a wealth of information about the instrumental music program in the public school system of both districts.

3. The 21 instrumental music teachers that participated in this study ranged in academic preparation from non-degree to master's degree. This wide range in professional preparation has an effect on the quality of the instrumental music program in the Territory.

4. The selection process by the Department of Education of instrumental music teachers is the sole responsibility of the personnel director, and the department has no established criteria for recertification or retention.

5. The administration of instrumental music in the Territory has limited financial resources for the program. This
near absence of financial support has caused instrumental music programs to function inadequately. No funds are available for materials, supplies, sheet music, and repairs on an annual basis.

6. The coordination of instrumental music programs at each level has not been accomplished. No course of study or statement of the philosophy of instrumental music is available. Most of the instrumental music teachers developed personal goals and/or objectives for each program level at each school.

7. The University of the Virgin Islands is limited in its preparation of instrumental music teachers, partly because of the small number of instrumental music faculty, limited number of courses in the area of instrumental music education and performance, absence of field-based experiences prior to student teaching, and absence of supervision by a music faculty during the student teaching experience.

8. The overall professional development is poor, no graduate courses, workshops, and/or clinics in music education are offered for professional development of instrumental music teachers in both school districts by The University of the Virgin Islands. Although The University of the Virgin Islands has a graduate program in education, only one instrumental music teacher has participated in the program.

9. The instrumental music teachers have generally positive perceptions of the instrumental music program, but identified specific weaknesses and areas where improvement is needed. The
need for a music supervisor in the district of St. Croix is essential to the growth and development of the music program.

**Suggestions for Use of the Data and Further Research**

1. Dialogue between the instrumental music teachers, The University of the Virgin Islands instrumental music faculty, and the Department of Education needs to become stronger. To enhance the program effectiveness for all levels including the community, instrumental music teachers, administrators, and music faculty at The University of the Virgin Islands should become active members in developing community concert ensembles. The initial focus should be the review of the data from this research as a source of evaluation for the instrumental music program in the school system in the Virgin Islands. Secondly, a comparison of individual instrumental music programs at each grade level should be conducted as a source of measurement of the program's strengths and weaknesses.

2. The Department of Education should allocate annually or tri-annually funds for sheet music, large instruments, materials/supplies, and equipment. Greater encouragement by the instrumental music teachers and the supervisor to parents to purchase small instruments should be done in both districts.

3. More emphasis should be placed on curriculum development and a systematic means of evaluating its effectiveness
based upon the program's goals and objectives. Through this assessment, curricular decisions should be made.

4. An association of music educators needs to be established to address issues common to all music educators; secondly, an instrumental music educators association to address those issues unique to instrumental music educators should be founded.

5. A special interest group—"Partners for Music Education"—consisting of music teachers, parents, and friends of music—should be established to solicit funds and promote music education in the spirit and culture of the Virgin Islands.

6. Summer music programs should be geared toward a comprehensive approach in areas of sight-reading, technique/intonation development, music theory/composition, music history, small ensemble development, and listening skills improvement. This venture should be jointly sponsored by The University of the Virgin Islands music department, the Department of Education, and the instrumental music teachers. The program should be housed at The University of the Virgin Islands to allow participation of students from the St. Croix or St. Thomas school districts to ensure maximum use of time and talent.

7. Support from special legislation should focus on fundings for music education in the school systems, with special emphasis on the improvement and development of all phases of instrumental music in the Virgin Islands.
8. Improvement of The University of the Virgin Islands music teacher training program should be done, particularly in the areas of early field experience, instrumental methods courses, instrumental pedagogy courses. Observation of instrumental music student teachers by a qualified supervising teacher, and faculty member from the University's music department is highly recommended.

9. Graduate courses, workshops, and/or clinics in instrumental music should be offered by The University of the Virgin Islands for professional development of instrumental music teachers in both school districts. This is a very critical factor in the improvement of the quality of instrumental music in the Territory. Instrumental music teachers have also expressed a need for continued growth and development.

10. Every effort should be made to improve scheduling on the elementary levels, and to allocate appropriate classroom space to conduct instrumental music classes. Planning and evaluation are the foundation for the improvement and continued development of instrumental music in the Virgin Islands.

11. The study identified selected strengths and weaknesses of the instrumental music program in the Virgin Islands. Further research should be conducted on the comparison of instrumental music teachers' methods of instruction and student achievement levels.

12. A similar study should be conducted to identify the strengths and weaknesses of the vocal/general music program.
Also a study should be conducted to investigate the relationship between teaching methods of instruction and effectiveness of vocal/general music education in the Virgin Islands.
Reference List


APPENDIX A

Instrumental Music Education Questionnaire:

Instrumental Music Teacher
INSTRUMENTAL MUSIC EDUCATION QUESTIONNAIRE
INSTRUMENTAL MUSIC TEACHERS

SECTION 1. ACADEMIC PREPARATION

Please respond to the following statements:

1. Bachelor degree(s) earned:
   - [ ] B.A.
   - [ ] B.F.A.
   - [ ] B.S.
   - [ ] B.M.E.
   - [ ] Other: (please specify) ______________________

   1.1 Date received: ____________________ (Bachelor's)
   1.2 Name of institution: ____________________________

2. Do you have credits beyond the Bachelor's degree?
   - [ ] Yes
   - [ ] No

   If yes, how many credits? ___________

   2.1 When did you last take credit? ___________

3. Do you hold a Master's degree? __________________
   What master's? __________________________

   If yes, name of institution: ____________________________

   Date received: ____________________________

   If no, are you currently working toward a Master's degree?
   - [ ] Yes
   - [ ] No

4. Do you have credits beyond the Master's degree?
   - [ ] Yes
   - [ ] No

   If yes, name of institution: ____________________________ Number of Credits _____

5. What teaching certificate do you now hold? __________________

   5.1 What is the date of expiration? __________________

   5.2 For what duration is it valid? __________________

6. What is your principal instrument? _______________________

7. Do you play in any instrumental music ensembles or perform individually within the community?
   - [ ] Yes
   - [ ] No

   If yes, please describe: __________________________________________________________
8. When last have you attended an instrumental music conference/convention? ______Please describe:

8.1 When last have you attended an instrumental music seminar? ______Please describe:

8.2 When last have you attended an instrumental workshop? ______ Please describe:

9. Does the school district pay registration fee to workshops or conventions?
   ____ Yes
   ____ No

9.1 Does the school district pay mileage to attend workshops or conventions?
   ____ Yes
   ____ No

9.2 Does the Department of Education pay expenses to attend workshops or conventions?
   ____ Yes
   ____ No

10. What types of self-evaluation do you use in your teaching?

11. What instrumental music seminars or workshops are (were) available to you in the Virgin Islands during 1986-87?

11.1 During 1985-86:

11.2 During 1984-85:

12. Are you presently involved with instrumental music beyond your position as an instrumental music teacher?
   ____ Yes
   ____ No

