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A survey and evaluation of the music courses offered in Maine training schools for prospective classroom teachers.

Barbour, Richard Eliot
Boston University

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Boston University
A SURVEY AND EVALUATION OF THE MUSIC COURSES OFFERED IN MAINE TRAINING SCHOOLS FOR PROSPECTIVE CLASSROOM TEACHERS

A Thesis
Presented to
the Faculty of the College of Music
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of the Requirements for the Degree
Master of Music Education

by
Richard Eliot Barbour
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APPROVED:

FIRST READER  
K.L. Kelley
Professor of Music Education

SECOND READER  
Alan B. Scott
Asst. Prof. Psychology
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INTRODUCTION

The writer, having taught in the public schools of Maine since 1937, as a classroom teacher, principal, and music supervisor, has often questioned the adequacy of the music courses offered to prospective classroom teachers in the teacher-training institutions of Maine. Being a graduate of one of the leading teachers colleges of Maine, he has felt the need of more musical training in his own teaching, and especially has this been true in his pursuit of an advanced degree in music education.

Having been active in the state as a music supervisor during the past two years, the writer has seen first hand the ability of the classroom teacher to teach her own music and to carry on the program outlined by the supervisor of music.

Even though music has been taught in the teacher-training institutions of Maine for the past thirty-five years, the graduating classroom teachers come to their schools with a minimum knowledge of music teaching and methods of presentation.¹ This is in no way a criticism of the teacher-training schools, as the writer knows from personal experience that the quality of the teaching is excellent. Probably the greatest problem is the lack of adequate teaching personnel, time, and a prescribed course of study in music education.

¹Griffiths, Ruth, Music Instruction and Supervision in the Public Schools of Maine. p. 18.
The Maine Music Educators' Association has recently appointed a committee on "Music in Higher Education", with Lewis Niven of the University of Maine as chairman. This committee has written a letter to Mr. Ermo Scott, Deputy Commissioner of Education, and to the presidents of the teacher-training institutions, to see if something can be done to prepare the grade school teachers to handle their own classroom music more competently.

The writer is grateful to the supervisors of music and other personnel of the state teacher-training institutions for the material needed in this study. Acknowledgement is made to the Maine Department of Education and to Miss Ellen F. Blodgett, president of the Maine Music Educators' Association.
CHAPTER I

STATEMENT OF THE PROBLEM AND ITS TREATMENT

As far back as 1865 in the history of Maine, when Farmington Normal School began training teachers for the schools of Maine and other states, Maine has provided normal schools, strategically located over the state, to accommodate all students wishing to enter the teaching profession. Because the trend in education has been toward the establishment of state teachers colleges, the Maine legislature passed a law in 1937, making two of the normal schools into state teachers colleges, and giving them the power to grant the degree of Bachelor of Science in Education. The change took place in another two normal schools in 1952. The change in name has also meant a change in curriculum, and, in some cases, a change in emphasis. The course time has been extended to four years, and additions have been made to the curriculum to keep the work on a college level. This is probably more true with the academic subjects than with music. From a study of the curricula of the several teacher-training institutions, it is hard to say that there has been an increase or improvement in this important phase of education. Training classroom teachers to handle their own classroom music has always been of prime importance, because music is an integral part of the school program, with a definite amount of time allotted for its instruction.¹

¹Mann, Carlton Hunter. How Schools Use Their Time. p.169
At the elementary school level, with which this study is most concerned, a greater part of the music teaching is done by the grade teacher. ²

It is hoped that this study will provide a basis for improving the music programs of the teacher-training institutions of Maine in two definite ways. First, by strengthening the strictly professional courses, designed for those who are to be teaching in the public schools, and second, to provide cultural development for all the students of the institutions.

Webster defines culture as the act of improving and developing the moral and intellectual nature of the individual through education. It is this moral and intellectual training that real music education should provide on all levels of learning, from kindergarten to college.

In order to determine the cultural effect of the music programs in the teacher-training institutions of Maine, the writer has studied the extra-curricular activities of a musical nature which contribute to the cultural development of the individual student. Too often it is to be regretted that musical organizations in our colleges are inferior to those in the high schools from which students have come. ³

²Gehrken, Karl W. Introduction to School Music Teaching. p.85.

³Beattie, John W. "Music in the Cultural development of the College Student". Music Educators National Conference Yearbook, 1936. p.120.
The matter of credit for these organizations, and the value of credit as a means to improve performance, will be discussed in Chapter III of this study.

**Purpose of the study.** The purpose of this study is to examine the present practices of music education in the teacher-training institutions of Maine along the following lines:

1. A description of all music courses and the amount of credit offered for each.

2. An examination of musical extra-curricular activities.

3. An examination of the physical equipment which aids in the teaching of music.

4. A comparison of the size of the classes in music with the size of the institutions.

5. An examination of the opportunities for practice teaching and observation in music teaching.

6. Investigation of the needs and opportunities for instrumental and applied music.

Data gathered on the above points will be compared to a course of study for the teacher-training institutions of Maine, referred to in Chapter IV as "Plan A", and proposed by the writer as a suitable program to fill the needs of this study. From this comparison, observations and recommendations for improvement will be suggested. These suggestions will be based on the importance of music in the curriculum, and the standards set by the proposed "Plan A".
The problem stated. To what extent are the teacher-training institutions of Maine preparing prospective classroom teachers for teaching their own music?

This problem suggests more specific problems, which may be stated as follows:

1. Is the music instruction in the teacher-training institutions of Maine adequate to prepare teachers to teach music competently in their own classrooms?

2. If not, what improvements must be made in order to have the instruction adequate for the needs of the teachers in the public schools of Maine today?

Sources of data. Material for this study has been gathered from the catalogues of the various teacher-training institutions of Maine, from a questionnaire sent to the music director of each institution, from personal visits to several of the schools and from correspondence with the State Department of Education, and with members of the Maine Music Educators' Association. Other sources of data are listed in the bibliography.

Definitions of terms used. The words "elementary teacher" are defined as referring to a teacher in a grade below the seventh grade, as most school systems in Maine, even though there are few true junior high schools, treat the seventh and eighth grades as though they were junior high schools, with departmental teaching. This term also implies that this teacher is employed to teach all subjects in the elementary school curriculum, and is not meant to include special teachers or
supervisors of music.

The words "extra-curricular activities" are used in this study in reference to musical activities outside of the regular classroom work in music. These activities include glee clubs, orchestra, band, and sometimes special musical organizations.

The word "elective" is used to indicate those courses which are not required, or to indicate activities in which students may participate, but in which they are not required to take part.

The word "selective" is used to indicate extra-curricular activities which are limited in membership to those students selected by the music instructor, usually for ability in music.

A description of the institutions studied. There are four state teachers colleges, one normal school, and one Catholic college in Maine, offering an elementary teachers course.

Gorham State Teachers College, located in Gorham, is the largest teachers college in Maine. It offers four courses leading to a Bachelor of Science degree in education: (1) Kindergarten-primary; (2) General Elementary; (3) Junior High School; (4) Industrial Arts. The power to grant a Bachelor of Science degree at this institution was authorized by the State Department of Education to start in the fall of 1937.

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4 Wilds, J.A. Extra-Curricular Activities, pp. 1-16.
Farmington State Teachers College, located in Farmington, offers two four-year curricula, leading to professional degrees. The State Department of Education authorized the power to grant degrees commencing in the fall of 1937. Students may specialize for teaching at any grade level from the kindergarten through the junior high school. Home economic majors are prepared to teach in their specialized field in both the elementary and the secondary schools. Elective courses permit interested students to prepare for special service in health, physical education, and coaching, along with their regular classroom teaching.

Washington State Teachers College, located in Machias, offers a state-subsidized program for the preparation of elementary and junior high school teachers. At the end of a four-year course, the student receives a Bachelor of Science degree in Education, this degree being authorized to start in the fall of 1952.

