

1954

# Survey of music education in the county schools of North Carolina.

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BOSTON UNIVERSITY

SURVEY OF MUSIC EDUCATION  
IN THE COUNTY SCHOOLS OF NORTH CAROLINA

A THESIS

SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree

MASTER OF ARTS

BY

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 IN THE COUNTY SCHOOLS OF  
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## Chapter I. INTRODUCTION

There is a great need for music in the rural schools, although modern facilities of transportation, telephones, radio and television have done a great deal to overcome the isolation formerly felt in rural areas. The opportunities offered to rural children for participation (and thus coming into direct contact with music activities) continue to be limited. Each child should have the privilege of experiencing music in all its aspects--singing, listening, playing, participation in rhythmic and creative activities.

Statement of the Problem. The past few years have been marked by an increasing public interest in music in North Carolina with corresponding support of it in the schools. There is evidence of improved taste and appreciation of music among the people, both old and young. To make the most of this trend in the thinking and efforts of the people, the program must be expanded through the public schools. The schools are still in great need of more and better instruction. The teaching of music has not fully integrated in the curriculum of the county schools. The rural boys and girls have not been given the same opportunities in music as the boys and girls in the city schools.

Realizing that provisions must be made for the improvement of music education in the rural schools, this study is an attempt to investigate the rural school music situation

in North Carolina and to make suggestions for further improvements. This study is A Survey of Music Education in the County Schools of North Carolina.

Purpose of the Problem. This problem was chosen because of a tremendous need for better instruction in the rural schools of North Carolina. Rural music teachers are confronted with many of the same problems: lack of adequate teaching facilities, heavy teaching loads, and over-crowded curriculums.

A great deal has been accomplished in the development of a music program in the rural schools of North Carolina, but much remains to be done, and it is hoped that the results of this study might provide information for further improvements in developing music education in the state.

Definition of Terms. The term county schools should be interpreted as referring to one-, two-, and three- teacher schools that have been consolidated. The term elementary school includes the first eight grades and the term high school includes the four upper grades. The consolidation program has developed many striking changes in the rural schools. By this plan, there are brought together a larger number of children, in a larger and better equipped building. Geographically, these schools are rural, but are centrally located in the county. With the aid of good roads rural boys and girls commute daily to school, their transportation provided by the state of North Carolina.

The term qualified music teacher is defined as referring to a teacher who possesses a Class "A" Public School Music Certificate, which requires renewal every five years. Prior to this state requirement, music was taught in the public schools by classroom teachers or a minor in music. The State Supervisor of Music is on the staff of the State Department of Education and is charged with the certifying of teachers.

Scope of the Problem. This study will be made of county elementary and high schools in 101 counties of North Carolina. North Carolina is predominantly rural. The North Carolina census reports that schools are a part of the city system in town and cities that have a population of 2,558 to 100,899. Schools are operated under the county system in towns that have a population of 2,557 or less.

Justification for the Problem. The problems of teaching music in the rural schools are vital because of having had personal teaching experience in Johnston, Nash and Wilson counties in North Carolina and wide acquaintance with music teachers and supervisors throughout the state. Erwin says we are in great need of more and better music instruction in the county schools of North Carolina.

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<sup>1</sup>Clyde Erwin, Music in the Public Schools of North Carolina, Raleigh, North Carolina, State Department of Public Instruction, 1942, p. 3.

As has been stated, many rural girls and boys do not receive the same opportunities in music as girls and boys in the city schools. The Department of Superintendence recommends an immediate extension of music study to all rural schools.<sup>1</sup> Francis Hill Lynch, Music Consultant for Sumter, South Carolina City Schools, has explained the rural school situation in South Carolina in the following manner:

A quick look over the state showed hundreds of schools with no music. In rural communities children hear nothing in the way of music except the raucous of the "hillbilly," or juke box type. With this sort of musical influence at home they will have nothing in the way of good music except what we give them in the school.<sup>2</sup>

Luther A. Richman gives the following report as the result of an effort to learn what progress had been made in bringing music to the children in the rural schools of the South:

All the states reported a quickening interest in school music. Whereas no state made a claim of reaching all rural children with a planned music program, every state sent in evidence of the growth of the work in the rural schools. The most serious handicap that the program faces is the lack of adequately-trained music teachers and classroom teachers with sufficient musical knowledge to carry on the music instruction. Most of the small high schools must depend upon teachers trained to carry on classes in several subjects who give little time to the music instruction. The salaries paid to most of the teachers are insufficient to interest teachers from other sections of the country. Lack of music equipment in the schools is also a serious matter in most of the states. Many local boards of education do not have the funds to employ music teachers, and only one state, Louisiana, has

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<sup>1</sup>A Suggested Twelve-Year Program for the North Carolina Schools, Raleigh, North Carolina, State Department of Public Instruction, 1942, p.247.

<sup>2</sup>Francis Hill Lynch, "South Carolina Comes of Age," Music Educators Journal, (April-May, 1951), pp.54-55.

an adequate system of state support to furnish music teachers to all the schools. There is an urgent need for in-service music training for the teachers not employed. Teacher-training institutions need to prepare all their elementary teachers to take charge of the music instruction in their grades. This, of course, calls for more required music in the college curriculum for elementary teachers. Teacher-training institutions must provide also more adequate preparation for music teachers and supervisors of music.<sup>1</sup>

Elizabeth Gillette concurs that in some areas in Maine there is no provision for music instruction in the schools. Many of the schools have no special music teachers or supervisors.<sup>2</sup> This is true also in the state of North Carolina where many counties lack music supervisors, or have only one because of insufficient funds. A contributor to the North Carolina Handbook sums up the matter as follows: "It is highly desirable to have supervisors of music, but we should not wait until supervisors are available to teach music to boys and girls."<sup>3</sup>

In a recent study made in Idaho and Oregon by Calypso Navaran, it was stated that many rural teachers and supervisors were faced with the difficulties of over-crowded curriculums and heavy teaching loads, lack of administrative support and

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<sup>1</sup>Luther A. Richman, "Music Education in the Rural South," Yearbook of Music Educators National Conference, Chicago, Music Educators National Conference, XXX (1939-1940), p.208.

<sup>2</sup>Elizabeth Gillette, "Music in the Rural High Schools of Maine and New Hampshire." (Unpublished Master's thesis, Boston, Boston University College of Music, 1950).

<sup>3</sup>Music in the Public Schools of North Carolina, op.cit., p.3.

lack of student and community interest. However, community resources were commonly available, such as radios in the homes, church choirs and musical activities in nearby cities.<sup>1</sup>

In spite of the many problems, a great deal has been done in the teaching of music in rural schools, but still there remains much to be done.

Sources of Data. The data for this study were obtained from a questionnaire sent to music directors and supervisors of county schools in each county, from personal interviews with the State Supervisor of Music, and from correspondence with various high school and college instructors in North Carolina.

There has been no previous research of rural school music made of the state of North Carolina, although a study has been made of rural school music in each of the following states: Ohio New Jersey, Nebraska, Illinois, Michigan, Maine, Pennsylvania, California, New Hampshire, Tennessee, Kentucky, Idaho and Oregon. The relevant information received in reviewing research materials of rural school music, in the above-named states, proved invaluable in completing this study.

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<sup>1</sup>William Larson, "Report of Research Studies in Music Education," Music Educators Journal, XXXVIII: 6(June-July, 1952), p.41.

## Chapter II. REVIEW OF RELATED LITERATURE

In compiling reading materials related to the subject of this study that would help to solve the rural school music problem in the state of North Carolina, it was found that a considerable number of studies based on the same type of research had been made in other states, at least four of which are discussed in this chapter. Also were found magazine articles and books dealing with the improvement of music education in rural schools, that expressed concrete suggestions by which this goal might be achieved.

Elizabeth Gillette, for example, explains why it seemed necessary to her to make a study on the subject:

This study was needed because it was felt that many boys and girls in rural high schools, in Maine and New Hampshire, do not receive equal opportunities in music education with urban boys and girls. Various factors which will be investigated are responsible for this situation. The high school level of music education was chosen because it was there that opportunities should be offered to talented boys and girls and because limitations of time and progress are preventing these opportunities from being offered. . . . .

A rural high school is defined as one having an enrollment of 200 Or fewer pupils. . . . .