If yes, please describe: ________________________________

13. Most recent formal performance on principal instrument: ______

13.1 Was that performance a (please specify):
14. Besides your full time public school employment, do you teach privately?
   ___ Yes
   ___ No
If yes, what is the approximate number of students you are presently teaching? _____

15. Please check the professional organization(s) in which you are currently a member:
   ___ M.E.N.C. (Music Educators National Conference)
   ___ I.T.G. (International Trumpet Guild)
   ___ I.T.A. (International Trombone Association)
   ___ T.U.B.A. (Tubists Universal Brotherhood Association)
   ___ N.F.A. (National Flute Association)
   ___ N.A.S.A. (North American Saxophone Alliance)
   ___ N.B.A. (National Band Association)
   ___ I.C.S. (International Clarinet Society)
   ___ I.D.S. (International Double Reed Society)
   ___ Other: (please specify) ________________________________

16. What professional journal(s) are you now receiving? ________________________________

SECTION 2. EMPLOYMENT STATUS AND TEACHING EXPERIENCE

17. What is the number of years you have taught instrumental music?
   ___ Full-time
   ___ Part-time
   ___ Substitute (please describe) ________________________________

18. Please list cities you have taught in, and the number of years:
    City, State _____________________________ Number of years ______
    City, State _____________________________ Number of years ______
    City, State _____________________________ Number of years ______
    Country ________________________________ Number of years ______
(other than USA)

19. What is the total number of years in your present position? ______

20. What are your present responsibilities? (check as many as apply)
    ___ Chairperson, music department
    ___ Instrumental music teacher high school (non-performing instrumental music classes).
21. List the schools at which you teach, the approximate total enrollment of the instrumental music program, and percent of student body.

<table>
<thead>
<tr>
<th>School</th>
<th>Total Enrollment</th>
<th>% of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

22. Please sketch out your weekly class schedule with the number of students in each class.

23. Have you supervised student teachers from the University of the Virgin Islands?

   ____ Yes
   ____ No

   If yes, please describe ____________________________________________

23.1 When was the last student teacher under your supervision? _______

24. Does the University of the Virgin Islands include your school as site for field experiences for pre-student teachers?

   ____ Yes
   ____ No

   24.1 When was the last pre-student teacher at your school? _______

SECTION 3. STRENGTHS AND WEAKNESSES OF INSTRUMENTAL MUSIC

Please evaluate the instrumental music program in the territory by using the following scale:

1 Strongly disagree  
2 Disagree  
3 Neutral  
4 Agree  
5 Strongly agree  
6 Do not know
25. Is there a written statement of the philosophy of the instrumental music program available to all instrumental music teachers?
   ___ Yes
   ___ No
25.1 If yes, the statement is well written and concise.
   1 2 3 4 5 6
26. The Department of Education regards the instrumental music program as an integral part of the school's total education program.
   1 2 3 4 5 6
27. The principal regards the instrumental music program as an integral part of the school's total education program.
   1 2 3 4 5 6
28. The parents regard the instrumental music program as an integral part of the school's total education program.
   1 2 3 4 5 6
29. The students regard the instrumental music program as an integral part of the school's total education program.
   1 2 3 4 5 6
30. The school faculty regards the instrumental music program as an integral part of the school's total education program.
   1 2 3 4 5 6
31. Is there a course of study?
   ___ Yes
   ___ No
31.1 Does the course of study include well-defined objectives with specific outcomes for each learning experience?
   ___ Yes
   ___ No
32. The abilities, needs, and interests of elementary school pupils are considered when determining the scope and sequence of the instrumental music program.
   1 2 3 4 5 6
33. The abilities, needs, and interests of middle school pupils are considered when determining the scope and sequence of the instrumental music program.
   1 2 3 4 5 6
34. The abilities, needs and interests of secondary school pupils are considered when determining the scope and sequence of the instrumental music program.
   1 2 3 4 5 6
35. Instructional activities are planned in a developmental progression according to an adopted guided course of study for instrumental music.
   1 2 3 4 5 6
36. Instrumental music instruction is planned within the framework of course and grade level objectives.

   1 2 3 4 5 6

37. Class sizes of instrumental performing groups with more than 60 students have a qualified assistant.

   1 2 3 4 5 6

38. Each instrumental music class meets at least four times a week.

   1 2 3 4 5

39. Is there a formal evaluation of instrumental music teachers by the music supervisor?

   ___ Yes
   ___ No

39.1 If yes, how many a year? ______

40. The contractual agreement between the Department of Education and the teacher's union requires three evaluations per year, how many did you receive last year? ______________

41. Is there a periodic formal evaluation of instrumental music teachers by the principal?

   ___ Yes
   ___ No

   If yes, how many ______

42. Is there a periodic formal evaluation of instrumental music teachers by the chairperson?

   ___ Yes
   ___ No

   If yes, how many ______

43. Give the name/author of the last text on education you have read:

44. Give the name/author of the last text on instrumental music you have read:

45. Give the name and approximate date of the last concert performance you attended:

46. Give the name of the last recording purchase:

47. The Department of Education has a definite, well-organized inservice program.

   1 2 3 4 5 6

48. The Department of Education has a definite, well-organized education program for improving the quality of instrumental music instruction.

   1 2 3 4 5 6
49. There is a graded course of study prescribed and approved by the Board of Education in the Virgin Islands. (If no, skip to No. 54.)