Aroostook State Teachers College, located in Presque Isle, prepares candidates for teaching in the elementary grades. By action of the State Department of Education in October, 1951, this institution was authorized to offer a standard four-year teacher-education program and to grant a Bachelor of Science degree starting in the fall of 1952.

Madawaska Training School, located in Fort Kent, is the last of the teacher-training institutions to offer only a three-year program for the training of teachers. With the
improved standards set up by the State Department of Education, it is necessary for the graduates of this normal school to attend a teachers college, or other college, to obtain a degree.

The College of Our Lady of Mercy, formerly St. Joseph's College, located in Portland, was chartered by the state of Maine in 1915; it is empowered to confer such degrees as are usually conferred by liberal arts colleges. The college is recognized and approved by the State Department of Education as a standard teacher-training institution, and is in a position to graduate students eligible for certification as teachers on the elementary and secondary levels. The college offers a four-year curriculum, leading to the degree of Bachelor of Arts or Bachelor of Science. This study is concerned only with the elementary teachers course.

A review of related reading and research.

The need for a survey of music courses in the teacher-training institutions for prospective classroom teachers has been felt in the state of Maine for a number of years. In 1938 Miss Ruth Griffiths wrote a thesis on the music and music teaching in the public schools of Maine.\(^5\) She found that there were many school unions which did not employ a music supervisor with a resultant lack of music being taught. The question arose

\(^5\)Griffiths, Ruth. op. cit. 39pp.
as to why more music was not being taught by the grade teacher. The reasons given for their inability to teach music properly were:

First, there is the teacher's lack of preparation. In most cases the teacher has been prepared to teach at one of the state normal schools. ——— the prospective teacher comes to the normal school with a minimum of music training. ——— But the student who has not had any music before entering normal school must spend the little time allowed in learning the rudiments of music. His experience with music teaching and methods of presentation is limited. When he sees it presented to children, while in normal school, it is done by a special teacher who has especial talent in music. ——— the lack of suitable materials ——— the lack of time in the school program.6

Further establishing a need for such a study, Roger Calderwood made a survey in 1949 of the status and trends of music education in the public secondary schools of Maine7, and found a need for more music teachers and music supervisors to direct the music educational activities within the state.

Mrs. Villa Hayden Quinn, Elementary Supervisor from the State Department of Education, gave as one of the chief reasons why there is such a shortage of music teachers in the state is because of the fact that 'many persons going to the teachers colleges in Maine have not had enough music in their own junior- and senior-high schools from which they were graduated to be well enough prepared by the work they do have in the teachers colleges, and, therefore do not feel competent to teach music'.8

The need for improving the training of classroom teachers to teach their own music is felt in other parts of

6Ibid. p. 18-19.
8Ibid. p. 159.
the country. In an article in the *Music Educators Journal*, Andrew M. Banse states:

Needless to say, much in-service training of grade teachers would be eliminated if the elementary teachers were receiving adequate instruction in the teachers colleges. F. W. Crumb, a teachers college administrator, says: '... every teacher, particularly in the elementary grades, should, in his or her own teacher-training, be given sufficient instruction in music and music teaching techniques so that she can handle, with the help of the specially trained supervisor, the day-to-day teaching of music.'

Another report, by Beth McLellan, speaks of the need of a better training in music education for classroom teachers.

We have long realized the inadequacies of our teacher-training courses and that consistent improvement of our plan is needed. Teaching is one of the most complex and highly skilled jobs on earth. It requires supreme understanding of human beings and of their relationship to each other and to the forces of the world. It requires vast knowledge and innumerable techniques necessary for leading our youths into understanding of themselves and of the truth and beauty of life.

This is especially true in revamping the preparation of the elementary classroom teacher for the teaching of music. We are aware of our shortcomings here, for although music education has made great strides in the past half-century, we know that it is chiefly through the music specialist and the occasional interested, well-trained-by-chance classroom teacher that progress has been possible. How much greater our progress can be when nearly all teachers in the elementary school instead of a very few are trained to teach classroom music.

... most of us would agree that the classroom teacher adequate in music skills and understanding can best make the study of music an inspired and integrated part of children's lives. Notwithstanding our views on this subject, the fact remains that today the largest

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percentage of elementary school classes receive music instruction from the classroom teacher.\textsuperscript{10}

Among the resolutions adopted by the Music Educators National Conference in Cleveland, April 1, 1946, we find that the first resolution stated:

We recommend that increasing emphasis be placed on the program of music education in the elementary and junior high-school grades; that teacher-training institutions implement this progress by stressing this phase of teacher preparation; and that maintenance of standards be supported by city and county supervisory service.\textsuperscript{11}


A BRIEF DESCRIPTION OF THE MUSIC PROGRAMS OFFERED IN THE TEACHER-TRAINING INSTITUTIONS OF MAINE

The information contained in the following pages is the result of investigations made during the academic year, 1952-1953, when the writer visited or corresponded with each of the six teacher-training institutions mentioned below.

The State Teachers College at Farmington.
This college has an enrollment of 350 students. They are divided into the elementary-junior high school teachers course and the home economics teachers course, the latter preparing for teaching in this specialized field in both the elementary and the secondary levels. Music courses are taught by Ruby A. Blaine, Iola H. Perkins is the supervisor of music in the Campus School, which is operated in conjunction with the college.

An outline of the music courses is as follows:

Fundamentals of Music. This course is given for three semester hours credit and is required of all members of the freshman class. The purpose of the course is to review and teach the necessary fundamentals of music required to handle grade school music classes.

The course includes a study of simple theory, melodic dictation, ear training, key signatures, staff, and instruments of the orchestra. Singing is an important part of the course. This includes the singing of syllables, sight singing, the learning of rote songs, song repertoire, and song interpretation. To develop the ability to listen to music properly, some history
of music and appreciation is given. In this phase of the
course form and discriminative listening are included.

Music Education. This course for two semester hours,
and required of all juniors, is a continuation of the course
in fundamentals offered in the freshman year. It includes most
of the features of the freshman course on a more advanced
level, and adds melody writing, all scales, lesson plans,
methods, demonstrations, materials, the child voice, and
creative music.

Advanced Music. In the senior year an elective course
in music is offered for two semester hours. This course includes
melody writing, conducting, song interpretation, lesson plans,
appreciation, history of music, discriminative listening,
methods, singing, song repertoire, materials, the child voice,
musical current events, and creative music.

Opportunity for private study on any instrument is
provided throughout the four years.

Extra-curricular activities are prominent in the musical
life of the school, with meetings during an activity period
and after school hours. Meetings are held once a week and one-
half credit is allowed for each year.

1. Freshman Girls' Glee Club. This organization is
open to all freshman girls. It serves as a general voice-
training class in the fundamental procedures of voice production.
It meets once a week.
2. **Women's Glee Club**. This organization is elective and selective. It meets once a week throughout the school year. The glee club has seventy members and is open to all the women students of the school.

3. **Men's Glee Club**. This organization is open to all men of the school, and meets one period a week for rehearsal. There are about forty members.

4. **College Choir**. The college choir is elective and selective, and meets one period per week during the year. There are about thirty-five members, and they sing at chapel services and other special occasions.

5. **Orchestra**. The college orchestra is open to all qualified players of orchestral instruments, and it meets one period per week after school hours. It is prominent at college plays and special exercises held at the school.

6. **Band**. The band is open to all players of band instruments, and it meets one period per week after school hours. It plays at college games and rallies.

The college music room contains a piano for rehearsal purposes and classroom teaching, and there are about the buildings three other pianos, which are used at times by the music department. The school owns a collection of victrola records, albums and single records, to which additions are made from year to year. A record player and a recording machine play an important part in the music program. There are two bulletin boards in the college classroom building, which
may be used by the music instructor. All textbooks are purchased by the students, but these are supplemented by books on music in the college library, which may be used by the students for reference purposes. The music for the extracurricular groups is bought by the college with money paid by the students as activity fees. There are about twenty or twenty-five band and orchestra instruments owned by the college that are available to the students. These instruments are used to augment those brought to the school by the individual students.

