



## **Potential Benefits of Teaching with Recorders: A Teachers' Perspective**

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**POTENTIAL BENEFITS OF TEACHING WITH RECORDERS: A TEACHERS'  
PERSPECTIVE**

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## ABSTRACT

### Potential Benefits of Teaching with Recorders: A Teachers' Perspective

(October 2017)

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The purpose of this study is to explore the potential benefits of utilizing the recorder in the elementary general music classroom. This study will seek to answer the following question – “Do music teachers believe that the implementation of a recorder program improves student knowledge of skills taught in the elementary general music classroom?” A survey will be given to current elementary general music teachers to assess implementation of recorder curriculum to enhance student musical growth. The survey will investigate teacher perceptions in regard to the development of musical skills and knowledge, and if recorder positively impacts student learning. Research in this field will also be reviewed.

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## **Chapter 1: Introduction**

### **Do Recorders Have a Rightful Place in the General Music Curriculum?**

#### STATEMENT OF PURPOSE

The purpose of this study is to explore the potential benefits of utilizing the recorder in the elementary general music classroom. This study will seek to answer the following question: “Do music teachers believe that the implementation of a recorder program improves student knowledge of skills taught in the elementary general music classroom?” A survey will be given to current elementary general music teachers to gather opinions on whether a recorder program is beneficial in the elementary general music curriculum. The survey will be created to investigate teacher perceptions in regard to the development of musical skills and knowledge, and if recorder positively impacts student learning. It will be distributed via Google Forms to current elementary general music teachers. These educators will also have the opportunity to express their personal beliefs about their experiences with teaching recorder and about any obstacles that may prevent success with these programs in their classroom. Research in this field will also be reviewed.

#### RATIONALE

Skill building is an essential component of the elementary general music curriculum. As music educators, we seek to find the most engaging and valuable ways to reach the students in our classroom. Developing musical skills at an early age is crucial for later success in the music field. Teaching in today’s society requires educators to have many different methods to reach students, including visual, oral and kinesthetic approaches, as well as “hands on” learning experiences and the use of technology.

In 2014, the National Association for Music Education (NAfME) updated the national standards for music education based in the three artistic processes of creating, performing and responding. The NAfME website states that:

“Students need to have experience in creating, to be successful musicians and to be successful 21st century citizens. Students need to perform – as singers, as instrumentalists, and in their lives and careers. Students need to respond to music, as well as to their culture, their community, and their colleagues” (“Standards”).

This study will examine the potential musical benefits of a recorder curriculum, as reported by current elementary music teachers. Currently, I teach elementary general music at John S. Clarke Elementary Center, which is the only elementary school in the Pottsville Area School District. The district is located in the city of Pottsville in Schuylkill County, Pennsylvania, and has approximately 2,800 students in three academic buildings. As the county seat, it has a very diverse population of students; additionally, approximately 60% of students receive free and reduced lunch.

The elementary school serves children in kindergarten through fourth grade who live in the city of Pottsville its surrounding townships. Each grade level has seven to eight classrooms with twenty-five to thirty students per class, totaling approximately 900 students school-wide.

Each year, students have five “encore classes” per week for thirty minutes each: music, art, physical education, library and PSSA preparation. There is only one teacher for each of these subjects. Since I am the only music teacher in the building, my entire weekly teaching schedule is devoted to general music and one thirty-minute choir rehearsal. There is no instrumental program for students until they enter the middle school in fifth grade. Additionally, the general music curriculum does not include the use of a recorder program. I chose this topic because I

would like to gather opinions from other music educators about whether a recorder program is beneficial for elementary students. Eventually, I will share my findings with my administrators.

### EXPECTED FINDINGS

After administering my survey via Google Forms, I expect to find that many school districts do implement recorders into their elementary general music curriculum. I also foresee many teachers finding their recorder programs valuable and useful for reinforcing many musical skills and concepts that they teach and practice throughout the year. Teachers will have the opportunity to share, in an open-ended format, their opinions about the benefits or setbacks from using recorders. I am curious to see whether they enjoy having the opportunity to teach recorders, or if they find it to be challenging.