50. The instrumental music curriculum is reviewed annually and revised as necessary.

51. Who is responsible for the development of the instrumental music curriculum?

52. Who is involved in the evaluation of the instrumental music curriculum?

52.1 Who is most responsible for its evaluation?

53. The opportunity to pursue in-depth study is available to all instrumental music students through the district's curricular offerings in the following ways:
   a. Group and individual instruction
   b. Large instrumental ensembles
   c. Small instrumental ensembles
   d. Independent study using library resources including text and recordings
   e. Computer assisted instruction
   f. Other

SECTION 4. FACILITIES AND EQUIPMENT

Please evaluate the instrumental music facilities and equipment in the territory by using the following scale:

1 Strongly disagree
2 Disagree
3 Undecided
4 Agree
5 Strongly agree

54. Is the instrumental music classrooms in (name of schools) specifically designed for that type of instruction?
   Yes
   No
   If No, please explain
54.1 Do they have appropriate acoustical properties?
___ Yes
___ No
If No, please explain______________________________________________________________

55. Instrumental music classrooms have adequate storage for equipment.
    1 2 3 4 5

56. Instrumental music classrooms have secured storage for equipment.
    1 2 3 4 5

57. Instrumental music classrooms have adequate storage for books, materials, and supplies.
    1 2 3 4 5

58. Instrumental music classrooms have secured storage for books, materials, and supplies.
    1 2 3 4 5

59. Do you have individual practice rooms?
___ Yes
___ No
If yes, how many?________ Are they soundproof?________

60. The learning environment, including lighting, is conducive to effective instruction.
    1 2 3 4 5

61. The learning environment, including temperature, is conducive to effective instruction.
    1 2 3 4 5

62. The instrumental music program uses sufficient and current basic texts and supplemental materials to appeal to different ability and interest levels.
    1 2 3 4 5

63. The following instructional materials and equipment are readily available for use by instrumental music teachers:
   a. A library of reference books on instrumental music
      1 2 3 4 5
   b. Good quality recording and sound reproduction equipment
      1 2 3 4 5
   c. Portable band risers
      1 2 3 4 5
d. Adequate and comprehensive supply of school-owned instruments at your school (please give inventory)
    1 2 3 4 5
e. Budget for repair and maintenance of instruments and equipment
   1 2 3 4 5
f. Adequate supply of music stands
   1 2 3 4 5
g. Good quality sheet music.
   1 2 3 4 5

64. Office space is provided for each instrumental music teacher.
   1 2 3 4 5
65. A telephone is located within the music office.
   1 2 3 4 5
66. Do you receive an annual budget to purchase new instruments?
   Yes. If yes, what is the amount? ______________
   No
If no, how often do you receive funds to purchase new instruments?

67. Do you receive an annual budget to purchase sheet music?
   Yes. If yes, what is the amount? ______________
   No
If no, how do you receive funds for sheet music?

68. What budgetary trends do you perceive for the future of instrumental music in the Territory over the next five years?

69. Are you expected by the Department of Education to hold fund raising activities for your music program?
   Yes
   No
If yes, please describe:______________________________

69.1 Do you hold fund-raising activities?

69.2 What are the funds used for?

69.3 Do you purchase major equipment with monies from fund-raising activities?
   Yes
   No
If yes, please describe:______________________________

70. Do you have funds to invite soloists, clinicians, composers to your school?
   Yes
   No
71. Are student section leaders in your secondary school concert band encouraged to study privately?
   ___ Yes
   ___ No

SECTION 5. STUDENT, COMMUNITY AND BAND INFORMATION

72. Briefly describe how students are evaluated in your class.

73. How many students study privately? 

74. How many students attend music camp? 

75. Is there a youth band in your district?
   ___ Yes
   ___ No

76. Do you do any small ensemble work with the students?
   ___ Yes
   ___ No

76.1 What kind of small ensemble work do you do?

77. Do you travel with the band to festivals?
   ___ Yes
   ___ No
   If yes, please describe the type of evaluation you received.

78. Do you compete in band contests?
   ___ Yes
   ___ No
   If yes, what ranks have you received in the past three years?
      86-87
      85-86
      84-85

79. Do any students major in music in college?
   ___ Yes
   ___ No

79.1 If yes, how many are presently enrolled?
80. How would you rate the quality of the instruments used by students?  
1  2  3  4  5  
very poor  poor  good  very good  excellent

81. When do children begin instrumental music training in the public schools?  

82. What is the attrition trends for instrumental students at your school?  

83. In your opinion, how much does the average student practice per day?  

84. What types of band literature do you use with your group?  

85. Do you have programs from past concerts?  

86. Do you use specifically designed band warm-ups?  
   ____ Yes  
   ____ No

87. Do you use specifically designed technique builder with your band?  
   ____ Yes  
   ____ No  
   If yes, what book(s) are used?  

88. Using latter grades, with "A" for excellent and "E" very poor, what grade would you give to the instrumental music program in the public school system?  
   A  B  C  D  E

89. What grade would you give to the administration of instrumental music in the public school system?  
   A  B  C  D  E

90. What grade would you give to the music department of the University of the Virgin Islands for their role in the improvement of instrumental music education in the public schools of the Territory?  
   A  B  C  D  E
APPENDIX B

Instrumental Music Education Questionnaire:
Instrumental Music Faculty of The University
of the Virgin Islands
SECTION 1. INSTITUTIONAL INFORMATION

Please respond to the following statements.

1. What is the total number of full-time instrumental music education faculty at The University of the Virgin Islands? _____
   1.1 How many are part-time? _____

2. What are your specific teaching responsibilities?

   2.1 What other responsibilities do you have? 

   2.2 What recommendations would you suggest regarding staffing? 

3. To what accrediting organizations does the University belong?

   ____ NACTE  When was the last accreditation? _____
   ____ NASM  When was the last accreditation? _____
   ____ AACTE  When was the last accreditation? _____
   ____ Other: (please specify) ________________________

4. List the teachers of the following:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name of Teacher</th>
<th>Type of University Appointment</th>
<th>Full-time</th>
<th>Part-time</th>
</tr>
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<tbody>
<tr>
<td>Flute</td>
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<td>Oboe</td>
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<td>Trumpet</td>
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<tr>
<td>French Horn</td>
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<td>Euphonium</td>
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<td>Trombone</td>
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<td>Tuba</td>
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<td>Violin</td>
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<tr>
<td>Viola</td>
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</tbody>
</table>
5. Does the University's Music Department offer graduate courses for instrumental music educators?
   Yes. If yes, when are they offered?
   During Fall semester __ What type of course? __________
   During Winter semester ___ What type of course? __________
   During Summer semester ___ What type of course? __________

6. Does the Music Department offer workshops for instrumental music educators?
   _ Yes __
   _ No  ___
   If yes, please describe: ________________________________________

7. Does the Music Department offer seminars on instrumental music for instrumental music educators?
   _ Yes  __
   _ No ___
   If yes, please describe: ________________________________________

SECTION 2. Factual Information

8. What Bachelors degree do you hold? ____________________________
   Name of institution ____________________________ (date)______

9. What graduate degree do you hold? ___ (Masters) ___ (Doctorate)
   Name of institution (Masters) ____________________________
   Name of institution (Doctorate) __________________________
   Dates received: _____________________________ (Masters) ______
                  _____________________________ (Doctorate) ______

10. Have you taught in the public schools?
    _ Yes ___
    _ No  ___
    10.1 How many years have you taught in the public schools? ___
    10.2 At what grade level(s) did you teach? ______

11. In what way do you currently support public school endeavors?
    ________________________________________________________

12. During 1986-87, how many times have you visited the public school? _____

13. How do you perceive your role in the professional development of instrumental music teachers in the territory? ________________

14. What types of activities do you pursue as a result? ________________
SECTION 3. STANDARDS OF ADMISSION TO THE UNIVERSITY

15. Which of the following criteria most closely reflect the admission standards required of all applicants entering the University?

