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Music instruction and supervision in the public schools in the state of Maine.

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MUSIC INSTRUCTION and SUPERVISION

in the Public Schools in the State of Maine

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--Introduction--

The purpose of this thesis has been to make a survey of music and music teaching in the state of Maine. A personal interest and a certain amount of experience led to the choice of this problem. The amount and kind of music teaching was determined by the collection of as accurate and specific information as possible. There are many suggestions for improvements, remedial work, and corrections in teacher preparation which occur as a natural result of the survey.

To understand some of the factors which have a direct relationship to the problem, it is well to consider a few facts concerning the state itself. Maine has an area of 33,040 square miles, with a total population of 797,423(1930 census) It is largely rural in character, with many small towns and only nine cities of major importance.(1) Of necessity, towns have banded their schools into school unions, with one superintendent having under his personal jurisdiction from one city or town, to as many as nine. There are 516 towns and cities under the direction of 131 superintendents. Supervisors of special subjects are faced with the same situation, with many schools under their direct surveillance. According to figures obtained from the State Department of Education, there are approximately ninety music supervisors employed throughout the

(1) The nine cities are : Auburn,Augusta,Bangor,Biddeford, Lewiston, Portland,South Portland, Waterville, and Westbrook

state. Many school systems do not attempt to employ supervisors because of the far-reaching districts. Lack of adequate finances is another factor. What music is presented is often done by one teacher in a building or by the room teacher herself.

To determine the actual work being done in music, it was decided to use the direct form of obtaining material by sending out individual questionnaires. A letter was sent to each superintendent explaining the project and its purpose.(1) Enclosed with this letter were as many individual letters as the superintendent had towns in his district or union.(2) His co-operation was requested in presenting these letters and enclosed questionnaires to the music supervisors or teachers interested in music in each town. Later the questionnaires were collected by the superintendent and returned. After compiling these answers and using them as a basis, an attempt has been made to draw certain conclusions with suggestions for the improvement of music teaching in Maine.

Grateful appreciation is expressed to the superintendents, and supervisors and teachers who replied so carefully and completely. Many added comments which were constructive and enlightening. Without their gracious co-operation, this thesis would not have been possible.

(1) See Appendix I

(2) See Appendix II

II. Summary of Questionnaires.

Amount of Teaching

In determining the amount of music teaching done throughout the state, results were obtained from the questionnaires and from letters received from superintendents. Letters were sent to 131 superintendents and questionnaires were enclosed for 516 towns. Replies were recorded for 201 towns and cities. In 118 towns no music was presented. A tabulation of the population of these towns, with the number of towns not having music is as follows:--

Population	Number
From 30 to 100	16
From 100 to 200	15
From 200 to 300	8
From 300 to 400	5
From 400 to 500	16
From 500 to 600	13
From 600 to 700	8
From 700 to 800	2
From 800 to 900	8
From 900 to 1,000	6
From 1000 to 4,000	20

It is interesting to note that the largest single number (20) is for towns with population exceeding 1,000.

Four superintendents offered the reason for the lack of music teaching was that their unions were financially unable

to support music in their schools. One superintendent stated that results with music supervisors had been unsatisfactory and now the town refused to appropriate funds for this purpose.

The population and the towns (cities) having music in the schools is tabulated as follows:--

Population	Number
From 300 to 400	2
From 400 to 500	3
From 500 to 600	1
From 600 to 700	1
From 700 to 800	4
From 800 to 900	4
From 900 to 1,000	2
From 1,000 to 2,000	23
From 2,000 to 3,000	15
From 3,000 to 4,000	5
From 4, 000 to 7,000	6
From 9,000 to 40,000	7

This shows the towns of from 1,000 to3,,000 population having the largest number (38) where music is being taught. In comparison with Table I on Page 3, a question arises why these towns of similar population do and do not have music. Many of the towns that do not have music are located on the seacoast or in the north-eastern section of the state. Both of these sections have suffered financially during the last ten years. Stringent reductions in all town affairs have

become imperative.

48 towns(cities) have a music supervisor for all the grades. 17 towns have supervisors for Grades 1 to 8. Five room teachers replied with a statement of the work done in their individual rooms. One supervises in Grades 7 to 12, and one has charge of the music in the High School. Fourteen supervisors teach other subjects beside music. These subjects include art, science, mathematics, oral English, and assistantships in primary and intermediate grades. 55 supervisors teach music as their only subject.