Classes at Farmington range in size from seven to forty, and the average class numbers about twenty-five.

Every student has an opportunity to engage in practice teaching for eighteen weeks, under the direct supervision of critic teachers, at a training school which is operated by the college. Unfortunately, very little time for practice teaching in music is given. Interested students are given the opportunity to teach a few classes in music, but a definite schedule for all student teachers is not available.

The State Teachers College at Gorham.

This college has an enrollment of 525 students. The courses are open to both men and women students. Four courses are offered: (1) the kindergarten-primary teachers course; (2) the general-elementary teachers course; (3) the junior high school teachers course; and (4) the industrial arts course for men. Music courses are taught by Miriam Andrews, who is also
the supervisor of music in the training schools connected with the college.

An outline of the music courses is as follows:

1. **Fundamentals of Music.** This course takes up the mechanics of music. A great deal of sight-singing is done in unison. The simple elements of theory, including rhythmic drills, scales, and keys, are taught. Other features of the course are a study of the child voice, rote songs, song interpretation, and musical current events. Once a week a lesson in appreciation is given, with stress on discriminative listening and cultural development. The course is required of all freshman students and is given for three semester hours.

2. **Music Education.** This course is required of all sophomore students, with the exception of the men students in the industrial arts course. It is offered for three semester hours. The fundamentals of music of the freshman year are further developed, with special emphasis on preparing the students to handle their own classroom music when they enter the teaching profession. Definite methods of teaching are given. During the year, the class observes the teaching of a music class by the music supervisor or a student teacher. During the meeting of a class period, the members of the class practice teaching lessons on the rote song or elements of theory. Sight-singing is advanced to three or four parts. Lessons and practical experience in conducting are given. An appreciation lesson once a week is continued during the
sophomore year. The text used for this course is "Teaching Music in the Elementary Schools" by Myers.

3. Advanced Appreciation. This is an elective course, with two semester hours credit, offered during the junior and senior years. It is a textbook course, using "Discovering Music", by McKinney and Anderson. The course covers a study of the masterpieces of Beethoven, Bach, Schubert, Franck and others. A concentrated study of symphonic form is included in the course.

4. Instrumental Music. Instrumental music is offered as an elective with two semester hours credit. The course is designed to help students to form orchestras and bands in the grade schools, or to help the music supervisor with instrumental music. Scales and simple selections are taught on the violin, violoncello, trumpet, and clarinet. There is opportunity for advanced conducting and arranging selections for small bands and orchestras. The text used is Herfurth's "Tune a Day".

5. Beginning Harmony. Using the textbook, "An Approach to Harmony", by McConathy, Embs, Howes, and Fouser, this course is an elective for juniors and seniors, and runs for one semester, with two credits. It includes the writing of melodies, harmonizations of tonic, dominant, and sub-dominant chords and their inversions, free compositions, ear training, and transposition at the keyboard.

6. Aesthetics. A study of beauty in all the arts---painting, music, sculpturing, poetry, and architecture.
The textbook used is "The Principles of Aesthetics", by De Witt Parker. The course runs for one semester for two credits, and is an elective for juniors and seniors.

Extra-curricular activities are organized on a non-credit basis, and meet during an activity period or after school hours. They consist of the following activities:

1. **Men's Glee Club.** This organization is elective and selective. It meets twice a week during the school year. There are thirty-five members in the group.

2. **Women's Glee Club.** With a membership of fifty-five, the group is organized on an elective and selective basis. All women students have the opportunity for trying-out for membership in the group. Meetings are held twice a week.

3. **Mixed Glee Club.** From the membership of the men's and women's glee clubs, a mixed group is selected to appear for special events. Rehearsals are held to meet the needs of the group.

4. **Band.** The band is open to all qualified players of band instruments. It meets regularly once a week.

Prominent in the musical life of the college are the various small ensembles, selected from the major musical organizations throughout the year, whenever such a group is desired.

No college credit is given for any extra-curricular activity of a musical nature at Gorham State Teachers College.
In the college buildings, there are two classrooms used for musical rehearsals and daily instruction. Each of these classrooms contains a piano, and, in other buildings on the campus, there are six pianos which are available for use by the music department. There are also five pianos in the campus school. Although there are no rooms used exclusively for practice rooms, arrangements are made for students to practice in rooms which contain pianos. The school owns a fine record library, which is used in college classes, and from which loans are made for music classes in the campus training school. The college owns two cabinet record players and one portable record player. There are also two recording machines. Three bulletin boards in the college buildings are used to advantage by the music department. The college has acquired twelve band and orchestra instruments, which are used in the instrumental classes and in the band. All textbooks are purchased by the students, and these are supplemented by books on music in the college library. Additional reference books for the library are purchased whenever they are needed. The college provides an ample library of music for the glee clubs and band.

Classes at Gorham range in size from six to thirty, and the average class numbers about twenty.

Every student is required to engage in practice teaching for a total of eighteen weeks, under direct supervision, at training schools, which are operated by the college. Each student in the kindergarten-primary course and in the
elementary teachers course has the opportunity for practice teaching in music, under the direction of the director of music of the college, and has the opportunity for working out the methods studied during college courses, under actual classroom conditions.

Any student wishing to earn credit for applied music may earn one credit each semester, by studying with accredited teachers.

Miss Andrews has reported that two new elective courses will be added to the curriculum in September, 1953. One of these courses is called "Remedial Singing", and will be offered to those students who have pitch problems, and who wish to better equip themselves in handling their own classroom music. The other course is called "Principles of Singing", an advanced course to establish proper vocal habits.

Aroostook State Teachers College at Presque Isle.

This college has an enrollment of seventy-five students. The courses are open to both men and women, to prepare them for teaching in the elementary and junior high school grades. Music courses are taught by Jan Kok. Mr. Kok also supervises the teaching of music by student teachers in the public schools serving as laboratory schools.

A brief outline of the music courses is as follows:

Music Fundamentals. This course is required of all freshman students for three semester hours. The course is planned for learning to experience and identify by ear the
the elements of music; study of music notation, learning to
sing from notation, and a study of the factors contributing
to the appreciation of music. Much singing is done in this
course to give the elements of voice training, and to learn
the procedure for teaching rote songs. The elementary principles
of theory are given, with rhythmic drills, scales, and keys.
Conducting and lessons in appreciation are also offered.

Music Education. All students in the sophomore class
are required to take this course for two semester hours. The
course is a continuation of the freshman course in fundamentals,
with reference to its application and methods of presentation
in the elementary grades. Further study of theory is under-
taken, with practice in melody writing and rhythmic drills.
Singing is an important part of the course, with emphasis on
sight-singing, the child voice, rote songs, song interpretation,
voice training, song repertoire, and practice in conducting.
Much emphasis is placed on teaching methods, with demonstrations,
lesson plans, and a study of teaching materials. Opportunity
for creative music is also given.

Music Appreciation. In the third year an elective
course is offered for two semester hours. Attention is given
to discriminative listening and the history of music. The
course is designed to prepare students to teach elementary
grade classes in the appreciation of music, and to give the
students themselves a cultural background in music.
Extra-curricular activities are organized to give one-half credit each semester. They are as follows:

1. **Women's Glee Club.** This group is open to all women of the school, and meets one period a week. One-half credit is given each semester.

2. **Men's Glee Club.** All men of the college, who enjoy singing, meet once a week. The group earns one-half credit each semester.

3. **Mixed Glee Club.** The mixed glee club is not a separate organization, but merely a combination of the men's and women's glee clubs. The groups meet together whenever there is a desire for a mixed group.