- Minimum high school grade point average of (please specify) __________
- Required SAT test score (please specify) __________________
- Required ACT test score (please specify) __________________
- Other test scores (please specify) __________________
- Minimum score accepted (please specify) __________
- In-house developed examinations
- Interview with (specify) __________________
- Writing proficiency assessment
- Evaluation of speech proficiency
- Math test score
- Self-report, autobiographical forms
- High School activities
- Percent in High School graduation class

16. Does the University have an admission committee which serves to determine the admission status of candidates to the University?

- Yes
- No

If no, please indicate how admission status is determined at the University: (check all that apply)

- Student’s advisor(s) decide
- Admissions officer decides
- Department decides
- Other: (please specify) __________________

SECTION 4. STANDARDS OF ADMISSION TO THE MUSIC PROGRAM

17. Are there specific requirements beyond general University criteria necessary to enter the music program?

- Yes
- No

If yes, please indicate those criteria which most closely reflect the admission standards to the music program:

- Audition on principal instrument
- Interview with (specify) __________________
- In-house developed music examinations
- Piano proficiency
- Other (please specify): __________________
18. Does the Music Department make exceptions for students who do not meet some required criteria, but have high performance skills?
   Yes
   No

SECTION 5. TEACHER EDUCATION PROGRAM

19. Are there specific requirements beyond general University admission criteria necessary to enter the teacher education division?
   Yes
   No
   If yes, please indicate those criteria which most closely reflect the admission standards to the teacher education division.
   __ Formal written application for admission to the teacher education division
   __ In-house developed examinations
   __ Recommendation from music faculty members
   __ Interview with (specify) __________________________________
   __ Writing proficiency assessment
   __ Evaluation of speech proficiency
   __ Attitude inventory
   __ Self-report, autobiographical forms
   __ Biographical forms
   __ Verification of field experience (specify) ________________________
   __ Grade point average (please specify) ____________________________
   __ Other: (please specify) _______________________________________

20. Does the Teacher Education Division administer the student teaching program for music students?
   Yes
   No
   If no, who administers the student teaching program for music students? _______________________________________________________

21. Do faculty from Teacher Education Division supervise music student teachers in the field?
   Yes
   No
   If no, who supervises music student teachers? _______________________

21.1 Please indicate the statement which best describes the administration of the Teacher Education Program for music education students at the University:
The Teacher Education Division assumes full administrative responsibility for music education students.

The division shares administrative responsibility for music education students with the music education department.

Other (please specify):

22. Who makes the final decision on supervision of music student teachers?

23. What input do you have as an instrumental music faculty on the supervision of music student teachers?

24. Do students have to petition for entry into the Professional Component in music education?
   - Yes
   - No

24.1. If yes, on the average when do students petition for admission to the Professional Component?
   - Freshman year
   - Sophomore year
   - Junior year
   - Senior year
   - Other (please specify)

25. On a scale from one to five, with one being unimportant and five extremely important, how important is your input on music student teachers' completion of the student teaching program.

<table>
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<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>unimportant</td>
<td>slightly important</td>
<td>very important</td>
<td>extremely important</td>
<td>extremely important</td>
</tr>
</tbody>
</table>

26. Does the Teacher Education Division verify to the Territory that all certification requirements have been satisfied by teacher candidates at the University of the Virgin Islands?
   - Yes
   - No. If no, who verifies certification requirements?

SECTION 6. RETENTION CRITERIA AND PRACTICES FOR MUSIC TEACHER EDUCATION

27. Does the applicant to the professional component also have to apply to the teacher education program?
   - Yes
   - No
28. Please indicate those criteria which instrumental music students must meet to be admitted into the Professional Component by checking as many as apply:

___ Interview with music education personnel
___ Audition on principal instrument
___ Cumulative grade point average of ___
   (specify for all courses)
___ Cumulative grade point average of ___
   (specify for all music courses: e.g., techniques, methods, etc.)
___ Successful completion of specified music courses
___ Successful completion of specified music education courses
___ Successful completion of specified education courses
___ Piano proficiency
___ Guitar proficiency
___ Written communication proficiency
___ Speech evaluation
___ Field experience; number of hours: ___
___ Recommendation(s) from: (please specify)

29. If a student has been denied admission to the Music Education Professional Sequence, is it possible for that student to subsequently reapply for admission?

___ Yes
___ No

Please explain:

29.1 How many students per year are denied admission? ___

29.2 Is there a common prevalent reason students are denied admission? (please specify) ____________________________

30. How many major methods courses comprise the instrumental music sequence in Music Teacher Education at The University? ___

Please specify: ____________________________

31. What other professional requirements does the University music education department include in the instrumental music program? Please list:

__________________________
31.1 What is the total number of semester hours required for an Instrumental Music Teacher Education degree?

___ semester hours

32. Describe briefly those procedures used to apply Retention Criteria at the University (e.g., student progress is reviewed by committee, chairperson, or students' advisors; counselors review students' records; regular interviews with students; etc.)

33. Does the University use field-based experiences as a means of evaluating an instrumental music student's progress in the music teacher education program?

___ Yes
___ No

If yes, briefly describe these experiences:

34. Does the Music Department have an Introduction to Music Teaching type of course?

___ Yes
___ No

If yes, when does the course occur?

___ The orientation is at the freshman level
___ The orientation is at the sophomore level

34.1 Does the course provide field observation experiences? (i.e., practice teaching, mini-teaching, etc.)

___ Yes
___ No

If yes, please describe

35. Are all students required by the University to go through a formal application procedure before being allowed to student teach?