## **Chapter 2: Using Recorders as a Teaching Tool**

### **IMPORTANCE OF THE STUDY**

Rebecca Birnie spoke about recorder study when she noted the following in the Music Educators Journal:

“Each year, third grade students in many elementary schools spend hours of music class time learning to play the recorder – becoming proud, performing musicians by the end of the school year. This elementary school milestone may seem small to many, but it is enormous to third grade students” (73).

As an elementary general music teacher, I often ask my friends and colleagues questions about what they remember from their elementary music experience. Almost immediately they respond, "I remember learning to play the recorder." While some had more memorable experiences with this instrument than others, they all remember having this musical opportunity in third and fourth grade. This thesis will investigate how practical, realistic and meaningful this musical experience is for students, as well as the teachers who implement this into their curriculum.

### **RECORDERS IN THE CLASSROOM**

For many years, the recorder has been used as one of many teaching tools in the elementary general music classroom. In an article published in the Music Educators Journal (MEJ) in 1966, Gerald Burakoff wrote about the potential benefits of recorder playing for young students. He stated that the recorder could be used as both an extensive and intensive instrumental method. He noted that extensive learning meant that the experience would be for all children regardless of ability or previous experience, while intensive learning was tailored for those who were more serious about developing a good technique and tone quality. Burakoff

mentioned that the recorder "possesses the qualities necessary for use in the extensive instrumental experience. These qualities are:

- Ease of playing in the beginning stages
- No real embouchure problem
- Diatonic playing requiring a minimum of technique
- Tone quality and intonation that are superior to other flute-like instruments presently used
- A range of two octaves and a minor third, including all chromatics
- A range and dynamic level well suited for blending with the human voice" (110).

In the intensive instrumental study area, he noted that the "recorder does not have the limitations of other 'easy to play' instruments, and once the student passes the beginning stages, the demands of the instrument immediately become greater" (110). The author later stated that the instrument would be suitable for all learners, and that children can work at their own pace from extensive through intensive. Burakoff went on to create many recorder method books and resource materials in the 1980s and 1990s for elementary general music teachers. Some of his works are *The Elementary Method for Soprano Recorder* and *How to Play the Recorder: Compact Reference Library*.

The American Orff-Schulwerk Association (AOSA) trains teachers all over the world in the Orff-Schulwerk methodology. Recorder is heavily emphasized in the teacher training courses. In the AOSA Teacher Education Curriculum Standards, it mentions the background story of how Carl Orff started to incorporate recorders into his teachings:

“When a set of recorders arrived at the Guntherschule, none of the musicians were familiar with them, but Keeman (an associate of Orff's) reportedly said, 'Give me a

recorder and I will find out how it works.' In doing so, she made the instrument her own.

Thus, the recorder's melodic voice came to be an integral part of the Orff-Schulwerk philosophy and process. As such, it must occupy a prominent place in all levels of teacher education courses" ("AOSA Teacher Education Curriculum Standards").

While music teachers who are trained in this pedagogy must learn to play and utilize the recorder in their own teaching, students are encouraged to use them as well for improvisation or participation in an Orff Ensemble.

### OPPORTUNITY-TO-LEARN STANDARDS

The National Association for Music Education (NAfME) created a document for music educators called the Opportunity-to-Learn Standards. The latest version was updated in 2015 by a subgroup of NAfME known as the Council of Music Program Leaders. Their text states the following:

"These OTL (Opportunity-to-Learn) Standards identify the resources that need to be in place so that teachers, schools and school districts can give students a meaningful chance to achieve at the levels spelled out in the Core Music Standards. These Opportunity-To-Learn standards are not, therefore, a music teacher's unfettered 'wish list.' They are rather considered guidance on the curriculum and scheduling, staffing, materials and equipment and facilities that must be in place if the promise inherent in the Core Music Standards is to be realized – that all American students must have the opportunity to achieve music literacy" ("Opportunity-to-Learn Standards").

The document continues to define what "basic" and "quality" music programs would look like in the areas of curriculum and scheduling, staffing, materials and equipment and facilities. It is broken down into the following levels:

- All grade levels and content areas
- Pre-kindergarten through second grade general music
- Third through fifth grade general music
- Sixth through eighth grade general music
- Ensembles (elementary and secondary)
- Composition/theory
- Guitar/keyboard/harmonizing instruments (elementary and secondary)
- Technology

Since many elementary schools begin recorder study in third grade, I focused on the third through fifth grade general music requirements. In the curriculum section, the document states that the elementary program should be sequentially building a foundation for further study in middle school. The curriculum should be balanced and "should include singing, playing instruments, listening to music, improvising and composing music, and moving to music consistent with the National Standards." Additionally, "general music instruction includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures" ("Opportunity-to-Learn Standards").