4. **Instrumental Ensemble.** Any student who can play an orchestra or a band instrument is eligible for this group. The make-up of the group depends on the instruments available. One-half credit per semester is given.

The college music room contains a piano, which is used for rehearsals and classroom instruction. There is another piano in the grade school, which is used for classroom teaching on that level. In both the college and the grade school there is a record player and a recording machine. The record library contains about two hundred records, half of which are old and in poor condition. A bulletin board is available in the college. The college owns ten band instruments, which are available for use by interested students. All music textbooks are purchased.
by the students. An adequate supply of music reference books are available in the college library. The college supplies part of the music library for the extra-curricular groups. They are allowed about $40 a year for music and other materials.

Classes range in size from nine to nineteen, the smallest being the elective course in music appreciation.

Every student is required to do eighteen weeks of practice teaching. As the college does not support its own training school, students do their training in the public schools of Presque Isle, under the direction of the public school teachers and the college supervisors. Students are given the opportunity to teach music during their practice teaching, averaging about twenty minutes a day, four days a week.

Opportunity to earn credit in applied music is given during the second year. Instrumental instruction is available to interested students.

Washington State Teachers College at Machias.

The college has an approximate enrollment of 110. The courses are open to both men and women, who may train for teaching in the elementary or the junior high school. Music courses are taught by E. Marion Dorward, and the band instructor is Charles Wakefield. Miss Dorward also is the supervisor of music in the Campus School, controlled by the college.
An outline of the music courses is as follows:

Fundamentals of Music. This course is a study of the mechanics of music, including reading music, sight singing, music appreciation, and methods of presentation. The course is required of all freshmen for three semester hours.

Music Education. This course takes up the subject matter and teaching procedures for elementary grades and rural schools. More time is spent in music reading and in the study of the use of the singing voice. For the use of those who will be teaching in the junior high school, special attention is given to the problems of the upper grades, including part singing, boys' changing voices, and reading from the bass staff. This course is required of all juniors for two semester hours.

Music Appreciation. An elective course offered to all seniors for two semester hours. The course is designed to prepare students to teach elementary grade classes in the appreciation of music.

Extra-curricular activities are as follows:

1. Women's Glee Club
2. Men's Glee Club
3. Mixed Glee Club
4. Male Quintet
5. Band

Miss Dorward returned her questionnaire with incomplete answers and did not elaborate on the topics included in her
courses. She reported that the meetings of the extra-curricular groups were irregular. The band meets once a week.

The college music classroom contains a piano, which is used for rehearsals and classroom teaching. Another piano is in the campus school. The college has a supply of records, a record player, a recording machine, a bulletin board, and some band and orchestra instruments.

Students buy their own music textbooks, and the college library has an adequate supply of music reference books. The college supplies the music for the extra-curricular groups.

Classes range in size from twenty to forty, as reported in the questionnaire.

Every student is required to do eighteen weeks of practice teaching. The Campus School is housed in the west wing of the administration building. Its convenient location allows all students to observe easily and frequently the practical application of the theories studied in their music classes.

There is little opportunity for applied music, except for those band instruments the band director may teach.

State Normal School at Fort Kent.

During the year, 1952-1953, there was no instruction in music at this state normal school. The questionnaire sent out by the writer was returned blank. It was reported that it was hoped that courses in music would be included next year. No catalogue was received from this school.
College of Our Lady of Mercy at Portland.

The college has a total enrollment of seventy-two. The courses are open only to women. Only the course in elementary education will be considered in this study. Music courses are taught by Sister Mary Honoratus.

A brief outline of the music courses is as follows:

**Fundamentals of Music.**

This course is required of all second year students for two semester hours. The course is designed to cover the mechanics of music, sight-singing, reading, and music appreciation. Also included are rhythmic drills and ear training.

**Music Education.** This course is required of all students in the second year for two semester hours. A study is made of the special technique for teaching music in grades one through eight. It gives practice in making lesson plans, and examines the materials used in teaching music.

The only extra-curricular activity in music carried on by the school is a women's glee club, which meets once a week for no credit.

The college does not have a regular music classroom. It has two practice rooms, one piano, a record player, and a bulletin board.

Students buy their own textbooks, and these are supplemented by an adequate supply of music books in the college library. The college does not supply the music for the
women's glee club.

The classes for music number about fifteen.

No practice teaching is required, but Sister Mary Honoratus feels that her graduates can handle the elementary music classes under the direction of a music supervisor. The college hopes to add further music courses in the future.

There is no opportunity for applied music or for instrumental music instruction by the college.
CHAPTER III
SUMMARY OF DATA

This chapter contains a summary and tabulation of the data presented in Chapter II.

For convenience and simplicity, the several aspects of the study are broken up and presented in comparative form, in order that the data may be more easily interpreted. Tables are presented to show comparative data about all the teacher-training institutions.

The six teacher-training institutions of Maine are in widely scattered sections of the state.

Gorham is within ten miles of Portland, and serves this area and southern Maine. A special attraction for men is the specialized course in manual arts.

The College of Our Lady of Mercy, the only Catholic college in Maine, is located in Portland. The college is open to women students only.

Farmington, in the central part of the state, is only eighty miles from Portland, and serves all of central Maine, as well as those women desiring a course in home economics.

Fort Kent is located on the border of Canada in the northern part of the state. Although no answer was given to the question regarding their enrollment, it is assumed to be very small.

Machias is located in the northern part of the state on the coast.

Presque Isle is located far north on the border of
Canada in the Eastern part of the state.

The teacher-training institutions in the central part of the state, near Portland and other large communities, would be expected to have larger enrollments than those schools in the northern, rural areas of Maine. The enrollment has some effect on the music courses at the different teacher-training institutions, i.e., the larger the school, the larger the class sections in music are likely to be. Table I shows the enrollment for each school, the number of students in the smallest and largest music classes, and the size of the average music class.

**TABLE I. ENROLLMENT AND SIZE OF CLASSES IN THE TEACHER-TRAINING INSTITUTIONS OF MAINE.**

<table>
<thead>
<tr>
<th>School</th>
<th>Enrollment</th>
<th>Largest Music Class</th>
<th>Smallest Music Class</th>
<th>Average Music Class</th>
</tr>
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<td>7</td>
<td>25</td>
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<td>Gorham</td>
<td>525</td>
<td>30</td>
<td>6</td>
<td>20</td>
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<tr>
<td>Aroostook</td>
<td>75</td>
<td>19</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>Washington</td>
<td>110</td>
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<tr>
<td>Our Lady of Mercy</td>
<td>72</td>
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<td>15</td>
</tr>
</tbody>
</table>

It is to be noted that music classes do not run large. The ratio of high enrollments to small classes in music at Farmington and Gorham can be explained by the fact that those students enrolled in the Home Economics course at Farmington and the Manual Arts course at Gorham are not required to
attend classes in music. Another discrepancy is the size of the largest music class at Washington State Teachers College. This is undoubtedly the largest choral group, rather than a regular music class.

Many of the directors of music do not feel that students are coming to college with the necessary fundamental knowledge and experience in music. The reports vary to the extent that one director states that 75 per cent of his students have had no music whatsoever in school or out, while another director states that about one-third of the entering students have had no music at all. Most of the directors find many difficulties with singing. This all means that there is a real need for instruction which will adjust the individual differences of these pupils.

The basic problem in the matter of entering students having little knowledge in music seems to lie in the fact that classroom teachers, themselves, are poorly equipped to teach music in their own classrooms. As Maine does not require that music be taught in the public schools, many of the communities do not employ trained music teachers to teach music.

Although music has played an important role in the cultural development of Maine, music in the schools has been very slow in developing. Townspeople are willing to include music in the schools, if it does not lead to increased taxation.
The problem of weakness in the fundamental knowledge of music in entering college students cannot be solved without a minimum amount of music being taught in all the public school classrooms of Maine. Until a solution is reached along these lines, it will be necessary for the teacher-training institutions, themselves, to continue to require courses in remedial music reading, simple theory, and the fundamental processes of music. Much attention to individual differences, with special classes for those who need extra help, will be necessary.