___ Yes
___ No

35.1 What are the requirements?


35.2 Does the University prevent students from student teaching if they fail to meet the requirements specified in the application process?
   ______ Yes
   ______ No

35.3 If yes, what is the average number of music students prevented from student teaching per year by the University?
   ______ (please specify)

35.4 Does the University music department require of the music student membership in professional organization before student teaching?
   ______ Yes
   ______ No

   If yes, please check as many as apply:
   ______ Membership in the Music Educators National Conference
   ______ Membership in the National Education Association
   ______ Territory association in music education
   ______ Local association in music education
   ______ Other: (please specify)

SECTION 7. GRADUATION AND CERTIFICATION STANDARDS

36. Does the University instrumental music program have any additional criteria, beyond the completion of specific courses, which must be met before students can graduate?
   ______ Yes
   ______ No

   If yes, please check as many as apply:
   ______ Competency tests in music (theory, history, literature, etc.)
   ______ Competency tests in music education (conducting, instrumental methods, wind techniques, etc.)
   ______ Competency test in teaching pedagogy
   ______ Competency test in communication (literacy)
   ______ Final jury, recital, or examination on principal instrument
   ______ Standardized Test. Name ___________________________
   ______ Minimum score accepted
   ______ Non-music test(s) developed by the University
   ______ Interview with music education personnel
   ______ A measure of values and personality characteristics
   ______ Other: (please specify)
37. Does the Territory require National Teacher Examination for certification?
   ___ Yes
   ___ No

38. Is the use of a literacy test as a criterion for graduation mandated by the University?
   ___ Yes
   ___ No

39. What is the certification/licensure agency in the Territory for teachers?
   ___ The Territory’s Board of Education
   ___ The Territory’s Department of Education
   ___ Other: (please specify)

40. Upon graduation from the University’s music teacher education program, does the student automatically receive certification/licensure to teach?
   ___ Yes
   ___ No

41. What is the percent of students who begin and finish instrumental music education program?

42. What is the approximate number of graduates each year from the University of the Virgin Islands music program?
   42.1 What are the enrollment trends of the University music education program within the past three years?

   42.2 What types of recruitment programs does the music division conduct to attract students?

   42.3 What percent of "out-of-Territory" students comprise the instrumental music program?

SECTION B. VALIDATION OF SELECTION AND RETENTION STANDARDS

43. Has any research been conducted at the University to validate the selection/admission standards used by the music education department?
   ___ Yes
   ___ No

If yes, please specify
If no, are there ways other than research which you would propose for validating selection/admission standards?

--- Yes

--- No

If yes, please specify ____________________________

---

44. Has any research been conducted at the University to validate the retention standards used by the music education department?

--- Yes

--- No

If yes, please specify ____________________________

---

If no, are there other ways than research which you would propose for validating retention criteria?

--- Yes

--- No

If yes, please list your proposals: ____________________________

---

45. Are follow-up studies on instrumental music graduates of the University conducted to determine to what degree they are succeeding as instrumental music teachers?

--- Yes

--- No

46. Has the University developed in-house tests, instruments, or procedures which have proven to aid in the prediction of teacher effectiveness?

--- Yes

--- No

47. Does the music department plan to change any of its admission or retention standards in the near future?

--- Yes

--- No

If yes, please describe ____________________________

---

If yes, will these changes be the result of research.

--- Yes

--- No

48. Are students who have quit the music education program at your school interviewed or assessed to determine their reason(s) for leaving?

--- Yes

--- No

If yes, please specify ____________________________
SECTION 9. FACULTY RATING

49. Using letter grades, with "A" for excellent to "E" for very poor, in your opinion, what grade would you give to students entering from the public schools?

   A  B  C  D  E
   excellent  good  average  poor  very poor

49.1 In your opinion, what grade would you give to the Department of Education administration regarding their role in improving instrumental music in the public school system?

   A  B  C  D  E

49.2 In your opinion, what grade would you give to the instrumental music teachers in the Territory?

   A  B  C  D  E

49.3 In your opinion, what grade would you give to the instrumental music program at the University?

   A  B  C  D  E

49.4 In your opinion, what grade would you give the instrumental music program in the public school system?

   A  B  C  D  E

49.5 In your opinion, what grade would you give to graduates as prospective music teachers?

   A  B  C  D  E
APPENDIX C

Instrumental Music Education Questionnaire:
Administrators of the Department of Education
INSTRUMENTAL MUSIC EDUCATION QUESTIONNAIRE
ADMINISTRATORS OF THE DEPARTMENT OF EDUCATION

SECTION 1. FOR COMMISSIONER, SUPERINTENDENT, MUSIC SUPERVISOR:
HIRING AND RETENTION PROCEDURES

Please respond to the following statements.

1. In hiring instrumental music teachers, what criteria determine one's eligibility for employment.
   _____ College transcript
   _____ Minimum grade point average (specify)
   _____ National Teacher test. Minimum score:
   _____ Department of Education music test
   _____ Recommendation(s) from college music professors.
   _____ Certification. Type: _______________________
   _____ Attitude inventory
   _____ Evaluation of speech proficiency
   _____ Interview with personnel director
   _____ Interview with music supervisor
   _____ Interview with principal
   _____ Writing proficiency assessment
   _____ Other: (please specify)____________________

2. Does the Department of Education hire instrumental music teachers without a Bachelor's degree?
   _____ Yes
   _____ No

   If yes, under what conditions___________________________

2.1 Do you have instrumental music teachers presently employed without a Bachelor's degree?
   _____ Yes
   _____ No

2.2 How long can one teach instrumental music in the Territory without a Bachelor's degree? _____ years

2.3 Which Bachelor's degree is preferred? __________________

3. Must the prospective instrumental music teacher audition on principal instrument as part of the hiring procedure?
   _____ Yes
   _____ No
4. Is a teaching demonstration required of instrumental music teachers prior to employment?
   ______ Yes
   ______ No

5. Who participates in the process of hiring instrumental music teachers in the Territory?
   ______ The Commissioner of Education
   ______ The district superintendents
   ______ The music supervisor
   ______ Personnel director
   ______ Other: (specify) ________________________________

5.1 Who makes the final decision on hiring instrumental music teachers?

6. Does the Department of Education require of instrumental music educators evidence of graduate course work for recertification?
   ______ Yes
   ______ No
   If yes, how much ________________________________

6.1 How many years do they have to complete the recertification requirements?
   ______ Years

6.2 What type(s) of certificate is issued in the Territory?

6.3 Do you see any future changes in certification?
   ______ Yes
   ______ No
   If yes, please explain ________________________________

7. Does the Department of Education use an internship program with first-year instrumental music teachers in the Territory?
   ______ Yes
   ______ No
   If yes, please describe briefly the type of program used. ________________________________

8. Do instrumental music teachers receive incentives for graduate course work?
   ______ Yes
   ______ No
   If yes, what are these incentives? ________________________________
9. Does the Department of Education require secondary school instrumental music teachers to hold a Masters degree?
   _____ Yes
   _____ No