In reflecting on my own teaching situation, I found this very interesting, because in my elementary school, we do not have access to any of these instruments for all students. As noted above, the Opportunity-To-Learn standards state that third through fifth grade students should be instructed on at least two classroom instruments. My school is part of a 1:1 iPad initiative, so students do have instrumental apps on their individual iPads, such as keyboards and guitars. However, students do not have access to many "hands on" instruments to gain a true beginning instrumental experience. Purchasing recorders, at approximately three to five dollars each, is an

affordable way to put an instrument in each child's hand. Additionally, an advantage to the inexpensive cost of recorders is that the student is able to take the instrument home and practice outside of school. This concept would not be possible if the classroom only had one set of instruments, such as drums, guitars or keyboards, which would be very costly to purchase for each student.

In the section titled “Materials and Equipment,” the document states that:

“Every room in which General Music is taught has convenient access to an assortment of pitched and non-pitched instruments of good quality for classroom use, including fretted instruments, recorders, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures” (“Opportunity-to-Learn Standards”).

While school districts may not always be in a financial position to purchase all of the items listed, giving students the opportunity to play at least some of these suggested instruments are the requirements for a “basic” music program. The National Association for Music Education clearly believes that students need to be exposed to classroom instruments in their elementary years. Other areas mentioned in the third through fifth grade general music category discuss staffing and facilities.

## NATIONAL STANDARDS OF MUSIC EDUCATION

As previously mentioned, in 2014, NAFME updated the National Standards for Music Education. These new standards, which are much more detailed than their previous list of standards, include three overarching categories: creating, performing and responding to music. Each category is later broken down by grade level and defines what each area should include.

Playing and performing on instruments is one of the goals included in the National Standards. In the section under "creating music," students need to demonstrate improvisation,

read music notation, accept teacher feedback and present a final version of a piece of music to the class. Under the "perform" category, students need to perform with technical accuracy and expression. To be able to successfully meet these standards, students need access to classroom instruments.

### **Chapter 3: Details of the Research Study and Findings**

#### **OVERVIEW**

For this study, I created an online survey titled “Recorder Survey for Current Elementary General Music Teachers.” This survey was distributed electronically via Facebook. I shared the survey on my personal page as well as a private Facebook group for general music teachers. I opened the survey on June 11, 2017 and received 276 responses. Of the 276, I was able to use 261 responses because the requirement was that all participants were currently teaching elementary general music courses.

#### **SURVEY**

The goal of my survey was to dig deeper into elementary general music teachers’ opinions about recorder study in the elementary music setting, and whether or not they believe it has a meaningful place in the curriculum. On the survey, I noted that purpose was to “explore the potential benefits of utilizing the recorder in the elementary general music classroom.”

#### **SURVEY QUESTIONS**

First, I asked participants, “Do you currently teach elementary general music?” If their answer was “yes,” I was able to use their responses in my data collection.

Next, I asked the following demographic questions:

- Name of school district
- Grade levels taught

I asked these questions to ensure all participants were qualified to answer questions presented to them later in the survey.

The next section asked the following questions:

- Does your elementary general music curriculum include the use of recorders?

- In your school, which grade levels play recorders? (Check all that apply.)

Teachers also had the option to choose, “I do not have a recorder program at my school.”

- What musical skills can be taught and/or practiced through recorder study?

(Check all that apply.)

- Note reading and identification
  - Sightreading
  - Writing musical notation
  - Self-regulation of practice
  - Beginning instrumental technique
  - Ensemble playing
  - Error detection and self-assessment
  - Composition
  - Playing in harmony
  - Intonation awareness
  - Improvisation
  - Solo playing
  - Performance experience
  - None
  - Other (please explain)
- If you have a recorder program, how beneficial is recorder study to the musical development of your students?