This, in turn, develops a responsibility for the guidance directors in the junior and senior high schools. Any student expressing a desire to be a teacher, or indicating ability in that direction, should be clearly shown the many reasons why he should allow himself as much training and experience in music as he may receive in his remaining days in the public schools. He should be able to sing simple folk tunes, and be able to play on the piano simple chord progressions for accompanying little tunes.

It is good to note that the largest class in music in the teacher-training institutions numbers no more than forty. A better size would be twenty-five to thirty, as the size should be kept small to make provision for individual differences, and for a course of study which is more on an individual basis. The teacher-training institutions in Maine are fortunate that the size of the classes permits this.
Music in the Training Schools.

In most of the teacher-training institutions of Maine, the director of music has some duties in connection with the teaching of music and the supervision of student teachers in the training schools controlled by the institutions. In most cases, the director of music spends one day a week teaching in the training schools and laying out a program of instruction to be followed the remainder of the week by the student teachers. Due to the many duties of the music director, there is little time for the director of music to directly observe the teaching of the student teacher.

It is a healthy condition to have a training school available, as it gives the student teacher the opportunity to practice the ideals and philosophies of music which are taught in the college classroom. Contact with the training school also makes possible the opportunity for demonstrations and observation lessons, which are valuable aids in good music teaching.

The State Department of Education has not set up a prescribed course of study for the teacher-training institutions. Each school discussed in this study has a state-approved curriculum for the training of elementary teachers, included in which are two courses in music. In most cases, these courses are standard, particularly in their titles. The opinion of one director of music is that the
State of Maine does not allow sufficient time for music courses in teachers colleges.

Table II gives a summary of the number of semester hours required in the elementary teachers course in the teacher-training institutions of Maine.

TABLE II. SEMESTER HOURS IN MUSIC REQUIRED IN THE ELEMENTARY TEACHERS COURSE IN THE TEACHER-TRAINING INSTITUTIONS OF MAINE

<table>
<thead>
<tr>
<th></th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
<th>Fourth Year</th>
<th>Total Semester Hours</th>
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<td></td>
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<td>Gorham</td>
<td>3</td>
<td>3</td>
<td></td>
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<td>6*</td>
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<tr>
<td>Aroostook</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td>5*</td>
</tr>
<tr>
<td>Washington</td>
<td>3</td>
<td>2</td>
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<td>Fort Kent</td>
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<tr>
<td>Our Lady of Mercy</td>
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</tbody>
</table>

*Indicates other courses are offered as electives.

Each school offers some opportunity for glee club singing on an elective basis, which is supplementary to the regular music courses. This experience in singing is valuable, because it provides the students with a musical background of choral singing, and acquaints them with the masters of choral music through actual performance of their works. Preparing for a public performance inspires students to work for higher standards of musical attainment. Another value of
the chorus class is that it provides a laboratory, where experimentation and training in school and community song leadership can be given. A teacher who has had training in this work is often able to render valuable services to the community in which he lives. The glee club provides an excellent opportunity for this very purpose. Instruction in conducting is generally given in one of the regular music courses (see Tables III - VI). It is doubtful if time is available for actual practice in conducting during glee club rehearsals for many students, but time should be allowed, whenever possible, to give the student a chance to try out the skill which he has acquired in baton technique.

Contents of Courses.
The differences in the music programs offered by the teacher-training institutions of Maine seems to lie in the contents of the required music courses offered. Each instructor proceeds with his own course of study as he sees fit, to better fill the needs of the entering students.

No records or courses of study concerning subject matter for music courses are in existence, as far as the observer was able to learn. A committee on Music in Higher Education, headed by Lewis Niven of the University of Maine, has been appointed by the Maine Music Educators' Association

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\[\text{Zanzig, Augustus D.} \text{ Music in American Life. p.47}\]
to determine the effectiveness of the music programs in the teacher-training institutions of Maine. The writer has learned that letters have been sent to Mr. Ermo Scott of the Department of Education, and to the presidents of the teacher-training institutions in the state to see if something can be done to help prepare the grade school teachers to better handle their own classroom music.

In a majority of the cases, the work being done in music at the teacher-training institutions is kept at a minimum, due to the fact that the directors of music cannot increase an already full schedule, which includes all the teaching in college and the supervision of the music in the training school.

It will be noted in Tables III - VI that the fundamentals needed to teach music in the grades are taught at most of the institutions, but that the extra elective material is being presented only at the two larger colleges.

Another point of disagreement is the year in which the fundamental courses are offered. Where only a minimum amount of music is taught, these courses are offered during the first and second years or during the first and third years. In some cases, the preliminary courses are offered during the first and second years to allow time for more advanced courses during the third and fourth years.

In comparing the data listed in Tables III - VI, it
will be noted that there is much discrepancy in the order in which the various items of the fundamental courses are taught. This may mean that the emphasis on certain subject matter varies according to the needs of the students in the music classes.

It will also be noted that some form of appreciation and discriminative listening is being taught during all four years in most of the institutions. It was indicated in the answers to the questionnaires that one day a week was given to a special period for music appreciation. In four of the institutions, a special course in the history of music and appreciation is offered as an extra elective course. One director of music indicated in her questionnaire that song interpretation and appreciation are interwoven into all her music classes, and that voice training appears in all courses where there is any singing.
### Table III. Contents of Courses Given During the Freshman Year in the Elementary Teachers Course in the Teacher-Training Institutions of Maine

<table>
<thead>
<tr>
<th>Topic</th>
<th>F</th>
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<th>A</th>
<th>W</th>
<th>FK</th>
<th>L of M</th>
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<td>Theory</td>
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<tr>
<td>Rhythmic drills</td>
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<tr>
<td>Melodic Dictation</td>
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<td>Form</td>
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<td>Sight singing</td>
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<tr>
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<td>Song Interpretation</td>
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Note: The institutions are indicated by the following initials: F - Farmington; G - Gorham; A - Aroostook; W - Washington; FK - Fort Kent; L of M - Our Lady of Mercy.
<table>
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<tr>
<th>Topic</th>
<th>F</th>
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<th>A</th>
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</table>
TABLE VI. CONTENTS OF COURSES GIVEN DURING THE SENIOR YEAR IN THE ELEMENTARY TEACHERS COURSE IN THE TEACHER-TRAINING INSTITUTIONS OF MAINE

<table>
<thead>
<tr>
<th>Topic</th>
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<td>Melodic dictation</td>
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<td>Instruments of the orchestra</td>
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</tbody>
</table>
Physical equipment which aids in the teaching

of music.

Special equipment, such as music, victrola records, record players, pianos, and other instruments, are needed in order to carry on a program of music education, which will prepare teachers to enter modern schoolrooms, and to carry on the work of these schools.

In studying the physical resources of the various institutions concerned in this study, the writer took careful note to consider whether or not the musical equipment was adequate for the needs of instruction and to acquaint students with the possible uses of such equipment in actual classroom experiences.

In Table VII, a list of the equipment in each institution has been listed:

<table>
<thead>
<tr>
<th>TABLE VII. MUSIC EQUIPMENT OWNED BY THE TEACHER-TRAINING INSTITUTIONS OF MAINE</th>
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<tbody>
<tr>
<td>F</td>
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<td>--------------------------------------------------</td>
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<tr>
<td>Classrooms</td>
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<tr>
<td>Pianos</td>
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<td>Practice rooms</td>
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<td>Record players</td>
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<td>Records</td>
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<td>Record albums</td>
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<tr>
<td>Recording Machines</td>
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<tr>
<td>Bulletin boards</td>
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<tr>
<td>Band and orchestra instruments</td>
</tr>
<tr>
<td>Adequacy of music books in the school library</td>
</tr>
<tr>
<td>Is music for extra-curricular groups provided?</td>
</tr>
</tbody>
</table>

*Questionnaire was not answered by numbers; only check-marks. "ex." means adequacy of music books excellent.
Discrepancies have been noted in the results of this portion of the questionnaire, in that the listing of equipment in some of the institutions has included the equipment of the training school connected to the institution.