   If yes, please indicate which Masters degree(s) are acceptable (check as many as apply).
   _____ M.A. in music education
   _____ M.M. in performance (principal instrument)
   _____ M.A. in conducting (emphasis in instrumental music)
   _____ Other: (please specify) ______________________________

SECTION 2. FOR MUSIC SUPERVISORS AND SUPERINTENDENTS:
OBSERVATION PRACTICES AND PROFESSIONAL DEVELOPMENT

10. Does the Master contract have specific guidelines for teacher evaluations? __________________

11. How many observations are contractually required of instrumental music teachers within a school year? ______ per year.
   11.1 Who is responsible for classroom observations of instrumental music teachers in the school districts?
       _____ Instrumental music supervisor
       _____ Vocal music supervisor
       _____ Music supervisor (vocal, general, instrumental)

12. What type of feedback does the teacher receive from these observations? _______________________________________________

13. On a scale from one to five, with one being unimportant and five very important, how essential are classroom observations to the improvement of instrumental music education in the Territory.

   1 2 3 4 5
   Unimportant Slightly Important Very Extremely
   Important Important Important

14. Are standards used to observe instrumental music teachers different from classroom teacher observation?
   _____ Yes
   _____ No

   If yes, how are they different?
   ______________________________________________

15. Are the standards used to observe instrumental music teachers
different from other music teacher observation?

- Yes
- No

If yes, how are they different?

16. Does the Department of Education have specific procedures to improve the effectiveness of an instrumental music teacher who may have deficiencies? (please specify)

17. Does the Department of Education have specific contractual procedures for dismissal of incompetent instrumental music teachers?

- Yes
- No

If yes, please indicate what special procedures are used by the department. (please specify)

18. Are recitals by instrumental music teachers required by the Department of Education?

- Yes
- No

If yes, please indicate the type of performance required.

- Solo performance
- Small ensemble
- Large ensemble
- Other: (please specify)

19. Does the Department of Education have a written statement about the number of concerts per year for secondary and middle school bands?

- Yes
- No

If yes, how many concerts per year are expected?

20. Does the Department of Education require yearly concerts of elementary school bands?

- Yes
- No

If yes, how many concerts per year are expected?

21. Does the Department of Education sponsor in-service training specifically designed for instrumental music teachers?

- Yes
- No

If yes, when was the last one held?
22. Which of the following does the department accept as proof of professional development?
   ___ conferences/conventions
   ___ workshops
   ___ seminars
Please indicate what criteria are used to evaluate an instrumental music teacher's professional development.

23. Does the Department of Education financially assist instrumental music teachers to attend in-service workshops?
   ___ Yes
   ___ No
   If yes, what does the financial assistance cover?

SECTION 3. FOR COMMISSIONER, SUPERINTENDENTS AND SUPERVISOR:
   BUDGET AND FINANCE

24. What is the average total budget of the Department of Education?

25. Of the amount, what percentage is allocated for music education?
   25.1 What percentage is allocated for instrumental music education?

26. What is the annual amount spent for the purchase of musical instruments?

27. What is the annual amount spent for repair of musical instruments?

28. What is the yearly amount spent for musical materials, supplies, and other equipment for instrumental music?

29. Please indicate funding sources for education in the Territory.
   ___ Federal government funding
   ___ Government of the Virgin Islands Territory
   ___ Local funding, i.e., city
   ___ Other: (please specify)

30. What other type(s) of funding does the Department receive for education in the Territory?
30.1 Are the fundings listed in No. 29 on a yearly basis?
   ___ Yes
   ___ No
   If yes, please describe the funding source(s)

31. What other type(s) of funding has the Department received for instrumental music education in the Territory?

31.1 Are these fundings on a yearly basis?
   ___ Yes
   ___ No
   If yes, please describe the funding source(s)

32. What program(s) has the Department implemented to enhance funding sources or musical instrument donations for instrumental music?

33. What budgetary trends has the Department identified for instrumental music within the next five years?

33.1 What staffing trends has the Department of Education identified at present and for the future of instrumental music?

33.2 What enrollment trends has the Department of Education identified at present and for the future of instrumental music in the Territory?

FOR MUSIC SUPERVISOR:

33.3 Have you identified instrumentation trends—in the elementary and secondary schools (i.e., seeking balanced instrumentation in ensemble)?
34. Does the Department purchase instruments for the school system?
   
   _____ Yes
   _____ No

34.1 What types of instruments are purchased?


SECTION 4. FOR SUPERVISOR ONLY: INSTRUMENTAL MUSIC CURRICULUM

35. Has the Department established a written curriculum guide for music education?

   _____ Yes
   _____ No

36. Has the Department established a written curriculum guide for instrumental music?

   _____ Yes. If yes, may I see it? _____
   _____ No

37. If yes to question #36, can the music supervisor determine the strengths and weaknesses of the instrumental music program through the curriculum guide?

   _____ Yes
   _____ No

   If yes, how is it evaluated?


38. State briefly what other procedure(s) are used to assess the instrumental music program


39. Are there specific instrumental performance achievement levels delineated by the curriculum for each grade level?

   _____ Yes
   _____ No

   If yes, please specify

   If no, please indicate how various performance levels are evaluated.


40. If there are no specific instrumental performance achievement levels, how are instrumental performance levels evaluated?
41. Are there chair auditions in the secondary schools?
   ___ Yes
   ___ No
   If no, how are students' performance evaluated for secondary schools' instrumental music program?

42. Does the Department recommend any private instruction for instrumental music students entering secondary schools?
   ___ Yes
   ___ No

43. Does the Department offer any special summer music program or band camp for young instrumentalists?
   ___ Yes
   ___ No
   If yes, what are they?__________________________

43.1 How are these programs structured?

44. Are there specific objectives delineated for these programs?

45. How are these programs evaluated?

46. Does the Department provide instrumental music programs for the gifted and talented?
   ___ Yes
   ___ No
   If yes, please describe __________________________

47. Describe the current music supervisor's responsibilities:

48. Is there a need for an instrumental music supervisor in the Territory?
   ___ Yes
   ___ No
If yes, please explain: ____________________________________________________________

If no, please explain: ____________________________________________________________

49. Is any given instrumental music method book recommended by the Department of Education?
   □ Yes. If yes, what is it ________________________________________________________
   □ No

50. Does the Department advocate a particular method of teaching instrumental music?
   □ Yes
   □ No
   If yes, please describe ________________________________________________________

51. Does the Department administer any music aptitude test to students at various grade levels?
   □ Yes
   □ No
   If yes, please describe: ________________________________________________________