Private Lessons

39 supervisors give private instruction beyond their regular school music work; 23 do not. Several supervisors gave lessons on from one to four different instruments. The instruments taught and the number of supervisors teaching each instrument is as follows:--

Voice-----19 Piano-----33 Violin-----13

Trumpet-----5 Clarinet-----4 Any-----3

All strings-----1 Hawaiian Guitar-----1

Cello-----2 Organ-----3

It is assumed that one reason for the number presenting private lessons is the low salary scale which is common in many towns. Although no direct queries concerning finances was included in the questionnaires, some supervisors volunteered that information. One supervisor stated that after traveling expenses, board and room, etc. were paid, the clearance was $9.00 per week. Next year, the clearance will be $2 or $3.

Class Singing

The average amount of time which is spent in singing classwise weekly is as follows:--

For primary grades-----90 minutes

For intermediate grades-----97 minutes

For upper grades-----95 minutes

No explanation can be offered for this equality of time in all the grades. Music periods in the upper grades should include material and length of time superior to that of the primary or intermediate grades.

Systems of Books

In reply to the question concerning the use of one system of music books throughout the grades, 31 supervisors replied that they used more than one. 39 did use one series; 28 used "The Music Hour" series; 6 used "The World of Music"; 3 used the "Music Education" series; 1 used the Foresman and 1 used the American Book Company's books.

Of those that used more than one series, these same series were in general usage. It was indicated that as the older books were outworn and replaced, the tendency was to use bokks of one series.

Music Appreciation

Music appreciation is presented as a special subject by 20 supervisors. 46 of the supervisors included it as part of their regular lesson with no special time devoted to it as a class. The average amount of time spent was 22 minutes each week. The victrola was used by 23 supervisors; 7 used

the piano and 3 used the radio in presenting music appreciation. Music of famous composers, songs, instruments, and pictures were some of the other materials listed for use.

Lack of time and materials are important reasons why more appreciation is not offered as a special or additional subject. Because of the range of the subject and the disagreement of music educators in defining the boudaries of the subject, some supervisors are hesitant in including appreciation as a separate period.

Visits in Schools

The number of visits which the supervisors made to the towns and schools in their districts varied according to the teaching load and the size of the district. In the town schools, the supervisors visited as follows:--

Once a week-----42
Twice a week-----6
Three times a week-----1
Four times a week-----1
Daily-----2
Once every two weeks-----3
Once every three weeks-----1

In the rural schools, the supervisor visited as follows:--

Once a week-----29
Twice a week-----1
Once every two weeks-----14
Once every three weeks-----1

Once every four weeks-----1

Once every six weeks-----1

In the high schools, the supervisors visited as follows:--

Daily-----3

Twice a week-----7

Three times a week-----2

Once a week-----34

As most supervisors average one visit a week in the town, rural, and high schools, this makes a full week's work, considering the number of towns in which they must supervise. If the supervisor has such a heavy teaching load that he is unable to visit in the schools at least once a week, the value of his teaching is materially depleted. Visits of once in three weeks,etc. are inadequate for the maintenance of a high standard of music teaching..

Rhythm Orchestras and Harmonica Bands

Rhythm orchestras were conducted by 47 supervisors, but 16did not have them. 40 of these orchestras were used in the primary grades; 3 were in rural schools;2 were in Grades 1 to 8 One supervisor selected a group of children from different grades 31 minutes was the average amount of time spent weekly.

Harmonica bands were conducted by 34 supervisors;25 supervisors did not include them in their music activities. 29 bands were in the upper grades; 1 in rural school;1 in Grades 2 to 8; 1 in Grades 1 to 8; and 1 was used in high school. The average time each week was 40 minutes. One supervisor substituted an ocarina class for the harmonica band.

The value of rhythm and harmonica bands is a debatable question. Some supervisors feel that they are considered outmoded unless their activities include some of the newer forms. Some try to stimulate an interest in music by the use of these activities which show quick results. In general circumstances it seems that the time given to these activities could be spent with more value and more lasting results on other phases of music work.