The supervisor often has more to do than it is possible to do thoroughly. Scheduling music activities in several different towns is a problem. Transportation is time-consuming, especially in bad weather, but it is necessary in areas with rural schools. . . . Smaller districts and centralized schools would help solve the problems of time and transportation. . . .

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<sup>1</sup>Gillette, op.cit., p. 3.

Since music is beginning to occupy a place among the recognized subjects of the school curriculum, and since there must be reasonable uniformity in courses of study in order to achieve the best results, many states will employ a state supervisor.<sup>1</sup>

In the state of California the supervision of rural school music has made excellent progress. The important duties of the rural school supervisor are listed below:

Some of the functions of the music supervisor are (1) to help teachers to acquire the skill to teach their music effectively, (2) to help them to make increasingly effective use of music materials, records, radio programs, (3) to help teachers to secure access to necessary music materials, (4) to provide stimulation through music festivals and concerts, (5) to interpret music to the community as an indispensable need in child development, (6) to secure the cooperation of local organizations in sponsoring musical groups, and (7) to contribute to community enterprises designed to secure the wider dissemination and more generous sharing of musical opportunity.<sup>2</sup>

Many supervisors are faced with the problem of finance in any effort to develop a successful music program. A recent study was made of the finance of music departments of different states:

A number of schools, especially in Montana, reported that funds for the music department were included in

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<sup>1</sup>Thomas Annett, "State Supervision of Public School Music," Yearbook of Music Educators National Conference, Chicago, Music Educators' National Conference, XXX (1939-1940), p.204.

<sup>2</sup>Helen Heffernan, "Music Education in Rural Schools of California," op. cit., p.212.

the school budget, although replies indicated that in many cases such funds were not adequate for the needs of the schools and additional funds must be secured elsewhere.

Few schools allocated funds for music on a per pupil basis and when this was done there was a wide range in amounts. One Ohio county music supervisor reported a range in his county school from \$2.11 to \$11.75 per pupil.<sup>1</sup>

In North Carolina, where a plan of consolidation of the schools is moving slowly forward, by which to centralize facilities for students in cities and towns, with daily transportation provided for rural boys and girls to the consolidated school nearest to their geographical areas, there are serious problems to be faced. For example, besides the heavy teaching loads, which are made more difficult by reason of non-scheduled music classes, there is the financial problem. Many counties do not have enough funds to provide schools large enough to accommodate the large percentage of rural boys and girls.

William S. Larson recently reported on a study made by Navaran, to show what is being done in music in the schools of the Western states. It is discussed here in part:

This study was intended to reveal the extent to which western rural high school students were enrolled in some type of general music to meet the needs of the students and the limitations of these schools.

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<sup>1</sup>Mary Hoffman, "Financing the School Music Department," Music Journal, July, 1954, p.11.

Data for the study were taken from the state school directors of Idaho and Oregon, and from questionnaires sent to music teachers in rural high schools of fewer than 250 students in the same two states. Various state and city sources of study in music research studies, books and current periodicals were obtained from interviews and correspondence with music teachers.

Very few of the schools surveyed any kind of a music course. However, many teachers expressed their desire to provide this type of musical experience for rural high school youth.

The proposed course was so organized that the units which required least school material, with which the students were most familiar, and in which they were most interested would be presented first. Unit I, on popular music, was a short unit designed to develop discriminative radio listening and to arouse interest in other fields of music. The second unit, on church music, was to increase enjoyment in singing. The third unit, on folk music, stressed the American way of life. The final unit and largest, was on music of masters and moderns.<sup>1</sup>

Some definitely constructive points are stressed on the subject of county music by Groman. Claiming that organization and administration for county music, the subject of his study, is not merely a newer untried plan, largely theoretical, he states:

The basic plan . . . has been in operation for over a quarter of a century in different sections, among different types of people, in the state of Ohio. Its originators and leaders are extremely well recognized in their profession and by all who know them. Parts of the program have been raised and developed during its lengthy service. The program presented in this thesis is but a point of departure, or a basic outline of a standard music education program which can be adjusted, modified,

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<sup>1</sup>William S. Larson (quoting Calypso Hawley Navaran's "A Course of Study in General Music for Western Rural High Schools." Unpublished Master's thesis, Stanford, California, Stanford University, 1947).

lengthened or shortened, to meet the requirements of the locality in which it is to be applied. All who are affiliated with such a county music program are very heartily enthused about it.

Requirements for the success of such a comprehensive music program, in any locality, are as follows:

1. Securing the services of a competent and inspired county director of music.
2. Enlisting the complete cooperation of the school administrators and Board of Education in all parts of the county district.<sup>1</sup>

The purpose of the study undertaken by Ruth Griffiths was to survey the field of music instruction and supervision in the public schools of Maine. As a result of a large number of inquiry forms having been filled out by teachers from a wide range of locations, the following information was secured:

Many towns lack the funds necessary for the employment and maintenance of a music supervisor. Some towns lack the necessary funds now, but because of previous experience with poor teaching were glad to dispense with music supervision. During the years of reductions in the school budgets, it seemed that more music supervisors' work was discontinued than in any other field.<sup>2</sup>

In comparison with the foregoing, in the state of North Carolina each county employs a county superintendent, and two supervisors of elementary education for separate schools. Not

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<sup>1</sup>Theodore Groman, "The Organization and Administration of a County Music Program in Ohio." (Unpublished Master's thesis, Boston University School of Music, Boston, Massachusetts, 1942).

<sup>2</sup>Ruth Griffiths, "Music Instruction and Supervision in the Public Schools of Maine." (Unpublished Master's thesis, Boston University College of Music, Boston, Massachusetts, 1938).

many counties employ supervisors of music, and, due to insufficient funds, some counties have only one supervisor for both races. In those counties where special teachers of music are not employed, music is taught by the classroom teacher.

In her study on rural school music, Nina Bailey says:

The purpose of this study is to consider possibilities of the functional music program in the rural school and to formulate a number of long range, basic program units, which will serve as teaching aids in organizing foundational experiences for growth through music.

Many children are having the opportunity for general music growth and diversified special training, as sponsored by city school system, county programs, and state departments of education. New developments in phonograph records and recorded literature, radio, and many new audio-visual aids all formulate a glowing picture of opportunity.

... if or until federal aid to education becomes a reality, however, there are small school systems that never will be able to avail themselves fully of such advantages, in spite of increasing public interest.<sup>1</sup>

In the Music Education Source Book, the county music programs of two states have been summed up as follows:

In Jefferson County, Kentucky, there are five high schools. Two of these high schools employ full-time vocal and instrumental music teachers and one high school is visited once a week by a music supervisor. This county also has forty-five grade schools, visited once every three or four weeks. The classes are organized on a departmental basis.

Music in the rural schools of New Jersey is organized by the State Department of Public Instruction, as follows:

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<sup>1</sup>Nina Bailey, "A Basic Program for Growth Through Music in the Rural Schools." (Seminar Paper, Boston University College of Music, Boston, Massachusetts, 1950), pp.1-2.

Personnel. Eight rural supervisors, or county helping teachers of music are available to assist the teachers in schools where a special music teacher is not employed. They work very closely with the county superintendent and carry on an average of once every three or four weeks.

Equipment. All equipment is supplied by the local township board of education.

Program. The music includes the following: song singing by rote and notation, rhythmic activity, singing games, folk dances, interpretive rhythms, listening experiences with discussions of radio broadcasts, recordings, performers and current concerts, creative experiences, organization of special groups as choirs, bands, etc., opportunities for experimentation on rhythm and melody instruments and county festivals.<sup>1</sup>

Dean Douglas writes of organization in connection with rural school music in Missouri, as follows:

The Rural School Music Program in Missouri has been functioning since 1929. The State Music Supervisor is on the staff of the State Superintendent. County supervisors were appointed in 1937 to unify the music program in the county. The state music supervisor outlines the program of music education in the state and presents it to the county supervisors. The experiences vary according to the size and circumstances of the counties. This plan of supervision has proved successful.

The rural school music program in general has been widely discussed in magazine articles that have to do with music education. Among other well informed writers, Lester McCoy has reviewed its different aspects. He states:

We music educators have been talking for years about

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<sup>1</sup>Music Educators National Conference, Music Education Source Book, Chicago, Music Educators National Conference, 1951, pp. 46-47.