52. Does the Department administer any written music achievement test to instrumental music students at various grade levels?
   □ Yes
   □ No

53. Does the Department of Education have a recommended grading procedure for instrumental music?
   □ Yes
   □ No
   If yes, what is it?
   ____________________________________________________________

SECTION 5. FOR COMMISSIONER, SUPERINTENDENT, SUPERVISOR:
INSTRUMENTAL MUSIC EDUCATION RESEARCH

54. Has there been any research conducted on instrumental music in the school system of the Virgin Islands by the Department?
   □ Yes
   □ No
   If yes, please describe: ________________________________________________________
55. Of the three music education programs offered (vocal, general, instrumental), has any previous assessment or evaluation been conducted by the Department?
   _____ Yes
   _____ No
   If yes, please describe: ____________________________________________________________

56. Does the Department of Education periodically review the strengths and weaknesses of the instrumental music curriculum?
   _____ Yes
   _____ No
   If yes, please describe what procedures are used: ____________________________

57. Using letter grades with "A" for excellent and "E" very poor, what grade would you give to the instrumental music program in the public school system?
   A  B  C  D  E

58. What grade would you give to the instrumental music teaching staff in the public school system?
   A  B  C  D  E

59. What grade would you give to the University of the Virgin Islands instrumental music teacher education program?
   A  B  C  D  E

   What grade would you give for professional development services offered by the University of the Virgin Islands music program for instrumental music teachers?
   A  B  C  D  E
APPENDIX D

Instrumental Music Education Questionnaire:
Taped-Interview Questions
1. What are the greatest strengths of the instrumental music program in the school system of the Virgin Islands?

2. What are the greatest deficiencies in the instrumental music program in the school system of the Virgin Islands?

3. What role can the University of the Virgin Islands play in improving the quality of instrumental music education in the territory?

4. Beyond the present responsibilities of the department of education, how can the department improve the quality of instrumental music education in the territory?

5. Do you have any general comments or suggestions on improving instrumental music in the community of the Virgin Islands?
APPENDIX E

Letter to the President of The University
of the Virgin Islands
Dr. Arthur Richards  
President, The University of  
The Virgin Islands  
St. Thomas, Virgin Islands 00801

Dear Sir:

I am writing to request your approval of the research being conducted for my doctoral dissertation at The Ohio State University. The project requires the use of Instrumental Music Faculty at The University of the Virgin Islands, Instrumental Music Educators of both school districts in the territory, Music Supervisor, Commissioner of Education and both school district Superintendents. The details of the research project are contained in an enclosed two-paged document.

I am asking you as president to support the study by encouraging the Instrumental Music Faculty at The University of the Virgin Islands to participate in the research; also by checking the appropriate box and attaching your signature on the space provided below.

Because the cooperation of all Instrumental Music Faculty at The University of the Virgin Islands is essential to this research, it is hoped you would be able to grant approval of this study.

Please return the enclosed letter with your signature as soon as possible. Thank you for your cooperation.

Sincerely,

[Signature]

LeRoy V. Trotman

President, University of the Virgin Islands
APPENDIX F

Letters to the Commissioner of the Department of Education
and Superintendents
I am writing to request your approval of the research being conducted for my doctoral dissertation at the Ohio State University. The research requires the use of Instrumental Music Teachers in both school districts in the territory, Instrumental Music Faculty at The University of the Virgin Islands, Music Supervisor, both school district Superintendents, and yourself. All persons will be asked to complete a brief questionnaire and to participate in a short interview concerning the status of instrumental music in the Virgin Islands. The details of the research are contained in an enclosed two-paged document. Your involvement will be to supply information on the hiring procedure(s) of Instrumental Music Teachers in the St. Croix and St. Thomas/St. John school districts, the percent of the annual budget allotted for music education, and specifically, instrumental music education, and the importance of instrumental music education in the education of Virgin Islands students.

I am asking you as Commissioner, to support the study by encouraging the Instrumental Music Teachers, Music Supervisor, and Superintendents to participate in the research. Since the cooperation of all instrumental music teachers is essential to the research, it is hoped you will be able to grant approval of the study.

Please return the enclosed letter with your signature, and the signatures of both superintendents, granting permission to do this research in the school system of the Virgin Islands.

Thank you for your cooperation.
Name: __________________
Superintendent of Schools
St. Croix School District
St. Croix, Virgin Islands 00820

Dear ____________:

Enclosed please find documents regarding my request for approval of my research study on Instrumental Music Education in the Virgin Islands being conducted as part of my doctoral dissertation at the Ohio State University. I am requesting your cooperation in this study which requires your approval of Instrumental music teachers and yourself to participate in completing a short questionnaire and a brief 15-minute interview.

I am also asking you as superintendent, to support the study by encouraging Instrumental Music Teachers in your district to participate in this research. The cooperation of all instrumental music teachers in the territory is essential to this study as it seeks to assess and evaluate the strengths and weaknesses of instrumental music in the territory.

Please return the enclosed letter bearing your signature as Superintendent of the St. Thomas/St. John District, granting permission to conduct this study. Thank you for your cooperation.

Sincerely,

LeRoy V. Trotman
Graduate Teaching Associate, The Ohio State University
Enclosed please find documents regarding my request for approval of my research study on Instrumental Music Education in the Virgin Islands being conducted as part of my doctoral dissertation at the Ohio State University. I am requesting your cooperation in this study which requires your approval of instrumental music teachers and yourself to participate in completing a short questionnaire and a brief 15-minute interview.

I am also asking you as superintendent, to support the study by encouraging Instrumental Music Teachers in your district to participate in this research. The cooperation of all instrumental music teachers in the territory is essential to this study as it seeks to assess and evaluate the strengths and weaknesses of instrumental music in the territory.

Please return the enclosed letter bearing your signature as Superintendent of the St. Thomas/St. John District, granting permission to conduct this study. Thank you for your cooperation.

Sincerely,

LeRoy V. Trotman
Graduate Teaching Associate, The
Ohio State University
APPENDIX G

Letter to the Music Supervisor
Name: __________________
Supervisor of Music
St. Thomas/St. John School District
St. Thomas, Virgin Islands 00801

Dear __________________:

Enclosed please find documents regarding my request for approval of my research study on Instrumental Music Education in the Virgin Islands. I am requesting your support in this study which requires your approval of Instrumental Music Teachers and yourself to participate in completing a short questionnaire and a brief 10-minute interview.