Extra-surricular Music in the Grade School

In the grade schools, 29 supervisors conducted an orchestra but 31 did not. The average time allowed for the grades school orchestra was 72 minutes each week. The average number of players was 24. Violins, trumpets, clarinets, piano, and drums were the instruments most often listed, but some orchestras included viola, cello, bass, French horn, baritone, and Hawaiian guitar.

23 supervisors directed a glee club in the grade school, but 33 did not. 8 girls' glee clubs were indicated with an average number of 31 members. 2 boys' glee clubs were indicated with an average number of 53 members. 15 mixed voice clubs were indicated with 61 mambers as an average. The average amount of time given to glee club work each week is as follows:

Girls-----48 minutes

Boys-----50 minutes

Mixed-----57 minutes

Why more supervisors do not conduct orchestras and glee clubs in the grade school can only be explained by lack of time and lack of money for suitable materials. Every supervisor should realize the desirability of early foundation work when the children are at an impressionable age and the pleasure of playing or singing in a group has its most lasting effect on the child mind.

Music in High School

The average time given to music in high schools was 77 minutes a week. The time varies greatly with the different activities in the different schools. Bands were conducted in 24 schools, but not in 34 other high schools. The average time for band work was 83 minutes each week. The average number of players was 31. Several supervisors indicated that they did not conduct bands but that the students made up a major portion of a town band.

In most cases where instrumental instructors were employed, bands were formed. Many supervisors are women and their knowledge and interest has not been developed along these lines. As a band may have an important place in the school and its activities, and may be built up in a comparatively brief period, it is notable that more supervisors do not instigate or sponsor bands in the high schools.

Orchestras were conducted by 52 supervisors in high schools but 6/supervisors did not. The average time devoted to orchestra was 82 minutes for a week. Many supervisors indicated that

rehearsals of from one to three hours were held outside of school hours beyond the time allotted during school hours. The type of instrumentation varied with the size of the orchestra. The average orchestra consisted of 23 players.

Some supervisors complained of the lack of instruments and the difficulty of obtaining them. This seems a weak excuse when many music supply firms have excellent systems of rental and purchase of instruments, with no responsibility dependent upon the supervisor.

51 high schools had a glee club but in 11, no clubs were conducted. 35 of the supervisors conducted girls' glee clubs, with an average membership of 41. 16 boys' glee clubs were conducted with an average number of 30 members. There were 26 clubs made up of mixed voices, with an average membership of 58 singers. The average amount of time for a week for each club is as follows:--

Girls-----57 minutes

Boys-----54 minutes

Mixed-----59 minutes

Although it seems that partiality was being shown to the girls in the formation of glee clubs, this can be explained by their willingness to participate. Boys' interest and time is often taken by athletics, school paper, etc. Many boys are hesitant about joining a singing group in high school because of the recent period of voice transition and resulting slow reading of parts. A glee club of mixed voices helps to solve

the problem for those boys who wish to continue in music.

In 28 high schools, a chorus period is presented in school time. In one high school a solfeggio class is taught. In one high school, an harmonica band is listed with the other music activities. Whether these courses were elective or compulsory was not indicated on the questionnaire.

Instrumental Classes

Instrumental classes are held by 19 supervisors. 29 do not present any work on this type, but 4 do sometimes as the need arises. 74 minutes is the average amount of time spent each week. The instruments taught and the number of supervisors that present them are as follows:--

Violin-----12

Piano-----4

Trumpet-----3

Guitar-----3

Saxaphone,Trombone,Clarinet,Mandolin-----1 each

Orchestral instruments-----3

Band instruments-----4

Any or all instruments-----8

It is not necessary for the supervisor to feel that he or she must be competant to teach all instruments but a working knowledge of the common instruments may prove of great assistance. More supervisors should realize the value of instrumental classes as builders of better orchestras and bands, and as a means of developing individual talent which may be

hindered by the lack of finances, instruments, or teachers. It is apparent from the reports of instruments taught, and the time allowed, that interest is high in those towns and cities where classes are held.