In most cases, it would appear that the physical equipment of the teacher-training institutions is adequate for their present needs. The lack of practice rooms is a handicap to the program of applied music, and necessitates careful scheduling of the rooms with pianos for those who desire a place to practice. The numbers indicated for victrola records can be very misleading. With the advent of modern recording machines and high-frequency records, many records acquired by the schools during the past years have become outmoded. An investment in modern victrolas and records would not only aid in the teaching of music appreciation, but would make for better instruction in this field. This can be said even for many colleges which specialize in music instruction, as such rapid improvements are being made in this field, it is difficult for colleges to keep apace, often due to the great expense. The writer feels very strongly that this is a most important point, as it is difficult to teach young people to "appreciate" and enjoy the fine music that has been left to the world, when it is heard on inferior equipment.

In every case, the students purchase their own textbooks, which are adequately supplemented by the supply of music
reference books in the libraries of the institutions. In most cases, all the music and supplies for the extra-curricular groups comes from the funds of the school. These funds are often supplied by the students in the form of an activity fee.

Table VIII shows the extent of the extra-curricular activities of a musical nature in the various institutions. These organizations play an important part in the cultural and social life of each of the schools. Where the schools are located at a distance from large towns and cities, this is especially true. Programs put on by the schools are open to the general public and provide a means for the development of good community relationships.

All extra-curricular activities are elective and are prevalent in the vocal media. Here, anyone with a desire to sing may express this desire. Handling such groups gives the music director an opportunity to instruct in the problems of organizing and maintaining glee clubs and choruses, in the elementary knowledge of proper voice instruction, and in the study of song repertoire. It is hard to say how much attention is actually given to these functions, as the time for rehearsing is limited. Membership in these choral groups is not too selective, although some discrimination has to be made in more select groups.

In most of the institutions, some credit is given for extra-curricular activities. It was found, however, that the
size of these groups was not too large in comparison with the enrollment. The matter of credit should be well-established for all extra-curricular activities, not with the idea of attracting those who might wish to earn extra credit in an easy way, but as a stimulation for improved performance. It would permit the instructor to maintain higher standards, which, in turn, would bring greater benefit to the participants.

TABLE VIII. EXTRA-CURRICULAR ACTIVITIES IN THE TEACHER-TRAINING INSTITUTIONS OF MAINE.

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<tr>
<th>Activity</th>
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<tbody>
<tr>
<td>Women's Glee Club</td>
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<td>Men's Glee Club</td>
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<tr>
<td>Mixed Glee Club</td>
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<tr>
<td>College Choir</td>
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<tr>
<td>Orchestra</td>
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<tr>
<td>Band</td>
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<td>Special Singing Group</td>
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</tbody>
</table>

1. Freshman Girls' Glee Club
2. Instrumental Ensemble
3. Male Quintet
4. Plus ensembles for special occasions
Realizing the problems facing the music education program in Maine, the writer has visualized a program for the teacher-training institutions, which should go far toward correcting some of the difficulties which now exist. The program to be considered is based on the theory that a prospective teacher should develop an appreciation for music which will be passed on to the youth in the public schools. An appreciation of music, highly developed in school years, is of enduring value all through life. Its values are well recognized by educators everywhere.¹ An amusing story of the value of music, as told by A. D. Winship, is related by Peter Dykema in Music for Public School Administrators.

... The veteran educator, A. D. Winship, writes humorously of the boy, who, passing a dark alley and seeking something to bolster up his courage, rapidly passes in review his school subjects. Does he start spelling words or reciting a poem, or repeating the multiplication table, or naming the capitals of the states? No, he rejects all these possibilities, and by whistling a tune finds comfort and courage in music.²

It is essential, therefore, that the teacher, who is to develop this appreciation for music in young people, be adequately trained.


²Dykema, Peter W. Music for Public School Administrators. p. 132.
The teacher-training institutions are in a large way responsible for the musical training of the children in our public schools, particularly on the elementary level, because the graduates of these schools do most of the teaching of music in the grades, assisted, in some cases, by a music supervisor. John W. Beattie says on this subject,

The musical training of the grade teacher is of vital importance in the upbuilding of musical America. The actual instruction must be carried on by the grade teachers who try to carry out the instructions of the supervisor.

The need for skillful methods in this subject is not nearly so great as the need for a philosophy of music, a sympathy for music, a feeling of familiarity with music, and a contagious enthusiasm which must be combined with knowledge.

Music teaching, if it is to be effective, must be done by a person in whose life music is really alive.

Music must live in the life of the teacher if he is to render it effective in the lives of his pupils. The enterprise of achieving, expressing, and rendering effective the human values of music cannot be accomplished by mechanical means or an external, rule-of-thumb expertness. We cannot tell the teacher just how to do it. He must find for himself the source of inspiration from the very stuff of the art medium in which he works. If the mainspring of emotion is not in

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4Ibid.

him, if he does not find himself possessed with a real enthusiasm for music and for its mission in human life, then indeed it will be impossible for him to create and support a program of music education in which human social values are effectively realized.⁶

The classroom teacher of music needs not be an expert performer in either vocal or instrumental music, but must be a real music lover and have a genuine interest in promoting a love for music.

It is not expected that the grade school music teacher will be a virtuoso. But she must be an intelligent music lover, herself growing constantly in musical power and discrimination, and having a genuine interest in music as an educational force. Given such teachers, all the objectives of music education can be accomplished in any ordinary school system. But without such teachers, nothing can be promised no matter how well educated the music supervisor is, nor how beautiful and modern are the buildings, equipment and textbooks.⁷

The teacher must be equipped to know what is good music, she should have skill in teaching procedures, and she must combine these two qualities with a genuine desire to teach music well. The good teacher will often find that music


⁷ Ibid. p. 2.
will help her teaching of other subjects, such as reading, language, art, the social studies, and arithmetic. She may often skillfully integrate all these subjects with music.

--- It is likewise the universal experience of successful grade teachers in our schools, that linking music with other subjects creates a new interest in those subjects and adds zest to the enjoyment of the music lesson.8

That it is necessary to have classroom teachers trained in music is shown by the above statements. The problem of how to prepare these teachers is, in most cases, to be solved by the teacher-training institutions, which really have a double function in regard to music. First, it is necessary for them to train teachers to handle their own classroom music, and second, to give an appreciation for music to all the students of the school, whether or not they are to teach music. The study and performance of music in college does much to create and nourish general musical culture.9

Music in teacher-training institutions is designed for professional purposes first, but it acts further as a cultural agent in the complete education of the individual.

Most of the above thoughts have related to the cultural affects and general appreciation for music. There is no one course in music which can teach this. Every lesson in music should be a lesson in appreciation.

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9 Thompson, Randall. College Music. p. xi.
The writer has made a careful study of the music programs of each of the teacher-training institutions in Maine. He regrets his results with the State Normal School at Fort Kent. The reply received from that school indicated that music was not taught in the school last year, but that it is hoped a teacher of music will be engaged for next year.

Having studied the data compiled from the various schools, the writer feels that, though adequacy in the music programs of two of the schools is apparent, the greatest need for the institutions in Maine is the establishment of a prescribed course of study for all the schools preparing teachers for the public schools of Maine.

The writer, who has had many years of teaching experience in the schools of Maine, both as a classroom teacher and as a music supervisor, was graduated from one of the leading teachers colleges of Maine, and has had advanced degree studies in a music education course. With this as a background and with additional data from other sources, he feels qualified to suggest a program of study in music education which could be considered as a guide for improving the standards of the music programs in a majority of the teacher-training institutions of Maine.