I am also asking you as supervisor, to support the study by encouraging Instrumental Music Teachers in your district to participate in this research. The cooperation of all Instrumental Music Teachers in the territory is essential to this study as it seeks to assess and evaluate the strengths and weaknesses of instrumental music in the territory.

Please sign and return this letter of request for approval of the study. Thank you for your cooperation.

Sincerely, 

LeRoy V. Trotman

() APPROVAL  () DISAPPROVAL
APPENDIX H

Letter to Instrumental Music Teacher
Instrumental Music Teacher  
P.O. Box 6640  
Department of Education  
St. Thomas, Virgin Islands 00801

Dear __________:

Here is an opportunity to make an important contribution to Instrumental Music Education in the school system of the Virgin Islands. By participating in this study on the assessment and evaluation of Instrumental music education in the Virgin Islands, you will be assisting in the process of evaluating the strengths and weaknesses of the program. Your involvement in the study entails completing a brief questionnaire and a short 15-minute interview.

Data collected from the survey questionnaire and brief interview will provide valuable information that will be used to analyze the strengths and weaknesses of Instrumental Music Education in the Virgin Islands. Please feel confident that no individual response will be identified in this research. It is hoped that from this research some conclusions can be drawn about the present condition of Instrumental music in the territory, and plans formulated for future improvement.

I am aware of your concern for the improvement of Instrumental music in the territory, and would be willing to share the results of the study with you.

Thanking you in advance for your professional and personal contribution to this study.

Sincerely,

LeRoy V. Trotman  
Graduate Teaching Associate, The  
Ohio State University
APPENDIX I

Letters Granting Permission
Name________________*
Commissioner of Education
Department of Education
P.O. Box 6640
St. Thomas, Virgin Islands

Dear __________________:

I am writing to request your approval of the research being conducted for my doctoral dissertation at the Ohio State University. The research requires the use of Instrumental Music Teachers in both school districts in the territory, Instrumental Music Faculty at The University of the Virgin Islands, Music Supervisor, both school district Superintendents, and yourself. All persons will be asked to complete a brief questionnaire and to participate in a short interview concerning the status of instrumental music in the Virgin Islands. The details of the research are contained in an enclosed two-paged document. Your involvement will be to supply information on the hiring procedure(s) of Instrumental Music Teachers in the St. Croix and St. Thomas/St. John school districts, the percent of the annual budget allotted for music education, and specifically, instrumental music education, and the importance of instrumental music education in the education of Virgin Islands students.

I am asking you as Commissioner, to support the study by encouraging the Instrumental Music Teachers, Music Supervisor, and Superintendents to participate in the research. Since the cooperation of all instrumental music teachers is essential to the research, it is hoped you will be able to grant approval of the study.

Please return the enclosed letter with your signature, and the signatures of both superintendents, granting permission to do this research in the school system of the Virgin Islands.

Thank you for your cooperation.

Sincerely,

LeRoy V. Trotman
Graduate Teaching Associate, The Ohio State University
Please check the box and place your signature on the appropriate line:

- [ ] APPROVE
- [ ] DISAPPROVE

COMMISSIONER OF EDUCATION

SUPERINTENDENT, St. Thomas/John

SUPERINTENDENT, St. Croix 2/27/97

Sincerely,

LeRoy V. Trotman
Dr. Lois Habteyes  
Supervisor of music  
Saint Thomas/Saint John  
School District  
P.O. Box 6640  
St. Thomas, Virgin Islands 00801

Dear Dr. Habteyes:

Enclosed please find documents regarding my request for approval of my research study on Instrumental Music Education in the Virgin Islands. I am requesting your support in this study which requires your approval of Instrumental Music Teachers and yourself to participate in completing a short questionnaire and a brief 10-minute interview.

I am also asking you as supervisor, to support the study by encouraging Instrumental Music Teachers in your district to participate in this research. The cooperation of all Instrumental Music Teachers in the territory is essential to this study as it seeks to assess and evaluate the strengths and weaknesses of instrumental music in the territory.

Please sign and return this letter of request for approval of the study. Thank you for your cooperation.

Sincerely,

Lesby V. Totman

[Approval] [Disapproval]
MEMORANDUM

TO: Chairman, Humanities
    Acting Music Director

FROM: President

DATE: December 15, 1986

Virgin Islander Leroy V. Trotman has written to ask our cooperation in the research for his doctorate in Music Education which he is pursuing at The Ohio State University. I received his letter after the end of the fall term. Attached is a December 10, 1986 statement from A. Peter Costanza of the university's faculty.

I believe that we should assist Mr. Trotman by participating in his research therefore I ask that the members of the music faculty do so, and by copy of this letter I am informing him of my request. Your cooperation should help him in his study, and it should benefit music education in the islands.

Arthur A. Richards

cc: Vice President for Academic Affairs
    Mr. Leroy V. Trotman
APPENDIX J

Schedule for Interviews
ACTUAL SCHEDULE OF DATA COLLECTION

March

16-- Data collection begin: St. Croix School District, 8:00-9:15 Teacher A, 9:00-9:55 Teacher B, 10:00-10:55 Teacher C.

17-- Continue with Instrumental music Teachers - St. Croix School District, Teacher D, 8:30-9:25, Teacher E, 10:30-11:25, Teacher F, 11:30-12:25

18-- Continue data collection: Instrumental Music Teachers. Teacher G, 8:30-9:25, Teacher H 1:00-1:55

19-- Data collection of the district Superintendent, 9:00-10:45, Croix district.

23-- Collect data begin: St. Thomas School district, 8:30-9:25 Teacher J, 10:00-10:55 Teacher K, 12:30-1:25 Teacher L, 2:00-2:55 Teacher M.

24 - Data collection continue St. Thomas district, Instrumental Music Teachers: 8:30-9:25 Teacher N, 10:00-10:55 O, 11:00-11:55 Teacher P, 1:00-2:00 Teacher Q.

25- Continue data collection of Instrumental Music Teachers: 8:00-8:55 Teacher R. Meet with the Deputy Commissioner for curriculum and instruction 10:00- 10:55. Meet with faculty A from The University of The Virgin Islands 12:00- 12:45. Meet with Superintendent of St. Thomas/St. John district 2:00-2:55.

26- Continue data collection of instrumental music teachers: 8:30-9:25 Teacher S, 12:30-1:25 Teacher T. Meet with Music Supervisor 2:00-2:55. Meet with Faculty B from the University of the Virgin Islands 3:30-4:15.

27- Travel to St. John, collect data from Instrumental Music Teacher U, 8:00-8:55. Pick-up information on budget from the Deputy Commissioner for curriculum and instruction.