Concerts and Festivals

As a means of determining the supervisor's position of helpfulness in a community, and the extent of the public appearance of the musical groups under his direction, questions were included concerning concerts, operettas, and festivals. 45 supervisors presented concerts, but 9 did not, 3 did sometimes. 53 supervisors presented operettas, but 2 did not, 3 did sometimes. 22 presented concerts once a year; 22 presented concerts twice a year; 7 presented concerts three times a year; 4 presented concerts four or more times a year. Several supervisors indicated a part in many school programs, as school assemblies, May festivals, and Parent-Teacher Association meetings.

It is gratifying to read that so many supervisors do give public performances. It is through these performances that the townspeople know the supervisor's work. Although operettas have certain valuable qualities, many are not worthy of the time expended. Operettas, with costumes, action, and scenery, make use of a large cast of mediocre performers without special attention to music. Young singers and players appreciate music which is a challenge to their performance.

27 supervisors enter units in the State music festivals, but 29 do not, 3 do sometimes. In the Sectional

festivals, 9 supervisors enter units, but 24 do not. 5 supervisors send individuals to the festivals, 2 do sometimes, 9 do not.

The units which are sent to the festivals and the number reported by the supervisors is as follows:--

High School Orchestra-----15

Grammar School Orchestra-----2

Band-----5

Glee Club-----7

Glee Club(Girls)-----7

Glee Club(Boys)-----2

Chorus; Drum and Bugle Corps-----1 each

Any unit-----1

Although two State festivals are held, one in the Eastern and one in the Western sections, many towns find the cost of transportation prohibitive. Some supervisors feel that the festivals are run on the competetive basis, Some fear the results of the ranking sheets, although no publicity is given the results unless so desired by the supervisor. More supervisors should take advantage of the festivals as a goal and as a means of inspiration for the students. The unbiased, constructive criticism given by the judges should be retained by the supervisor as a standard for improvment.

Other Supervisors

As a means of comparison, a question concerning the supervision of other subjects was included. No definite de-

ductions can be drawn from the results obtained, but the comparison is interesting. 29answers were received which indicated the employment of other supervisors. 32 did not have other supervisors in the system. The subjects and the number of Towns (cities) having supervisors are as follows:--

Art-----14

Physical Education-----28

Home Economics-----30

Manual Training-----24

Agriculture-----3

Penmanship-----1

Conclusion:

Although the number of replies received was not sufficient to allow comprehensive conclusions to be drwn, the answers came from towns representative of all condictions possible in the state. Replies were recorded from numbered plantations, with populations of 30 to 50 persons, up to, and including, the larger cities. Towns, with populations from 1,000 to 4,000 sent in reports which are indicative of the fine work possible. As expected, the larger towns and cities showed the highest type of work, with more activities included in the curricula.

III. Problems indicated as Result of Survey

From the questionnaires returned, it was learned that 83 towns(cities) have some music taught in school. But in 118 towns, no music was presented. Some of these towns are of the same population and from the same sections of the state. The first problem which is apparent is to determine why so many towns do not have music. The second problem is how this condition may be improved.

Maine is not a state which has been impervious to music. Music has played an important part in the cultural development of the peolpe of the state. In many of the academies, some of which were founded about 1700, music was included in the course of instruction. Maine has been noted for its festivals, before the advent of the state school festivals. Yearly festival association meetings have been held in the city of Bangor, and in Aroostook County(at Fort Fairfield) with increasing enjoyment and inspiration to the performers and the audience. Many small towns have maintained bands, choruses, and orchestras for many years. This is all indicative of an interest in music by the public.

But music in the schools has been slow in developing. Whether it has been slower in Maine than in other states of similar size and financial level is debatable. Townspeople are willing to include music in the schools if it does not lead to increased taxation. Lack of adequate finances is the greatest single factor in the retardation of music in the

schools. In the apportionment of the school funds by the school officials, money is fist allotted to the maintenance of those subjects and standards which are required by the State Department of Education. The remaining money may be allotted for the procurementof the services of teachers for the special subjects, as physical education, art,music, etc. But low salaries, havy teaching loads, and the lack of adequate materials, are not conducive to good teaching or supervision. (See Pages 5 and 7)

After reading the questionnaires, certain practices of poor supervision become apparent. Some of the towns which do not have music now, may have discontinued it because of poor supervision. In the engagement of a music supervisor, the school officials and the townspeoplehhave reason to expect a high standard of music and music teaching in the schools. Some conditions indicative of poor supervision which might be improved by the supervisor are as follows:--