<sup>2</sup>Dean Douglas, "County Music Supervision," Music Educators Journal, XXV: 2 (October, 1938)p. 47).

making music available to everyone, irrespective of age, environment or economic status. Yet, if we are honest, we must admit we have been concentrating our efforts on the larger town and city schools.

One of the interesting features of this growing field of musical experience is the fact that it is coming from within, which is how all things of permanent and lasting value must come. Rural people are demanding the same musical opportunities now accorded our city people. With the rapid development of transportation, communication, and better and more efficient machinery for getting the farm work done, these rural people have become aware of how much more there is to live for than just themselves and long, hard hours of work.

. . . Our rural communities are virtually untouched by the instrumental phase of our music education program. The rural boy or girl graduates from the eighth grade and has to enter high school with no previous instrumental experience, while his "city cousins" have had the opportunity from the fourth grade on.

Rural people live a common normal life not bound by the many sophisticated ways which have become a part of metropolitan living. If we are going to bring music to Rural America it must be the kind of music that will function in everyday living, the kind in which everyone will be able to participate.<sup>1</sup>

Still another well-known writer on music education suggests what might be done by which to bring more music to the country boys and girls. This authority, William R. Sur, issues also a word of warning:

There are a number of possibilities which will be considered, but it must be remembered that any music program for the rural schools which involves the hiring of many specialists, except in a small proportion of the rural

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<sup>1</sup>Lester McCoy, "The Case of Public School Music," Educational Music Magazine, XXVI: 3 (January-February, 1947) p. 21.

communities is doomed to failure. Most of the communities do not have funds for the hiring of specialists or the purchase of expensive instrumental equipment. The school boards would support any movement which would provide vocal and instrumental music if these subjects could be incorporated into the schools without the burden of an unreasonable increase in taxation.<sup>1</sup>

Again, Glen Gildersleeve says:

Rural school music becomes a reality when there is a recognition that educational opportunities comparable to those generally provided city children should be made available to boys and girls living in small towns and rural areas. This recognition must be accorded by State Department of Public Instruction, county educational administrators and rural supervisors. These leaders must have the viewpoint that a well-rounded program of public school education is more than fact-learning and that a healthy emotional growth is equally important in the development of wholesome personalities. Furthermore, these leaders must be prepared to interpret to practical-minded parents that a "living culture" is just as important for their children as a "living way."<sup>2</sup>

Meyers writes of the importance of the music program in the semi-rural high school, as follows:

The alert educator who is constantly in contact with the current trends of music education should be fully aware of what makes up a worthwhile program in a given school; what materials are best suited to this school; and what methods and procedures will aid in every way in bringing about maximum results.

However, after the educator has all the above information satisfactorily at hand and has definitely decided on what the program in his school should contain, the next problem is that of working the music program into the remainder of the school schedule.

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<sup>1</sup>William R. Sur, "The Rural School Music Problems," Music Educators Journal, XXV: 2(May, 1939), p. 47.

<sup>2</sup>Glen Gildersleeve, "Trends in Rural School Music," Educational Music Magazine, XVI: 2(January-February, 1937), p. 9.

This problem is far more serious than may be realized or readily acknowledged at first thought particularly in rural and semi-rural schools with limited teaching facilities and a limited number of teachers, and much to the dismay of the instructor of music in the rural schools, there are few sources to which he may turn in the search for a solution to the perplexing question.<sup>1</sup>

Thomas Annett's Music in the Rural School is a very helpful source. It should be useful to the rural school music teacher who wishes to introduce orderly teaching of music into the school, or who desires to improve upon the plan already in use. The writer of this study believes that each county superintendent may also wish to read it so as to inform himself as to some new means of doing something for the schools in the county under his supervision. Among other helpful suggestions, Annett discusses organization, planning, listening, part-singing, instrumental music, creative music, and seasonable entertainment. Also there is contained in the work an excellent comprehensive bibliography that, too, should be of value to those seeking new ways of making music live in rural parts of America. He states, for instance:

Of the subjects taught in elementary schools, reading is used more in later life than any other; writing next; music is part of a rural child's day. . . . Nevertheless, it is believed that the prime reason is to give the child enjoyment that he cannot have otherwise, either/both in his school life and in the years that follow. As a matter

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<sup>1</sup>A.C.Meyers, "Music in a Semi-Rural High School," Music Educators Journal, XXV: 6 (May, 1939) ,p.47.

fact, most rural teachers would not question the value of music in their school. The question most often asked is: "How with a small amount of money, can music be taught in schools?"<sup>1</sup>

Bess Howes states a sound philosophy of the rural school music teacher, as follows:

A rural teacher needs the tools of humility and understanding even more than a metronome or a degree. The noble objective of raising the standards of rural life had best be tabled while she finds out why her pupils want to learn, and what they want to learn. With this open sesame there will be opportunity later for what they need to learn. Meanwhile, the teacher herself will acquire an education in humility.

Hazards confronting the country music teacher are legion. . . . The country music teacher's tact and diplomacy are often put to the test in solving problems not to be found in the book.<sup>2</sup>

The rural teacher cannot hope to please all. What this one hopes to do is to relate their music to their lives- home, school, church, play. She believes they should help plan their programs and fulfill some of their most cherished desires no matter how "corny" these sound to the sophisticated ear. She also hopes to introduce, in a meager forty minutes a week, some music of the masters that will bring them joy.

We do not expect to turn out concert artists from country schools and surely we'll never make a fortune, but we will have priceless, heart-warming experiences . . . .<sup>3</sup>

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<sup>1</sup>Thomas Annett, Music in the Rural School, Boston, Boston Music Company, 1938, p.3.

<sup>2</sup>Bess Howes, "Rural Music: It's not all Hillbilly," Etude, August, 1954, p.14.

<sup>3</sup>Ibid., p.49.

### Chapter III. RESEARCH PROCEDURES AND TECHNIQUES

Justification of the survey technique. Good, Barr and Scates<sup>1</sup> state that the inquiry form provides certain opportunities for special interpretation. It should be valuable in broadening one's perspective and should serve to call attention to desirable ways of solving problems. Perhaps the first questions one should ask himself, in thinking of a questionnaire study are: "Why these people answer the questions I am framing to send them?" and "Is there a good reason, from their point of view, for taking the trouble to give answers?" In constructing the inquiry form one must bear in mind the demands which he is making upon another's time. One can make the responses less time-involving only check marks after a variety of suggested answers. In interpreting the results the exercise of judgment is necessary in deciding what practices are worthy of emulating--it is necessary in drawing practical conclusions of any kind from the data.

By employing the interview technique, it is possible to secure many data that cannot be obtained through the less personal procedures of distributing a reply blank. People

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<sup>1</sup>Carter Good, A.S. Barr and D.E. Scates, The Methodology of Educational Research, New York, Appleton-Century-Crofts, Incorporated, 1941, pp.334;336;339.

generally do not care to put confidential information in writing: they may want to see who is getting the information and to receive guarantee as to how it will be used.<sup>1</sup>

Procedures and techniques used in this study. The first step in approaching this problem, after defining and limiting the scope of this study, was to find out what was actually being done in music education in the county schools of North Carolina. Copies of the inquiry form were mailed to the supervisor of music and the superintendent of each county, to obtain needed information for the study. The inquiry was so planned that the supervisor or superintendent needed only to place their marks in the correct columns and to fill in numbers.

The inquiry form consisted of nine parts, covering the most important questions needed for evaluation of the county music program. The color of the paper was chosen with a view to attract the eye of the person filling out the form, singling it out from among the many forms and business letters which the supervisor or superintendent receives. Accompanying each inquiry form was a letter to explain why the information was needed for the study, and expressing appreciation in advance for filling it out and returning it to the writer. Follow-up letters were mailed to each county supervisor of music and superintendent.

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<sup>1</sup>Ibid., p.378.

Requests for information concerning the music instruction in the schools were written to various high school and college instructors in North Carolina. Information, the results of a questionnaire regarding the musical background of 101 students in Music 200, Fall Quarter, 1951, North Carolina College, Durham, North Carolina, was mailed by request.

Three interviews were held with Dr. Harold Hoffman, State Supervisor of Music. Dr. Hoffman presented important information concerning the music program in each county and, as well, materials which he felt would be helpful in completing the study.

The findings were presented in three categories: Curriculum, which included music activities in the elementary and high schools; Finance, Equipment and Materials; and Teacher Training. Detailed tabulation of the information received as a result of the inquiries, letters of requests to music teachers in high schools and colleges, and interviews with the State Supervisor of Music, showed clearly the existing problems in the North Carolina county schools.