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First, the situation in the public elementary schools should be considered. An elementary school teacher is expected to teach all the subjects of a grade. There being many rural schools in Maine, many teachers are required to teach more than one grade.

Music, being an integral part of a child's life, should be included in each day's lessons. The situation in Maine is such that all communities do not employ music supervisors, and the entire job of teaching music is left to the classroom teacher. Where music supervisors have been engaged, the classroom teacher is expected to carry on the music program prescribed by the supervisor.

A second consideration of the problem is toward those high school students who are planning to enter the teaching profession. These young people, through their guidance directors, or through brochures sent out by the teacher-training institutions, should be advised of the need of preliminary studies in music before entering teachers colleges. This could be done by setting up entrance requirements to include the ability to sing a simple folk tune at sight, and to play a simple piece or hymn on the piano.\(^\text{11}\)

In 1934, Ezra H. F. Weis published a study on "The Music Preparation of Elementary Teachers in State Teachers Colleges".\(^\text{12}\)

\(^{11}\)Ibid. p. 94.
\(^{12}\)Ibid. 103 pp.
to learn the practices in the state teachers colleges of Colorado, Kansas, Missouri, Illinois, and Kentucky, relative to the required training in music education for elementary teachers. Mr. Weis found that the increase in attention given to cultural subjects, especially music, has created a demand for better training of elementary teachers. In this study, Mr. Weis proposed five training school programs with minimum requirements for the training of elementary school teachers to handle their own music classes. These programs were submitted to a jury of experts, including three state supervisors of music, eight university heads of music departments and teachers, ten city supervisors of music, and eighteen heads of music departments and music instructors in teachers colleges. The jury was asked to rank the programs, according to their experience and judgment, in order of value to the elementary school teacher. According to the vote of the jury, 71.5 per cent of the replies gave program A first place. The second highest was program B, with 17.8 per cent. For second place, programs A and B were tied, each with 25 per cent of the votes.

Programs A and B are listed as follows:

SUGGESTED PROGRAMS

Program A - Music Prerequisites - Singing a simple folk song at sight; and playing a simple piece or hymn on piano.

Hrs.*

2 Musicianship - Music development for the teacher; elementary theory, keyboard, reading, singing,

13Ibid. p. 94.
listening, playing, creating, songs.

2 Skills in teaching - Music for grades 1-6; plans, presentation, rote songs, child voice, observation student teaching.

2 Musical literature - acquaintance with music for the development of the teacher with materials for the children.

6 Prescribed electives in voice and piano additional to 6 hrs.

Program B - Music Prerequisites as in Program A.

2 Appreciation and Methods - listening materials for the children; methods of teaching appreciation.

2 Song-singing and methods - rote songs for children and methods of presentation; not so much singing for the adult teacher.

2 Theory, dictation, creating, and methods - notation, time signatures, terms, melodic and rhythmic dictation, making tunes and rhythmical patterns, phrases, cadences, games, tone plays, bodily expression, instruments.

6

* All hours are semester hours; all programs four years.

Studying the music courses offered in the teacher-training institutions of Maine, as described in this paper, the writer feels that there is some inadequacy in the training of classroom teachers for handling their own classroom music. Using the two programs, which the jury of experts voted to be the most adequate, as a basis, and with a first-hand knowledge of the needs of the average elementary classroom teacher in Maine, the writer has proposed a course of study in music
education for the elementary teachers course in all the
teacher-training institutions of Maine, to include seven
semester hours of required music classes and twelve semester
hours of electives. This proposed course of study is referred
to in this work as "Plan A".

First Year

Fundamentals of Music - two semester hours.
1. Development and correct use of the singing voice.
2. Singing and reading with syllables in unison and
   in parts.
3. Writing of simple melodies in all keys, using the
treble and bass clef.
4. Notation, including the staff, clefs, scales
   (major, minor, and chromatic), time values, in simple and
   compound time, key signatures, and terms of expression.
5. Piano keyboard - the study of chord progressions
   for accompanying simple tunes.

Second Year

Music Education Methods - two semester hours.
1. Study of the child voice; how to handle the voices
   of children who have pitch difficulties.
2. Methods in voice testing, teaching rote songs,
music reading, notation, and theory for elementary grades.
3. Standards for the selection of materials for class
   singing in the grades and in rural schools.
4. Survey of the field of teaching materials; comparison of standard music materials.

5. Techniques of conducting.

6. Observation of class teaching in the training school.

7. Musical current events.

Chorus - one semester hour.

Actual experience in singing, conducting, and planning chorus periods. Use for practice in teaching rote songs by the students. Study of material for chorus.

Third Year

A Survey of the History of Music - two semester hours.

1. A survey of the history of music, with emphasis on the period from Bach to the present.

2. Discriminative listening:

3. Folk music.

4. Study of available methods, texts, and materials for teaching music appreciation.

5. Integration of music with other subjects of the curriculum.

6. Instruments of the orchestra and band, their capabilities and use.

7. Musical current events.
Electives - Third and fourth years.

Advanced Appreciation - two semester hours.

The study of masterpieces of Beethoven, Bach, Mozart, Schubert, Franck, and others. A concentrated study of symphonic form.

Instrumental Music - two semester hours.

Designed to help teachers to form orchestras and bands, or to assist the music supervisor in instrumental work. Study of the fundamentals of the strings, woodwinds, and brasses. Advanced conducting. Study of material for small orchestras and bands.

Beginning Harmony - two semester hours.


Aesthetics - two semester hours.

A study of beauty in all the arts - painting, music, sculpturing, poetry, architecture, etc.

Applied Music - four years - one semester hour each.

Private study of piano, voice, or any orchestra or band instrument.

With some deviation from the programs submitted to the "jury", the writer has included one semester hour of chorus in "Plan A" for all second year students. After a year
of the fundamentals of music, in which attention has been
given to the development and correct use of the singing
voice, students should be given the opportunity to further
develop their singing ability in a regular chorus class.

The electives proposed in "Plan A" are the electives
being offered at Gorham State Teachers College. For an
over-all development of a musical background for prospective
classroom teachers, it is recommended that these electives
be offered in all the teacher-training institutions of Maine.

Recommendations and Conclusions.

A comparison of the programs offered in music by the
teacher-training institutions of Maine with "Plan A" shows,
in most cases, that the programs of the state institutions
do not measure up in every respect with this plan.

No prerequisites for any of the music courses are now
being required of entering students. It is a plan that should
and could be worked on for future years.

"Plan A" recommends a minimum of seven semester hours
in music, to be required of all students in the elementary

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14Gorham State Teachers College, Gorham, Maine.
teachers course. In Maine, the required number of semester hours in the elementary teachers course ranges from four to six hours, the average being five. In addition to the required semester hours, most of the schools offer music appreciation on an elective basis. Two of the schools offer other electives, ranging from two to eight semester hours. None of the schools require a year of chorus singing. Opportunities for choral and instrumental participation are on an elective basis.

It is apparent that there is some similarity between the required courses in music in the state institutions at the present time. The titles and general format of the courses on fundamentals and methods as listed in the catalogues, seem to agree in most part. The greatest difference lies in their presentation, particularly in the year in which they are taught.

Although there is some similarity between the program offered by the teacher-training institutions of Maine, and the program offered in "Plan A", there is enough difference to warrant a change toward a more unified course and toward the inclusion of all the items in "Plan A".

For the first year course, "Plan A" suggests the teaching of the fundamentals of music, including the singing voice; solfeggio; notation, including the staff, clefs, and scales; simple and compound time; key signatures; and terms
of expression. Piano keyboard is also included. An examination of Table III on page 36 will show that four of the institutions include most of these items in their first year course, but that none of the schools include all of the items. There also appear in the list of topics in Table III items which are not included in "Plan A" for the first year. It would be better if these items were included in other courses.