1. Better arrangement of time for class singing (See Page 6) and for visits in the schools(See Page 7)
2. Inclusion of music appreciation as a separate class, with the use of more materials, and better use of materials at hand (See Page 6)
3. Need of understanding of real values in music education; not carried away by "frills" (See Rhythm Orchestras and Harmonica Bands, Page 8)
4. Realization of grade school music activities as

foundations for high school activities and for enjoyment in later life. (See Page 9)

5. Consideration of music in high schools; subjects and activities suitable to interests of young people of high school age. (See Page 10)

6. Greater experience with, and knowledge of, instruments; their use in bands and orchestras; elimination of "popular" instruments, as guitar and mandolin (See Page 12)

7. Familiarity with, and value of, materials for class singing(S e Page 6); for concerts, school programs,etc.

8. Value of public appearances by school groups in concerts and state festivals (see Page 13)

The question may arise why more music is not taught by the room teacher, if supervision is impossible or impracticable in a town. Five answers were received from room teachers. Several reasons can be given why music is not taught by the room teacher. 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. Although the normal schools have presented music for approximately twenty years, the prospective teacher comes to normal school with a minimum of music training. In contrast with other subjects, the student has a background of those subjects before entering normal school. The normal school period is spent in review of that material, and in the study of the presentation of that material to children. When he leaves the school,his background of knowledge, and his ex-

perience in teaching, gives him a feeling of security and confidence when he enters teaching. 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 student feels that music, as an art subject, is beyond his meager abilities as a teacher, so he makes no effort to teach it in his own school.

Some students may leave the normal school with an interest in the possibilities of school music teaching. But in many grade schools, the lack of suitable materials is a detriment to music teaching. Having seen the newer materials in use in the normal schools, the teacher has difficulty in adjusting older or obsolete materials to present day school situation. As it may be impossible to procure the newer materials, the teacher and children lose interest and music is discontinued.

Another reason why the room teacher is hindered in music teaching is the lack of time. An ambitious teacher with progressive ideas who is anxious to present all the wealth and variety of subject matter as recommended by leading school authorities, has a crowded daily program.. Beyond the standard subjects, as reading, arithmetic,history, geography, spelling, and penmanship, there may be included nature study,health, manual training,art, crafts,home economics, physical education,

and library instruction. The teacher must be prepared to present these subjects, which further explains the little time that is spent on music in normal schools. The teacher who feels these subjects are important to the pupils finds difficulty in arranging the school program to admit their inclusion.

To summarize briefly, more music has not been taught in school, because of (1) the lack of finances; (2) the lack of supervisors, and good supervision; (3)the lack of background and training of the room teacher in music; (4) the lack of suitable materials (dependent upon finances); (5) the lack of time in the school program; and (6) the feeling of incompetance and inferiority common to the room teacher in presenting an art subject whci h requires a special talent for performance.

The second question which arose is how the conditions previously stated might be improved. Financial conditions are beyond control But the need for more music and better music teaching is common to many towns, regardelss of finances. School officials, who during the recent period of reduction of school finances, eliminated the supervisor's salary from the budgetwere not convinced of the need of music in the schools. Other towns of the same financial level retained their supervisors. In most cases, the supervisors who remained were those who had rendered valuable service to the children and to the community in which they taught. The improvement of the training of teachers,leading to better teaching later, is the means by which school officials may be convinced of the value of music teaching in the schools. This improvement is subject to the control and influence of the normal schools of the state, to a large degree. Although the normal schools are liable to the same financial conditions as other schools, there are more possibilities for improvement. At the present writing (1938) two and three year courses are offered in the normal schools for the training of teachers for the grade school. The extension of this course to four years has been approved by the State Department of Education. This will give added opportunity for the presentation of more courses and for more actual expereince with children in school. If a four year course for music supervisors might be included, a more definite program is possible. The following courses are outlined with this aim.

IV. Proposed Courses of Study

The following course is suggested for a four year course in the state normal schools in preparation for teaching in the public schools from the primary grades through the junior high school . More music courses are included than are found in the outline for the three year course. These are designed to give the prospective teacher a better understanding of music and its place in the schools of the state. Upon completion of this course, the room teacher should be better able to conduct music individually, or under the direction of a music supervisor.