#### Chapter IV. TABULATION AND INTERPRETATION OF DATA

An inquiry form was sent to two hundred supervisors and superintendents of North Carolina County Schools. The fact that 67 per cent of the supervisors filled out and returned the form, was a real indication of their willingness to help and also their expressed need of having better music instruction in the county schools.

Inquiry Forms sent .....	200
Replies received .....	133

The inquiry forms consisted of nine questions that were pertinent to this study.

In an effort to find out what music activities there were in the schools, the answers to the nine questions were put into tabulated form, as follows:

Table I. Music Activities in the Elementary School

Music Activities	Replies Received Per Cent
1. Vocal	
Rote Singing	95
Note Singing	55
Part Singing	40
2. Rhythmic	
Simple Rhythmic Response (Clapping, marking time, etc.)	90
Games and Dances	80
Rhythmic Bands	95
3. Creative Activities	80
4. Appreciation	
5. Listening	70
6. Integration of Music with other subjects	
7. Miscellaneous Activities	
Simple Melody Bands (Song flutes, tonettes, etc.)	40
School Choirs and Choruses	80

Table I lists the most desirable and practicable music activities for rural schools. The replies showed that rote singing is an important activity in the rural schools. Most rural children enjoy listening and singing with the teacher. However, many music teachers in rural schools make the mistake of choosing songs according to the interests of rural children. The children will be more interested in singing if the songs used are comfortable for their changing and

limited ranges. Too often, the inexperienced teacher is unable to teach the children how to use their voices correctly in order to sing these high tones. Another hazard in singing among small rural classes is that rural teachers allow children to sing a loud forced tone. It is assumed that the chief difficulty in note singing is that many classroom and inexperienced teachers sometimes know only a few details relative to the technical aspects of music reading, and in teaching it, they often emphasize such details too much (how to find do, et cetera). Forty per cent of the replies proved that part-singing is also a feasible music activity in the rural schools.

Varied rhythmic activities are provided to the children to arouse a feeling or sense of rhythm. Apparently, simple rhythmic responses as clapping, marching, et cetera, are enjoyed by most of the children in the classroom. These activities provide a firm, practical foundation for the understanding of the elements of music reading. Eighty per cent of the schools report that games and dances are used in order to provide an understanding of rhythm. Developing physical poise and coordination to rhythm is a distinct problem among rural children; many rural children are awkward, tense and timid in their responses. Another problem which confronts the rural music teacher is the child who reports that he is not allowed to participate in games or dances because of religious beliefs. This is a problem in many rural areas of North Carolina, where there are varied religious beliefs.

Creative activities are enjoyable among rural children, who can dramatize a trip to the country or can imitate various animals, and so forth, in the music class. In developing a better appreciation and enjoyment of music, 70 per cent of the schools report the use of listening activities, and 80 per cent of the schools report that music is integrated with other subjects in order that the children may be given the opportunity for musical experience. Ninety per cent of the schools provide children with the experience of participating in the rhythm band and 40 per cent of the schools report the participation of children in the melody band. Provision is made also for elementary children to participate in the chorus, in 80 per cent of the schools.

TABLE 2. Special Music Activities

Activities	Yes	No
1. Operettas	45	60
2. Music Festivals		
a. County	74	18
b. State	20	45
3. Special Programs during the year		
a. Christmas	65	26
b. Easter	10	55
c. National Music Week	88	24
d. May Day Festivals	77	15
4. Lyceum Programs		
a. Outside Artists	10	123

It will be noted in Table 2, the types of programs that are included in the yearly plans of the county schools to build interest in the musical activities of the school and to unite the efforts of the school toward a common end. In reply to this question, the majority of the smaller schools present operettas during the year. Apparently, too, many of the schools participate either in the county, state or district music festivals. Some schools, however, report that they did not participate due to lack of transportation facilities and because of financial conditions. The program given below is an example of a Music Festival presented in Orange County:

Orange County Music Festival  
held at  
Chapel Hill, N.C.

General Theme - ALL NATIONS

- 9:00--11:00 Rehearsals. Only one general rehearsal was held for the numbers in which the schools sang together. Each group was well prepared in its own school.
- 11:00--12:30 Individual contributions by each school (representing one county) in the way of a song, a folk dance, by large or small groups, and limited to five minutes each. Massed folk dances (two) by all schools at the same time to the same music.
- 12:30--1:30 Lunch and Social Hour
- 1:30-- 1:30 Massed Rhythm Bands ( Grades 1, 2, and 3)  
Massed Primary Chorus ( Grades 1, 2, and 3--  
about 500 children) three numbers from Music Hour,  
1 and 2. Massed Intermediate Chorus ( Grades 4  
and 5--about 600 children)

600 children) four numbers from Music Hour,  
Books 3 and 4.

Massed Upper Grade Chorus (Grades 6 and 7--  
about 600 children) four numbers from  
Music Hour, Book 5.

Massed Orchestra (Upper Grades).

Community Sing (Three numbers, including  
"America, The Beautiful") by the audience  
plus about 1,500--2,000 children

Most of the schools presented seasonal programs during the year. It is assumed that the observance of National Music Week and May Festival programs are set aside for the culmination of the year's work. The illustrations that follow are of programs presented during the school year.

A. Program of the Annual Carol Service  
Westmont Grammar Grade Choir  
Hickory, N. C.

Processional--	"O Come All Ye Faithful	Audience
Scripture--	Luke 2: 8-16	Choral Reading
Prayer		
"What Child Is This"--	Old English-	Choir
"Carol of the Birds"	-Bas-Quercey-	Choir
Brief Talk		
"God Rest Ye Merry Gentlemen"		Choir
"Mary Mother"	-Chapman-	Soloist
"Joy to the World"	-Handel-	Audience
"Over the Stars"	-Franz Abt-	Choir
"Good King Wenceslas"		Soloists
"Christmas Lullaby"		a Capella Choir
"Good Christian Men Rejoice"		Choir
"Bethlehem Lullaby"	-Brahms-	a Capella Choir
		Audience join in singing last two stanzas

Benediction

B. A Spring Festival of Music  
Margaret Hearne School  
Wilson, N.C.

9:30 A.M.  
The Primary School

Songs by the Whole Group

"Flag Song"	Finnish Folk Tune
"Old Folks at Home"	Foster
"O, Susanna"	Foster

First Grade Activities

Songs

"The May Basket"	Miller
"Lavender's Blue"	Old English Tune
"Early Spring"	Grant-Schaefer

Creative Rhythms (Children express themselves as they hear different types of music.)

Walking	Jumping	Soldiers
Skipping	Tiptoeing	Giants
Galloping	Swaying	
	like trees	Fairies
Swinging	Skating	Dancing Dolls
	See-Sawing	Lullaby

Rhythm Band

"Cshebrogar"	Hungarian Folk Tune
"Amaryllis"	Ghys
"Washington Post March"	Sousa

Second Grade Activities

Songs

"A Musical Mix-up"	Pitcher
"Apple Blossoms"	Churchill-Grindell

Development and Enjoyment of Different Rhythms with

Bouncing Balls

Jumping Ropes

Singing Games

"Swinging in a Swing"

"London Town"

Third Grade Activities

Songs

"Springtime"	Gidaige
"The Woodpecker"	Nevin

Folk Dances	"Dutch Dance"	Original
	"Shoemaker's Dance"	Danish
Songs by the Group	"Springtime Is Here"	Kraft
	"America"	Carey

11:30 - INTERMISSION

1:00 P.M.

The Grammar School

Songs by the Whole Group	"School Song"	College Tune
	"De Camptown Races"	Foster

Fourth Grade Activities

Songs	"Little Sir Echo"	Fearis
	"The Beautiful Blue Danube"	Straus

Dance	The Minuet	Colonial
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Fifth Grade Activities

Songs	"Billie Boy"	White
	"Clar the Kitchen"	Kentucky Folk Song

Folk Dance	Bleking	
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Sixth Grade Activities

Songs	"Down on the Range"	Cowboy Song
	"Deep in the Heart of Texas"	Swander
Cowboy Square Dance		American

Seventh Grade Activities

Songs	"La Cucaracha"	Mexican Song
	"My Spanish Guitar"	Spanish Song
Spanish Dance		Original
Song by the Whole Group	"Star Spangled Banner"	Smith

In most cases the rural schools fail to see the advantage

of having outside artists; which is probably due to financial reasons, according to the comment of one of the supervisors.