For this question, participants answered using a Likert Scale, where one was “not beneficial” and five was “extremely beneficial.”

- In regard to the previous question, please explain your rating.
  - Participants were given the opportunity to further explain why they believe that recorder study is or is not beneficial to the musical development of their students.
- What factors impact implementation of a recorder program?
  - Instrument cost
  - Student interest
  - Adequate class time
  - Instrument quality/sound quality
  - None
  - I do not have a recorder program at my school.
  - Other (please explain)

Before distribution, I took the survey myself to check for errors and to eliminate any personal bias. In June 2017, I shared the survey on my personal Facebook page as well as a private Facebook group for general music teachers. My goal was to receive approximately 100 responses for evaluation. However, within two hours, I had received 276 responses. I closed the survey at this time due to the large number of responses. Of the 276, I was able to use 261 for data collection.

## RESPONSE ANALYSIS

Data for this survey was gathered through Google Forms. Google Forms is a service through Google, which collects, stores and compiles responses onto a single spreadsheet.

Viewers can then see the individual responses. This form will also compile the data for each question into percentage and decimal form. From there, users are able to create graphs for further analysis. Once I transferred data on to a spreadsheet, I copied each question's responses onto a separate spreadsheet to easily dissect data one question at a time. For free response or "other" answers, I copied each response onto a document. This was the most time consuming portion of the data analysis, however, it helped me to see patterns and common responses, as well as some areas that I did not include in my survey. Through these sections, I also received some very useful quotations and gained more insight into the minds of music educators.

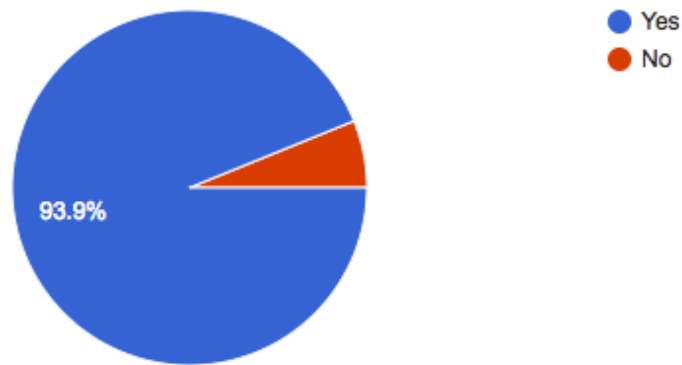
### SURVEY RESPONSES

#### Name of School and Grade Levels Taught

Participants taught in a variety of settings including public, private, parochial and charter schools all over the United States. The teachers also taught a variety of grade levels, from pre-kindergarten through eighth grade. Some participants were also teaching in other subject areas as well. For example, some teachers had assignments that included pre-kindergarten through high school teaching assignments, while others were certified in an area outside of music.

#### Does your elementary general music curriculum include the use of recorders?

Of the 261 useable responses, 245 or 93.9% of teachers answered, "yes," while 16 or 6.1% responded, "no:"



A large majority of the teachers who took the survey did actively teach the recorder to their students. However, later in the survey, only 10 teachers reported that they did not have recorder as part of their general music curriculum. I believe this is because some teachers reported that they taught recorder on their own, even though it was not required as part of their district's music curriculum.

In your school, which grade levels play recorders? Check all that apply.

For this question, I chose to leave answers in percentage form due to the fact that teachers could select more than one grade level. Of the useable responses, the following grade levels played recorders:

- Pre-Kindergarten – 0%
- Kindergarten – 0%
- First Grade – 0%
- Second Grade – 0.8%
- Third Grade – 49.8%
- Fourth Grade – 79.9%
- Fifth Grade – 44%

- Sixth Grade – 7.7%
- I do not have a recorder program at my school. – 4.6%
- Other
  - Special Education Music Classes – 0.4%
  - Seventh and Eighth Grade – 0.4%

These responses would suggest that most music educators begin recorder study in either third or fourth grade and continue through fifth grade, or until the end of their students' elementary general music experience.

What musical skills can be taught and/or practiced through recorder study?

Teachers were able to select any responses from the choices below. I kept the responses in number format to analyze what skills teachers felt were the most beneficial for their students.