"Plan A" suggests for the second year course a group of studies which will develop skills in teaching, a knowledge of the child voice, a survey of materials used in teaching, the elements of conducting, and observation of actual class teaching. Because of the variance in the time for presenting the methods materials at the state institutions, examination of Tables IV, V, and VI will show that most of the items listed for the second year in "Plan A" are being taught during one of the last three years of school. Additional items, which might better be taught in other courses, are also included. No institution requires chorus singing as suggested in "Plan A".

For the third year, "Plan A" suggests a survey of the history of music. This would have to be only a background course and would include a study of the methods for teaching appreciation lessons and the materials available. Knowledge of the use of instruments in the modern orchestra and band would be included. Examination of Tables III - VI indicates that the material of this proposed third year course is
being interspersed throughout the courses offered in the teacher-training institutions. It would appear that the lack of continuity in the presentation of this material would prevent an adequate development of the appreciation of music.

Comparing the electives of "Plan A" with those offered by the teacher-training institutions, it is found that only the two largest teachers colleges cover the material in the elective courses. An elective which is common to all but one of the schools is "Music Appreciation, which is suggested as a required course for the third year in "Plan A".

The programs and comparisons listed above have been given entirely for the elementary teachers course, preparing for teaching in grades 1 - 6. Students in this course will be required to take certain music courses. In addition to these required courses, all students should be encouraged to elect other courses in music for the development of a cultural background.15

In most of the institutions, credit is being offered for extra-curricular activities of a musical nature. Some of these groups meet during an activity period in school time. Extra-curricular activities which meet after school hours make it difficult for the attendance of those students who commute daily to and from school. When these groups meet in school time, they are available to all students. With the

15Thompson, Randall. op. cit. p. 114
increasing emphasis upon the extra-curricular activities it is important that all students have some contact with the organization and procedures used in this worthwhile work.

Opportunities for practice teaching and observation are uniformly good in the teacher-training institutions of Maine. All but one have their own training schools and are permitted to send extra student teachers to nearby public schools for their practice teaching. This means that these students have the opportunity for experience in actual classroom teaching, under supervision. What experience they get in teaching music classes is limited. Usually those students who express a desire to teach music classes are given that opportunity. The amount of practice teaching varies with the amount of time the music directors can schedule for the training schools. A study of the contents of courses taught indicates several instances of observation classes which observe the actual teaching of the music director, or one of the student teachers, in the grade school classroom.

In music much depends upon the proper musical equipment and materials for instruction. As indicated in Table VII, most of the institutions have adequate equipment. It is suggested that more attention be given in all the schools to victrola records and reproducing equipment. Music appreciation lessons given with old-fashioned records and record players can do much harm to the development of a love for the beauty in music.
Summary.

This chapter has presented the need of classroom teachers, adequately trained to handle their own music classes, with or without the assistance of a music supervisor. Such teachers must be alive to the real message of music, and by their teaching, create in the hearts of their students a love for music which may be expressed actively or passively.

The teacher-training institutions of Maine have a double function, i.e., to prepare teachers to handle their own classroom music and to develop musical culture. A comparison of the program suggested by "Plan A" with that presented by the teacher-training institutions of Maine shows several deficiencies. There is a lack of uniformity as regards semester hours, course content, and emphasis; there is also a lack of elective courses in the majority of the institutions.

With these differences in mind, and with the benefit of the data presented in this work, the observer suggests the following recommendations which he feels will improve music education in the teacher-training institutions of Maine:

1. Having in mind that the Maine Music Educators Association is working on this problem, the writer urges greater efforts toward its goal and hopes that this study will offer some assistance.

2. At the suggestion of the Maine Music Educators Association and from the results of this survey, it is re-
commended that the State Department of Education in Maine, together with the Presidents of the teacher-training institutions, form a committee of music directors in these institutions to work toward the establishment of a definite, uniform course of study in music which will adequately train the future teachers of Maine for the teaching of music in the elementary grades. The course of study presented in this work is offered for their consideration. A course of study which is acceptable to all should be in printed form, and be available to all teachers of music in the teacher-training institutions of Maine.

3. The establishment of certain prerequisites in music for those students wishing to enroll in an elementary teachers course is desirable. These prerequisites, in some way, would compensate for the inequalities in musical preparation of the various students entering the teacher-training institutions.

4. A careful study should be made of the usability and adequacy of the physical equipment needed for proper music instruction.

5. More attention should be given to the needs of students in instrumental music.

6. A printed course of study should be in the hands of all classroom teachers in Grade I through Grade VI as an aid toward their more effective handling of their daily music classes.
It is the hope of the writer that this study will provide the basis for the beginning of improvement and standardization of the music courses offered in the teacher-training institutions of Maine, which will lead to the more effective teaching of music by the elementary classroom teachers. If improvement in the teaching of music in Maine results from this study, a worth-while purpose will have been achieved.
BIBLIOGRAPHY


APPENDIX

COPY OF QUESTIONNAIRE SENT OUT TO DIRECTORS OF MUSIC OF TEACHER-TRAINING INSTITUTIONS OF MAINE

QUESTIONNAIRE CONCERNING MUSIC EDUCATION PROGRAM IN MAINE TEACHERS COLLEGES

Total enrollment of school

Largest class in music  Smallest class in music

Indicate by year taught which of following are offered in the elementary teachers course:

Theory
Melody writing
Rhythmic drills
Melodic Dictation
Form
Conducting
Scales
Keys
Sight-singing
Ear training
Harmony
Song interpretation
Voice training
Lesson plans
Appreciation

History of music
Discriminative listening
Methods
Demonstrations
Eurythmics
Singing
Song repertoire
Rote songs
Materials
Child voice
Musical current events
Instruments of the orchestra
Creative music
Applied music
Others:
Check extra-curricular activities:  

<table>
<thead>
<tr>
<th>Meetings per week</th>
<th>Credit given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women's glee club</td>
<td></td>
</tr>
<tr>
<td>Men's glee club</td>
<td></td>
</tr>
<tr>
<td>Mixed glee club</td>
<td></td>
</tr>
<tr>
<td>College choir</td>
<td></td>
</tr>
<tr>
<td>Orchestra</td>
<td></td>
</tr>
<tr>
<td>Band</td>
<td></td>
</tr>
<tr>
<td>Others</td>
<td></td>
</tr>
</tbody>
</table>

List semester hours in music required in the elementary teachers course:

1st year__ 2nd year__ 3rd year__ 4th year__

Practice teaching:

Total practice teaching required:_____

Time spent teaching music during practice teaching:_____

Indicate by quantity the following music equipment:

Classrooms for music____  Practice rooms____

Record players____  Records____

Pianos____  Recording machines____

Bulletin boards____  Other____________

Band and orchestra instruments____

Indicate adequacy of music books in the college library:
Does the college supply the music for extra-curricular groups?

Please indicate in a short paragraph your opinion regarding the ability of your graduates to go out into new positions and handle the music in their own classrooms.

If there is further information regarding your music program which you think I should know to include in my thesis, please indicate same.

Signed____________________

Title____________________
COPY OF LETTER ACCOMPANYING QUESTIONNAIRE

Director of Music

To complete work on my Master's Degree in Music Education at the College of Music, Boston University, I am writing a thesis on the music education programs in the teachers colleges of Maine.

I have already received a catalogue from each of the colleges, but find, at this point in my writing, that I need the more specific information listed in the enclosed questionnaire. As I cannot finish my thesis and graduate by August 7, 1953, without this information, I am requesting that you take the short time necessary to fill in the questionnaire and return to me in the enclosed self-addressed envelope.

I realize that this is a busy time of the year for all teachers, and I apologize that I must bother you right now.

Your cooperation will be greatly appreciated.

Sincerely,

Richard E. Barbour