TABLE 3. Music Activities in the High School

Type of Activities by Schools	Replies Received	
	Yes	No
<b>A. <u>Vocal</u></b>		
Assembly Singing	133	
Mixed Chorus	25	108
Boys Chorus	56	77
Girls Chorus	95	38
<b>B. <u>Instrumental</u></b>		
Instrumental Classes	36	97
Band	54	79
Dance Band	5	128
Beginning Orchestra	32	101
Advanced Orchestra	25	108
<b>C. <u>Elective Courses</u></b>		
Elementary Theory	25	108
Advanced Theory and Harmony	13	123
Survey of Music, Literature	36	96
Private Voice Instruction	16	103
Private Piano Instruction	62	73

As may be seen by Table 3, the majority of the county schools had some type of music activity in the high school. All of the schools reported having assembly singing. Apparently, much stress is placed on the mixed chorus, which gives one the impression that most of the schools strive to bring together a good mixed chorus. A few schools had both Boys' and Girls' Choruses in addition to the mixed chorus. The music teacher has an important role in raising the standards of

musical performance. It is evident that she must choose songs according to the ability and interest of the students who are members of the choral group. It can be depressing in smaller communities where people demand the singing of the most fearful assortment of lugubrious, guilt-laden gospel songs ever known. Many rural music directors will lower their music standards, "sell themselves cheap" to the public to gain recognition as having a good high school chorus in the community and to gain large attendance to choral concerts. In a recent meeting of of choral directors, the problem of sight singing is prevalent in choral groups. In many of the smaller rural high schools, the singing of parts is practically taught by rote, which is time consuming. Because of this problem, many of the smaller schools do not participate in state music festivals.

Instrumental classes were conducted in thirty-six county schools. A plan that is used in teaching lessons in many county schools is to employ a circuit instrumental teacher who goes from one school to another within the county. Many schools are without bands, because the budget is insufficient to permit the purchasing of needed band instruments. In the larger county schools thirty-two of them had both beginning orchestras and bands. However, a band is easier to organize, is more spectacular and frequently more popular in its appeal than the orchestra. Most schools strive to have a good band to display during football and basketball seasons.

Instruction in music theory and music history in the county high schools is sadly neglected. This problem is perhaps due to the many other duties that the music teacher is asked to perform. It also may be assumed that many of the teachers, aside from their heavy teaching schedules, find time to give private piano and voice lessons. Then there is the perennial problem of practicing, common to both town and country children. The difficulty of "the cold parlor," the unheated room in winter, equally hard on the piano and the child, is found. Then there is the problem of students who do not have a piano at home and must practice at school. Students who depend on busses for transportation must rise while it is still dark in the morning and return at dusk, having yet to perform chores before supper, are usually much, too tired to practice in the evening. However, many of them do.

TABLE 4. Music Activities that Meet During and After School, Times Per Week and Credit Received

Music Activities	Meets During School <u>Yes</u>	Meets After School <u>Yes</u>	Times Per Week	Credit Received
1. Assembly Singing	89		1	No credit
2. Mixed Chorus	65		3	$\frac{1}{4}$ Unit
3. Boys' Chorus	48		2	No Credit
4. Small Voice Ensemble	65		Free Period	No Credit
5. Girls' Chorus	55		2	No Credit
6. Band	23	31	5	$\frac{1}{4}$ Unit
7. Dance Band		5		
8. Classroom Music Instruction	32		3	$\frac{1}{4}$ Unit

Table 4 shows that the majority of the musical activities are offered during school hours. Assembly singing is usually the only musical activity that is required of all pupils throughout the four years of high school. At least one hour per week is allowed for assembly singing. Many of the schools had between three and four regular practice periods for their vocal groups. It may be assumed that singing provides a natural means of expression, and that the mixed chorus opens an opportunity for the greatest number of pupils. Therefore, due to at least three or more practices per week, pupils who elect to sing in the mixed chorus are granted one fourth unit of credit. Small vocal ensembles are more or less informally organized and "free periods" are scheduled during which these groups may receive help and instruction from the teacher. Twenty-three music directors stated that their high school band met daily during school and thirty-one stated that their band met daily during school as well as two or three days a week after school. Thirty-two schools reported that classroom music instruction was given to high school pupils at least three times a week, fifteen schools reported that no classroom music instruction is offered to high schools students, only musical organizations for student participation.

TABLE 5.. Equipment, Supplies and Finance

Ownership of Equipment and Materials	Per Cent of Basic Instruments Owned By the School	
	<u>Yes</u>	<u>No</u>
Band Instruments	100	00
Music Room	35	00
Piano	95	00
Instructional Materials (Textbooks, Phonograph Records, etc.)	80	00
Visual Aids	92	00
Audio-Visual Aids	80	00

Table 5 shows the way in which the expense of equipment and supplies was distributed in the schools, with regard to ownership. The replies received concerning equipment and finance proved that the basic instruments for the band were owned by the school, while the remainder of the instruments were purchased by the students. It was stated in some communities that different service clubs, such as Kiwanis, American Legion, Boy Scout Organizations, Civic Clubs, and so forth, presented drives during the year that would make possible the purchase of band instruments and uniforms. About 30 per cent of the schools had a special music budget of not less than \$500 annually with which to purchase band equipment and supplies for the music department.

The need for improving the physical conditions necessary for the unhampered conduct of music classes of various types is readily apparent in county schools. There are expensively

constructed new school buildings in which the provision for music classes is far from satisfactory. In many of the county schools, especially the colored schools, the music classroom is not included in the basic building plans. The music teacher becomes a "floating teacher, who goes from room to room every day, teaching music without a classroom to call her own. Thirty-five per cent of the schools report having an all-purpose music room. Over 20 per cent of the schools used an auditorium for the main classroom.

Ninety-five per cent of the schools reported owning a piano. The question should have been asked, What is the condition of the piano owned by the school? How many music teachers are confronted with pianos having missing ivories, cracked sounding boards, disconnected pedal action, and intermittent tuning ills that are not exclusively rural. Too often in the budget, repairs, paint, plumbing, books, chairs, all have priority over piano tuning.

The rural music teacher needs more equipment for teaching than does the teacher in urban schools, because of the more varied and difficult teaching problems and of less supervision or outside help. However, in many cases, musical equipment is difficult to secure in rural schools, and much of the success of the work depends on the ingenuity of the teacher. Over 92 per cent of the schools had visual and auditory materials in order to make learning experiences more concrete and meaningful. As a result, the rural teachers are using those means by which to bring good music to the

children. State-adopted textbooks for basal and supplementary work were owned by 80 per cent of the schools.

The subject of teacher training qualifications, duties of teachers in the school, mode of reimbursement, and in-service work done by them is discussed in Table 6.

TABLE 6. Teacher Training (1) Type of Certificate, (2) General Information, and (3) In-service Training

Teacher Training	Number	Yes	No
<b>1. Type of Certificate</b>			
Public School Music Graduate	38		
High School	14		
Elementary School	12		
	17		
<b>2. General Information</b>			
Music Teacher Acts as Helping Teacher		19	50
Does all of the Teaching		32	18
Teaches Other Subjects		22	15
Gives Instruction in Other Schools		9	10
Is State Paid		20	10
Is Locally Paid		31	8
<b>3. In-Service Training</b>			
Have you held a workshop in the past two or three years?		30	60
Were Specialist employed within the state or from out-of-state?		30	Within
		5	Out-of-State

In reply to the question on teacher training, it can be seen by Table 6, that the majority of the teachers who taught music in the high school department held high

music method courses given in teacher-training institutions are planned definitely for urban or ideal situations. They are also frequently adjusted to an ideal situation in which the desirable equipment is available and an organized course in music is a regular part of the curriculum.

In reference to salaries, the majority of the special music teachers are locally, rather than state, paid. Many counties have no means of securing funds for paying the music teacher's salary. In other counties, the state pays half the needed salaries and the county the other half. A certain amount of money is allotted per month for transportation.

Very few music teachers or supervisors provided in-service training for classroom teachers. One supervisor states that there are so many other workshops and professional meetings during the year that there is very little time left for the music teacher or supervisor to plan for this type of work.