From 261 total responses:

- Note reading and identification – 259
- Sightreading – 217
- Writing musical notation – 204
- Self-regulation of practice – 216
- Beginning instrumental technique – 253
- Ensemble playing – 234
- Error detection and self-assessment – 233
- Composition – 190
- Playing in harmony – 182
- Intonation awareness – 174
- Improvisation – 198

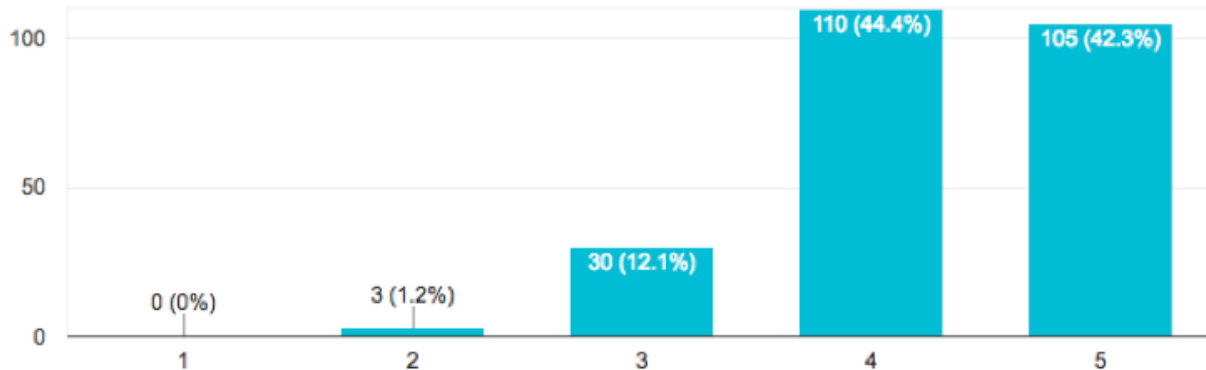
- Solo playing – 241
- Performance experience – 240
- None – 4
- Other – responses included:
  - Developing head voice – 2
  - Inner hearing – 1
  - Self-confidence – 1
  - Hand/eye coordination – 1
  - Vocabulary and rhythm accuracy – 1
  - The joy of playing individually and with a group – 1

For this question, teachers were able to select any of the given responses, as well as create their own in the “other” section. Note reading and identification, beginning instrumental technique, solo playing and performance experience were the top answers, but every response had many “yes” answers. I was surprised to see that four teachers selected “none,” meaning that they believed that the recorder could not teach any of the musical skills or concepts listed in the survey. In the “other” section, there were very valid answers given, such as developing head voice, encouraging inner hearing, self-confidence, hand/eye coordination, vocabulary and rhythmic accuracy and the joy of playing individually and with a group. I was glad to see these responses, as it helped me to see what areas of skill development I may have missed on the survey.

If you have a recorder program how beneficial is recorder study to the musical development of your students?

This question had 248 responses. Participants were asked to rate their response using a Likert Scale, with one being “not beneficial” and five being “extremely beneficial.”

The results are posted below:



Originally, I had predicted that the majority of survey takers would select a “3.” However, I was incorrect. Responses were fairly evenly split between 4 and 5. Out of 248 responses, 110 educators answered “4,” while 105 answered “5.” No participants rated “1,” 3 rated “2,” and 30 rated “3.” A majority of music educators believed that a recorder program is beneficial for students.

In regard to the previous question, please explain your rating.

For this question, 172 music educators provided reasoning for their rating on the Likert Scale. During my data collection, I tallied the number of “positive” and “negative” written responses. I defined “positive” as the educator stating that he or she believes that recorders are beneficial, while “negative” responses were ones in which the teacher did not think recorders were necessary or he or she believed that there were other ways to teach the same musical concepts listed earlier in the study without the use of recorders. Out of 172 responses, 151 educators saw a positive use for recorders, while 21 either did not enjoy teaching them, did not

think they were beneficial or felt that there were other ways to teach the same concepts. A few examples of responses are:

- “It is the application of skills that my students have been learning in previous grades. It covers many standards and my students also enjoy it.”
- “It is my students’ first opportunity to work at their own pace, discovering their abilities and feeling empowered to make music on their own.”
- “It provides students with a concrete way to apply music reading skills, as well as develop all the musical skills mentioned in the previous questions.”
- “For the students who apply themselves to recorder study, it is beneficial, but the time spent on this one element may lose a portion of the students during the 3rd grade year.”
- “It could be taught other ways.”
- “I think teaching the recorder is one of the most important things we teach because students get to read music and perform it on an actual wind instrument and apply their knowledge they've learned so far in that way.”
- “I feel that as a teacher there are things I need to work on. Some students are unable/don't practice, so there is little benefit for them. I am trying to find a way to improve this.”
- “Recorder playing allows a different portion of my classes to excel. Often the children who shine on recorder continue with a band instrument.”
- “Some students pick it up easily. Others, not at all.”
- “They’re accessible to all students and many opportunities for learning.”
- “They are a great introduction to instruments. They help with breath support, articulation and dexterity, along with commitment, dedication, self-regulation and note reading. It's the best application of these skills in elementary and beginning instrumental.”

- “ It uses hand and eye coordination. It is good for those who don't like to sing or can not sing on key. Very affordable.”
- “For many of my students, this is the only instrument they own and can practice.”

I was delighted to see that so many educators took the time to write detailed responses to this question. There were far more “positive” written responses than “negative.” The positive responses mainly mentioned how recorders can address many musical skills and concepts at one time. The negative responses mentioned how these concepts can be taught other ways, how student interest has an impact on the success of the program or how they may use other instruments to complete the same tasks.

#### What factors impact implementation of a recorder program?

For this question, teachers were able to select any applicable responses. They were also able to type their own responses in the “other” section:

- Instrument cost – 125
- Student interest – 119
- Adequate class time – 195
- Instrument quality – 93
- None – 21
- “I do not have a recorder program at my school.” – 10
- Other:
  - Well-planned recorder curriculum – 1
  - Scheduling – 1
  - Classroom management – 1
  - Student lack of practice – 1



- Parent support – 1
- School support – 1
- The teacher’s own ability to teach content effectively – 1
- Meeting standards – 1
- Balance – 1
- Class size – 1
- Students forgetting to bring instruments to school – 1

These responses suggest that teachers feel that they do not have adequate class time to implement their recorder program in the most successful way. Some teachers also mentioned this in the “free response” section above. One teacher mentioned that he did not feel as though he had enough time to assess each child effectively, given his time constraints. Another teacher noted that seeing students once a week may lead to re-teaching of material instead of moving forward each week. Other areas of concern were instrument cost, time constraints and student interest and ability. A few teachers mentioned these areas their short answers:

- “Some students just don’t care.”
- “There is not enough time for students to really reap the benefits.”
- “Many students are not retaining information in the years following their recorder experience.”
- “It depends on the class. Some love it and some hate it. The more they enjoy playing, the more they benefit.”
- “I feel like it depends a lot on the motivation and efficacy of the student. Most of the students at my former school struggle with executive function, so recorder could frustrate some of them. At my new school, I don’t have the same issues.”

- “I think that the students grow immensely during this unit, but it gets hard to accommodate the students that fall behind as others charge ahead.”

Overall, the “positives” outweighed the “negatives” in this survey because far more teachers stated benefits rather than the disadvantages.

## **Chapter 4: Conclusions and Reflection**

### **CONCLUSIONS**

After reviewing the survey results, I made four conclusions about the use of recorder programs in the elementary general music setting:

1. Of the teachers surveyed, a large portion had established recorder programs in their schools.
2. Elementary general music teachers do value using the recorders as part of their music curriculum.
3. A majority of participants agreed that many musical skills can be taught and practiced through the use of recorders.
4. “The good outweighs the bad.”

#### Conclusion 1

When I chose this topic, I was curious to know if recorder programs were still prevalent in today’s schools, or if this was an “outdated” practice. While schools are modernizing and using electronic instruments, guitars and ukuleles, recorders are still used in many schools. Of the 261 teachers who were able to take my survey, 245 are actively teaching the recorder to their students.

#### Conclusions 2 and 3

Although I was not surprised by the results, I believe that the most meaningful part of the survey was the section where teachers were able to express their opinions on recorders in an open-ended format. This allowed me to see the raw thoughts and emotions coming from teachers who were “in the trenches.” Some educators who answered provided musical skills and areas of development that I did not include in the original survey:

- “Recorder is a great way to do individual assessing, and is something they can bring home.”
- “Recorder is where they start putting everything together that we have learned.”