Correspondence. Many letters were received from special music teachers and supervisors throughout the state. These letters expressed the many problems that the rural school music teachers have to face. They told of lack of time, heavy teaching loads, and lack of transportation through which to provide music instruction to other rural schools. One teacher stated that one music supervisor was

employed in a county to supervise two hundred and fifty teachers. However, many other letters received indicated progressive plans being used in their schools by which to meet the demands of rural school music. The letter that follows is an example of the many letters received:

COPY

Dear Mrs. Goode:

I hope you have good luck in writing the thesis. I completed my thesis at the University of North Carolina, The Development of Public School Music In The United States with some views of American Educators on the subject. You might like to read the introduction and summary chapters.

We are planning to have a full-time music teacher for the four schools in 1953-'54. I do hope that this will prove profitable in creating more and better progress in music education in the schools.

Yours truly,

Sallie C. Murphy  
(Supervisor of Jones County  
Schools, Trenton, N.C.)

The questionnaires on the following pages were received regarding the results of the musical background of 101 students in Music 200, Fall Quarter, 1951, North Carolina College, Durham, North Carolina. The tables are self-explanatory and the problems, as a result of the questions answered by college students, would be a duplication of those already stated in this study.

TABLE 7. Results of Questionnaire Regarding Musical Background of 101 Students in Music 200, Fall Quarter, 1951, North Carolina College

CLASSIFICATION	Freshmen -----	24
	Sophomore -----	49
	Junior -----	22
	Senior -----	5
	Special -----	1
	<hr/>	
	TOTAL	101

Number of Students Receiving  
Elementary Education in North Carolina

Freshmen -----	14
Sophomore -----	36
Junior -----	17
Senior -----	3

GEORGRAPHIC DISTRIBUTION OF ELEMENTARY AND HIGH SCHOOL 101 STUDENTS

No. Student	N.C. Elem.	No. Elem	So. Elem	N.C. High	No. High	So. High
24 Freshmen	14	5	5	17	3	4
49 Sophomore	36	8	5	34	9	6
22 Junior	17	1	4	16	2	4
5 Senior	3	1	1	3	1	1
1 Special	0	1	1	0	1	0
<hr/>						
101 TOTAL	70	16	15	70	16	15

NUMBER OF SCHOOLS REPRESENTED BY 101 STUDENTS

North Carolina High Schools -----	48
North Carolina Elementary Schools -----	56
Other South High Schools -----	12
Other South Elementary Schools -----	15
Other Northern High Schools -----	13
Other Northern Elementary Schools -----	16

TOTAL HIGH SCHOOLS REPRESENTED \*\*\* ----- 73  
 TOTAL ELEMENTARY SCHOOLS REPRESENTED ----- 87

TABLE 8. Results of Questions Regarding Elementary School Training in Music, in Percentages form:

Query	(No. of Schools, N.C.:56; So.15; Nor.16)					
	North Carolina		South		North	
	No.	Per Cent	No.	Per Cent	No.	Per Cent
1. Did your school have one teacher assigned to teach music?	36	65	9	60	13	81
2. Did your school have periodic visits by a music supervisor?	15	27	7	47	13	81
3. Was the classroom teacher usually responsible to teach the music in her own class?	18	32	4	27	3	19
4. Did you frequently teach rote songs?	47	84	10	67	12	75
5. Were attempts made to teach the reading of music? (See next chart)						
6.						
7.						
8.						
9. In the early grades were there any "rhythm band activities?"	31	55	8	53	10	67
10. Did classes participate by singing in any types of programs?	53	95	11	76	13	81
11. Were there assembly programs in your school?	49	90	10	67	16	100
12. Was there frequently assembly singing at these programs?	46	82	9	60	16	100
13. Was there a regular elementary school chorus?	35	43	3	20	11	69
14. Was there any instrumental instruction in your elementary school?	24	43	2	13	12	75
15. Was there a band or orchestra?	13	23	3	20	9	56

TABLE 9. Questions Regarding the Reading of Music as Taught  
in the Elementary Grades (See Table 8)

( No. of schools in N.C.:56; South 15;North 16)							
		North Carolina		South		North	
Query	No.	Per Cent	No.	Per Cent	No.	Per Cent	
5. Were attempts made to teach the reading of music?	35	50	5	33	12	75	
6. Did <u>you</u> ever learn to read music?	29	41	8	53	7	46	
7. Is your musical reading ability a result of your elementary school music training?	13	18	5	33	2	12	
	GRADE						
	2	2	1	1			
	3	9	0	1			
	4	5	1	3			
	5	6	1	3			
	6	13(4)	2	2			
	7	13(13)	1	1			
	8	14( 4)	0	0			
	HIGH SCHOOL						
		11 (11)	2	0			

TABLE 10. Results of Question Regarding High School Musical Experiences.

Query	( No. of schools: N.C. 48; Sou. 12; No. 13)					
	North Carolina		South		North	
	No.	Per Cent	No.	Per Cent	No.	Per Cent
1. Did your high school have a band?	30	63	9	75	13	100
2. Did your high school have an orchestra?	9	18	3	25	11	84
2a. Did you play in it?	2 (of 70)		0 of 15		2 of 16	
3. Did your high school have a chorus?	48	100	12	100	13	100
3a. Did you sing in it?	44 of 70		7 of 15		11 of 13	
4. Did your high school have any other types of musical organizations?						
Glee clubs	17		7		9	
Other vocal ens.	7		2		5	
Piano	3		3		4	
(Others included: dance band, instrumental instruction, et cetera - very low percentage)						

Results of Questions Regarding Musical Experiences Outside School

1. Do you now, or have you ever, sing/sung in a church choir?	56 of 70	8 of 15	13 of 16
have/had private lessons in music?	47 of 70	8 of 15	12 of 16

Interview. The State Supervisor of Music, Dr. Hoffman, explained the rural school situation in North Carolina, in the following illuminating fashion.

According to Dr. Hoffman, there are 700 certified music teachers in the state of North Carolina. Many of these teachers are teaching other subjects as well as music. The music teachers and supervisors are paid through two sources. This is because the state has a minimum budget for salaries of music teachers and supervisors. Therefore, in these counties where music teachers are not paid by the state, they have to be paid out of local funds. The State Legislature, unfortunately, is still of the opinion that music is something special and extra.

In the state of North Carolina, the rule is that the teaching load must not exceed thirty pupils. Hence, there is the problem of many schools 'boot-legging' music teachers. The regulation says that a school may be allotted a music teacher if no classroom teacher has a load exceeding thirty pupils. Many schools hire special teachers of music, art, and physical education, and increase the load of other teachers.

Dr. Hoffman also stated that there are so many schools wanting music teachers (as has been already said) that the demand cannot be supplied, especially in the white schools. At Raleigh, Greensboro and Durham, there are but three supervisors for all of the schools. In Concord and Salisbury, there is but

one supervisor for the public schools. Mecklinburg County has one music supervisor to 350 teachers. Durham County has three music supervisors, two for the white schools, one for the Negro schools. Gaston County has one supervisor to 250 teachers.

To meet the need, the entire state is becoming music-conscious. House Bill 810 was passed by which to provide for six area supervisors, living in six educational districts, to aid, in especial, those schools which do not have music teachers. The colleges, too, are fast awakening to the music education needs of North Carolina, and are re-vamping the music programs in order to keep pace with the public schools.

Much more progress has been made, insofar as concepts are concerned, in the rural schools than in the city schools. The fine concepts embraced in the music program may be listed as follows:

1. Music for recreation
2. Music as a conditioner
3. Social basic activities
4. Theory technical aspect is not isolated, but is taught as an outgrowth of other activities.
5. Music as a part of general education, rather than thought of as something special.

The music teacher and supervisor cooperate with the 4H clubs leaders, as well as with Farm and Home agents in taking care of all music activities sponsored by the clubs.

Thus it may be said that rural school music has made much progress in the past five years. The handicap to progress, as the State Supervisor told the writer, is money; and taxes are high.

## Chapter V. SUMMARY, CONCLUSIONS AND SUGGESTIONS

Summary. In order to be able to understand the urgent need for special attention to plans for musical activities, methods of teaching, musical equipment, and employment of music teachers and supervisors in the country schools, it was necessary to present and understand the rural school music situation and the resulting problems peculiar to it in the state of North Carolina. From the preceding chapters, one can see that there are many rural school conditions which need improvement in the rural schools of North Carolina. Sources of data consisted of inquiry from replies received from music teachers and supervisors of county schools in North Carolina, review of literature related to this study, and personal interviews and correspondence.

The data presented show: (1) more progress has been made in the past few years in developing musical training among girls and boys in the elementary schools than in the high schools; (2) The high school chorus is a feasible project in the county schools. However, the choral director is faced with many problems in improvement in quality of performance and evolution of taste within the community; (3) The inability of many counties to hire a band director and to purchase band instruments because of financial straits makes an effectual

instrumental program impossible; (4) Instruction in music theory and history is neglected; (5) The rural child is confronted with many problems in obtaining instruction in piano; (6) The rural music festival is an established institution in the rural areas in which emphasis is placed upon excellence of group performance and upon massed group events; (7) In many cases, musical equipment is difficult to secure because of financial reasons in the county schools; (8) Rural music teachers perform a variety of services; (9) A great percentage of music teachers must do all of the teaching of music in the schools; (10) A greater percentage of rural areas are financially unable to provide special music teachers or supervisors; (11) Distances are often too great to allow careful supervision; (12) Lack of interest and the feeling of music as a "luxury" on the part of school and state officials retards progress in the music education program of county systems.

Conclusions. (1) Reports from various reading materials in this study, would seem to prove that there is a realization of the need of better instruction in the schools, but that a still more important need is to arouse the public to a general realization that school children need more than book learning. In all walks of life a cultural background is needed. (2) The results of the study seemed to indicate, too, that the preponderance of emphasis has been placed on vocal music, so that instrumental music has suffered. All schools reporting had at

least one vocal group, while some schools did not have a single instrumental group. It may also be concluded that other than the financial problem of securing hand instruments, that many teachers and supervisors are not equipped to play the instruments well enough to be able to give instruction, hence the emphasis has shifted to vocal music in groups. Even if the teacher in a given school were able to play the instruments, the problem of finding time in which to give instruction, when she is already doing far more work than she is able to perform, confronts her. (3) With regard to planning a festival program, it may be concluded that quantity in program participation was stressed in many of the festivals, rather than quality. Too often in music festivals, if the program is too long it becomes boring and monotonous and this is unfair both to the child performing and the audience. (4) The smaller high schools have so many courses to provide for, that music is sometimes pushed aside. (5) The music teacher is faced with the problem of over-crowded curriculums, heavy teaching loads, lack of equipment, and the expense and hazards of transportation. (6) In-service training for classroom teachers is ineffective, (7) When the public, as a whole, becomes aware of its need of music education as a general subject in the schools, to the point of implementing legislation that will bring it about, that is the time the teachers and administrators in the schools can do something constructive in the matter of improvement of the situation with regard to making music a must in the schools.

Suggestions. North Carolina has made progress, however, in improving conditions through integration of music and the community life. The high percentage of replies received from the rural school teachers in the state have tended to prove that the teachers, aware of the existing situation, are willing to accept help and suggestions for the implementation of a better form of music instruction in the county schools. The suggestions offered for better instruction in music education in the county schools cannot be introduced for operation at once; but, by gradual steps, the situation is bound to improve with regard to music instruction in the schools.

Music Activities

I. A Suitable Program of Music Activities in the Elementary School:

A. Singing in the Rural School

1. Rote Song

a. Art Song

(1) any song which the teacher enjoys and which appeals to the child

b. Pattern Song

(1) The basis for learning to read at sight

2. Sight Reading

a. Rote-to-Note Plan

b. Learning New Songs

c. Problem of Chromatics

(1) Introduce songs with easy chromatics

### 3. Part Singing

- a. Good preparation is the singing of familiar rounds
- b. Simple chording
  - (1) Class divided into 2 or 3 groups, each group singing a certain part of the chord
- c. The use of certain melody instruments
- d. Encourage children of reading ability to read the texts of the songs before attempting to read the music. This will enable them to find the natural cadence, poetic grouping of ideas.
- e. Encourage participation in the Elementary Choir

### B. Rhythm

1. Developing within the children rhythmic feeling through response to music with free bodily movements thus cultivating muscular control and physical poise and grace.
2. Consideration should be given to the principle of experiencing rhythm physically from a creative rather than a mathematical standpoint.
3. Various musical selections may be played for the children which, in turn, express the time of marching, galloping, running, jumping, et cetera.
4. The use of singing games and folk dances in developing a sense of rhythm.
5. The stepping of note values in the songs the children sing and the music they hear will help in sensing these.

6. Such visual aids as marking on the board to show strong and weak beats are also valuable.
7. The use of rhythm instruments provide a desirable means of rhythmic expression.

#### C. Creative Activities

1. Making rhythmic instruments
2. Dramatizing a story in time to the music
3. Improvising songs
4. Impersonating characters of his own imagination
5. Choosing of instruments for certain tonal or rhythmic effects.
6. Creating of dances
7. Composing songs.

## II. A Suitable Program of Music Activities in the High Schools:

In the National Society for the Study of Education, the following suggested program for carrying on music education in rural high schools was found:-

#### A. Vocal

1. Time allotment: 90 minutes weekly to 45-min. periods.
2. Common arrangement: two rehearsals weekly; boys' Glee Club, two Girls' Glee Clubs on fifth day

#### B. Instrumental

- 1, Time allotment: 90-225 minutes weekly in 45-min. periods of two double periods.

2. Minimum of two 45-minute periods weekly for massed rehearsals in band or orchestra, with sectional rehearsals on days of the week not assigned for full rehearsals.

C. Other Electives

Weekly assembly in which musical organizations take part.

D

D. Extension of School Activities:

Widest variety possible, with efforts centered on taking music of school into home and community.

E. Instruction

1. Vocal teaching by supervisor who devotes part time to grades and junior high school, as well as senior high, or by teacher dividing time between high school music and academic subjects.
2. Instrumental instruction given by specialist dividing time between grades and high school or itinerent teacher working or circuit; in many cases, instrumentalist teachers full time in high school, dividing between music and academic subjects.<sup>1</sup>

Finance, Equipment, Materials

Finance. In securing money for music the following suggestions are offered.

1. Build up confidence that any money asked for will be spent.
2. To assume the attitude that the answer to every problem is more money, sometimes is a fallacy.

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<sup>1</sup>The National Society for the Study of Education, the Thirty-Fifth Yearbook, Bloomington, Illinois, Public School Publishing Company, 1936, p. 145.

a. The music teacher can sometimes see what can be done better without more money.

3. Formulate a long-time music program so that each expenditure contributes definitely to the ultimate goal.

Equipment. To develop a desirable music program:and the idea must be aroused in the principal and administrators that much of the success of the program depends on this. The music teacher must have equipment. Therefore, music equipment should be just as important in the budget as other equipment. The equipment of the rural school should include the following:

1. Piano

A good piano is a most important part of the equipment. All pianos should be tuned three or four times a year to American Standard pitch , A-440.

2. Radio

A combination AM-FM set will insure the greatest flexibility

3. Phonograph

A phonograph of standard make of three speeds

4. Recording Machine

The best recording machine turn table for school use is the heavy 16-inch kind.

5. Tape Recorder

Can supplement the recording machine. A performance can be erased, has advantages in that it can show errors in performance and improvements after the mistakes have been made.

## 6. School-Owned Instruments.

Some of the larger and more expensive instruments which are not suitable for work should be purchased by the schools. In many schools, school organizations, such as the Parent-Teacher Association, sponsors drives to help in purchasing instruments. Instruments can be bought for instruction and either loaned or rented to students in order to encourage greater participation.

Paul Van Bodegraven, Supervisor of Music, Port Washington, New York, offers a feasible suggestion in purchasing instruments.

In order to enable more persons to buy instruments, the Board of Education purchases all instruments for cash and then resells them to the student, spreading the cost over the school year. Sufficient down payment is required so that if the instrument is turned in soon after being purchased it can be resold without loss. Needless to say, this cooperation on the part of the School Board has played a tremendously important part in our instrumental development.<sup>1</sup>

Materials. The most desirable materials are the following:

1. Music texts, basal and supplementary
2. Community song books
3. Chromatic pitch pipe
4. Bulletin board
5. Library books for children
6. Staff liner
7. Keyboard chart

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<sup>1</sup>Paul Van Bodegraven, Organizing a School Band, Lions-Shell Printing Company, 1938, New York, p.15.