Additionally, many answers mentioned recorders being great beginning instruments to help feed into a band program in elementary and middle school:

- “Our beginning band program has benefitted from the recorder program.”

While many of the responses were “positive,” some educators did not think recorders were necessary:

- “I believe that there are many ways to develop musical skills without the use of recorder.

It has its benefits, but in my opinion, it is neither the best nor the only way to succeed.”

#### Conclusion 4

I drew this conclusion from comparing two of my survey questions. When I asked teachers to select the musical skills and concepts that they believe can be taught through recorder study, there were over two hundred responses for almost every concept. Later in the survey, I asked them to select factors that may impact implementation of a recorder program. There were significantly fewer responses in this area, and 21 teachers selected that there were no factors that prevented them from teaching recorders. In addition, the factors that teachers did choose were mostly not related to music. They were in areas such as time constraints, cost and the inability to assess all children in a short period of time.

#### REFLECTIONS AND PROFESSIONAL APPLICATIONS

When I chose my topic for this thesis and research project, I admit that I did it for a very personal reason. I currently teach in the school district that I attended for my entire kindergarten through twelfth grade education. When I was a student, we had a very successful general music

program at the elementary level. Students in kindergarten through fourth grade had two music classes per week, each lasting approximately thirty-five minutes. One was a vocal music class; the other class was instrumental and music theory based, where we played recorders beginning in third grade. Over the years, the faculty and administration has changed, and by the time I started my career in the district, the recorder program no longer existed. I questioned this when I was hired, and I was told that the current administration did not see any value in recorders or in bringing back the program at the elementary level. Prior to my current job at the elementary school, I taught for three years at the middle school level, where I worked closely with the band director. He stated that since the elimination of the recorder program, numbers in his instrumental program went down significantly. He attributed this to the lack of exposure to basic instrumental technique at the elementary level. He also noted that there was less interest in beginning an instrument in fifth grade since there was no prior instrumental music experience in the younger grades. Therefore, when I received the task of researching a topic for a thesis, recorders were the first area to come to mind. One of my current goals is to provide data and rationale to my superiors, in hopes that one day recorders can be used in the elementary general music setting.

After collecting data and opinions of other music educators, I am confident that I have built a strong argument to present to my administration. I am passionate about getting a recorder program back to my school district. Through my research, teachers have clearly expressed the musical skills that can be taught through the use of recorders. As an instrumentalist and former instrumental teacher, I value the benefits that recorder can have on building an instrumental music program, such as technique, ensemble playing and music literacy. This survey will help

me to educate the administrators in my district and hopefully I will be able to implement recorders into my curriculum.

If I were to conduct this survey again, there would be a few other topics I would include. I feel that the addition of the following areas would further build my case for a recorder program in my school:

Who buys the recorders?

When I was a third grade student, the school district purchased recorders for each student. Students used these instruments again in fourth grade, and then were allowed to take them home. In my student teaching experience, students paid three dollars and then were able to keep their recorders at home and bring them to school when they had music class. Knowing how these teachers fund their recorder programs would be helpful.

How do teachers store the instruments?

Storage would be another issue with having so many recorders, especially in my school district where there are approximately 200 students per grade level. Including questions about instrument storage in the survey would be beneficial. This section would also include questions about whether students are able to take instruments home with them and if that creates problems in the classroom if students forget their recorders.

How do teachers adapt recorder curriculum for students with special needs?

With the inclusion of special education and special needs students in general music classes, teachers need to find ways to make all skill areas accessible for all of the students in their classroom. I would like to ask teachers about ways in which they adapt recorder curriculum to allow these students to succeed? Questions in this section would include:

- How do you adapt the music for students with dyslexia or a similar processing or decoding disorder?
- How do you adapt playing techniques for students with physical limitations such as cerebral palsy, coordination issues or other disabilities?
- How do you differentiate instruction for students with varying ability levels?

My first survey gave me great insight into the world of recorder instruction; however, including these additional areas would give me a more comprehensive overview of how to incorporate a successful recorder program into my elementary general music curriculum.

Works Cited

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