8. Rhythm band instruments
9. Charts of instruments
10. Staff boards and discs for notation
11. Staff paper
12. Notebooks for children
13. Materials for creative work
14. Records
15. Sound films
16. Film strings and slides

Selection and Training of Teachers. The results of this study proved that there is insufficient money to hire both vocal and instrumental teachers or supervisors of music. Where there is not sufficient music teaching to justify the employment of two full-time music teachers, it is often possible to employ a teacher of high school subjects who can also handle instrumental work and a full-time music teacher who can devote a portion of his time to vocal music in the high school, or either another teacher of either grade or high school subjects, who can help with vocal music. Since the hiring of music teachers in county schools is a financial problem, the obvious solution for the small school system is a combination teacher of musical and academic teaching. The teacher training institutions must therefore prepare a large number of candidates competent to teach some subject other than music. Until the state has been aroused to the vital need

of affording music to all children, and the salaries of music teachers are paid exclusively by the state then many counties will have the opportunity of employing Public School music teachers.

In-service training for all teachers might be an effective way of making music education more worthwhile. This could include music clinics and conferences, cooperative planning conferences of teachers. These could be attended by both music teachers and classroom teachers. Workshops also are an excellent means of enabling teachers and administrators, interested in advancing the music program, to do so more effectively.

APPENDIX

Boston, Massachusetts  
February 23, 1953

Dear Superintendent:

As a partial fulfillment of requirements for a M.A. degree in Music Education at Boston University, I am doing a Survey of Music Education in the County Schools of North Carolina. The results of this study will not be used for any other purpose.

Enclosed are letters and forms which I will appreciate if you will give to each principal or music teacher in the county.

I will appreciate your help and thank you kindly for making this study possible.

Yours truly,

(Mrs.) Ann J. Goode

Mrs. Ann J. Goode  
c-o Professor Warren S. Freeman  
Box 241 (Back Bay Post Office)  
Boston 16, Massachusetts.

Boston, Massachusetts  
February 25, 1953

Dear Music Teacher or Supervisor:

As a partial fulfillment of requirements for a M.A. degree in Music Education at Boston University, I am doing a Survey of Music Education in the County Schools of North Carolina. The results of this study will not be used for any other purpose.

Enclosed is an inquiry form. I will appreciate it if you will fill out the form and return it to me as soon as possible.

I will appreciate your help in making this study possible.

Yours truly,

(Mrs.) Ann J. Goode

Mrs. Ann J. Goode  
c-o Professor Warren J. Freeman  
Box 241 (Back Bay Post Office)  
Boston 16, Massachusetts.

## INQUIRY FORM

Town or City \_\_\_\_\_

County \_\_\_\_\_

Name of School \_\_\_\_\_

Enrollment of School \_\_\_\_\_

I. Please place a check in the correct column.

Does your school have the following activities in the elementary school?

	Yes	No
1. Rote Singing		
2. Note Singing		
3. Part Singing		
4. Rhythmic Activities		
5. Creative Activities		
6. Music Appreciation		
7. Listening Activities		
8. Integration of Music with other subjects		
9. Miscellaneous Activities		
Simple Melody Bands (song flutes, tonettes, etc.)		
Rhythm Band		
School Chorus		
10. Lyceum Programs		

	Yes	No
11. Elementary Theory		
12. Advanced Theory		
13. Survey of Music Literature		
14. Private Voice Instruction		
15. Private Piano Instruction		

IV. Indicate with a check(x) in the proper column.

	meets during school	meets after school	credit received
1. Assembly Singing			
2. Mixed Chorus			
3. Boys' Chorus			
4. Girls' Chorus			
5. Small Voice Ensemble			
6. Band			
7. Dance Band			
8. Classroom Music Instruction			

V. Indicate with a check (x) in the Yes and No columns if equipment is owned by the school.

	Yes	No
1. Piano		
2. Radio		
3. Tape Recorder		
4. Phonograph		
5. Phonograph Records		

(cont.)

II. Does your school give the following programs during the school year?

Indicate with a check (x) in the proper column.

	Yes	No
1. Operettas		
2. Music Festivals		
3. Cantatas		
Christmas		
Easter		
4. National Music Week		
5. May Day Festival		
6. Outside Artists'		

III. Does your school have the following activities in the high school?

	Yes	No
1. Assembly Singing		
2. Mixed Chorus		
3. Boys' Chorus		
4. Girls' Chorus		
5. Small Voice Ensembles		
6. Instrumental Classes		
7. Band		
8. Dance Band		
9. Beginning Orchestra		
10. Advanced Orchestra		

(cont.)

Yes

No

6. Movie Projector

7. Opaques (Slides)

8. Supplementary Song  
Materials

9. Assembly Song Books

10. State Adopted Textbooks

11. School-Owned Instruments

VI. How much is spent on the music program annually in your school?

Nothing

\*Under \$50.00

50.00 - \$100.00

\$100.00 - \$200.00

\$200.00 - \$500.00

\$500.00 - and over

VII. Have you held a workshop in the past 2 or 3 years?

VIII. What type of certificate do you hold?

Public School Music

Graduate

High School

Elementary

IX. Is there a special music teacher in your school?  
Please check in the correct column.

Music teacher acts as helping teacher

Does all the teacher

Teaches other subjects

-Is state paid

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## ABSTRACT

This study was chosen because it was felt that the county schools in North Carolina are still in great need of more and better music education. It was found that various other states were confronted with the same problem of rural school music, also.

This study was a study of music teaching in 101 counties of North Carolina. Since North Carolina is predominantly rural, over half the schools in the state are in rural towns or communities. Under the recent consolidation program, many of these schools have been consolidated and are centrally located.

In compiling reading materials related to the subject of the study that would help to solve the rural school music problem in the state of North Carolina, it was found that a considerable number of studies, based on the same type of research, had been made in other states. Many magazines articles and books dealing with the improvement of music education in rural schools were found.

The first step in approaching this problem was to find out what was actually being done in music education in the county schools. Inquiry forms were sent out to two hundred supervisors and superintendents. The high percentage of replies showed that they were music-conscious and anxious to

receive help and suggestions offered for their music program. Replies from letters expressed that most of the teachers felt that they had crowded schedules, and were not able to devote enough time to music. The State Supervisor in interviews, showed clearly existing problems in the North Carolina County Schools.

The results of this study showed that most of the teachers placed emphasis on vocal music. The instrumental program in the county schools was weak. It was found that this was due to the purchase of instruments, and it was felt that the students were unable to buy them. Many schools were without bands, too, because of shortage of band directors. Most of the schools had such teaching aids as radio, phonograph, tape recorder, et cetera. Some of the teachers commented that they found very little time to go into the theoretical teaching of music, but were able to teach a few songs during the school year. The schools that had music budgets received very little; money for the music department was raised through drives and so forth. Replies received concerning equipment and finances proved that basic instruments for the band were owned by the schools, while the remainder of the instruments were purchased by students. The majority of the teachers who held certificates in the high school department, taught music and also other subjects. In the elementary schools most of the music-teaching is done by a classroom teacher, who can play piano, or who has had a little training in music. Many counties are

unable to hire music teachers because they do not have sufficient funds.

From these problems, one can see that the rural school music situation in North Carolina needs improvement. The most important thing is to arouse the public to the realization that girls and boys in the state need better music instruction. One can see, also, that the progress of this music instruction has been impeded by a great financial problem. However, North Carolina has made progress through integrating music and the community life.

The suggestions that were offered can only be introduced gradually. The first suggestion offered was to arouse the public to the need of music education as a general subject in the schools, to the point of implementing legislation that will bring it about. Better scheduling of music classes represented another suggestion. The use of audio-visual aids are an important part of a music program. To arouse interest among different community organizations, so that they might present drives for the purchasing of band instruments, uniforms and other musical equipment. In-service training for all teachers was suggested as a means of making music more worth while in the school program. In order to remedy the problem of salaries, especially in county schools, the state might undertake to pay one half of the needed salary, and the county the other half.

In conclusion, the rural schools in North Carolina are aware of the many existing problems. This is clearly shown by

the results obtained from this writer's study. It is felt by those educators concerned, that those truly interested in the welfare of the rural boys and girls will see to it that these many problems are satisfactorily solved, or that the situation at least will be improved.