General Objectives (in music)

1. To create and advance culture in music.
2. To give students a love for, and interest in, music and music teaching.

Specific Objectives

1. To develop individual abilities and capacities in music.
2. To give students a complete and adequate preparation for music teaching.

First Year

Subjects	Semester Hours Credit
Child Development (or General Psychology)	3
English	3
Introduction to Teaching	2
Science	3

First Year (Continued)

Subjects	Semester Hours Credit
Arithmetic	2
Art	2
Health	1
Physical Education	3
Music(Sight Singing, Theory,etc. See Page 24 for further description)	3
Total	20

Second Year

Subjects	Semester Hours Credit
Directed Observation(Elementary School Problems)	2
Literature	3
Geography	2
Reading	2
Educational Psychology	3
History	2
Physical Education	1
Art	2
Music(Appreciation,History,etc. See Page 24 for further description)	3
Total	20

Third Year

Subjects	Semester Hours Credit
Practive Teaching	8

Third Year(Continued)

Subjects	Semester Hours Credit
Literature	2
History of Education	3
Educational Measurements(or Guidance)	2
History of Civilization	3
Art (Industrial; Crafts)	1
Music(Materials,Methods,etc. See Page 25)	3
Total	22

Fourth Year

Subjects	Semester Hours Credit
Practice Teaching	8
Philosophy of Education	3
Current Social Problems	2
Literature	3
Economics(Elective; or other electives)	2
Art(Aesthetics)	2
Music(Conducting; Organization of Music Activities,etc. See Page 25)	2
Total	22

Of necessity this course would be flexible, dependent upon the individual school set-up. Students should be encouraged to elect varied subjects, thus increasing the value of their school work in their later teaching.

Descriptions of Music Courses which might be contained in the Four Year Elementary Curriculum.

First Year Music

Topics to be covered might include:--

1. Development and correct use of singing voice.
2. Singing and reading with syllables in unison and parts.
3. Writing of simple melodies in all keys, using treble and bass clefs.
4. Notation ,including the staff, clefs, scales(major, minor, and chromatic), time values in simple and compound time, key signatures, terms of expression,etc.
5. Pianno keyboard and the playing of simple tunns.

Second Year Music

Topics to be covered might include:--

1. Elements of music and how to listen to music.
2. Voices; quality and range; combinations.
3. Instruments; construction; quality and range;choirs.
4. Orchestras; kinds; music
5. The story of the evolution of music
   a. Folk and national music
   b. Composed music of the Middle Ages; Early Church music; famous composers and their music of the Classic, Romantic, and Modern Schools; present trends in music; famous artists and composers.

Third Year Music

Topics might include:--

1. Study of the child voice; unmusical children
2. Methods of directing instruction in voice testing; rote songs; music reading; notation and theory for all grades.
3. Methods of presentation of music appreciation in all grades.
4. Standards for selection of materials for class singing in grade and rural schools; for glee clubs, orchestra, band, concert, operettas, and special assemblies.
5. Survey of the field of materials; comparison of standard music materials for all grades.

Fourth Year Music

Topics might include:--

1. Technique of conducting
2. Organization and development of instrumental work; chorus, glee clubs; band and orchestra.
3. Working knowledge of, and experience with, wind and stringed instruments suitable to grade school children.
4. The room teacher's duties and relations to the music supervisor; to the principal; to the superintendent; to the community.

With the inclusion of this four year course, a better trained, more efficient type of room teacher should take his place in the schools of the state. A wider experience and greater familiarity with music and music teaching should lead the teacher to adopt music as one of the regular school subjects. There is, however, the continued need of music supervisors who will assume the responsibilities of the more difficult problems of music teaching. Many towns are unable to afford the services of a supervisor for music alone, but require that supervisor to teach other subjects. Although this combination of subjects is not desirable (See Pages 5; 16 and 17) it may be the means of supplying more schools with music at a minimum cost to the town.

As a means of improving present conditions, it is suggested that one of the teacher training institutions include a course for music supervisors. This course should be planned for the musically inclined student who has special interest in the teaching of school music. Students who showed particular talent of a highly individualized type would be advised to transfer to a college of music. This course should not attempt to encroach on the lines of study of the college of music. The aims and subject content of the music college and of the normal school would be widely divergent. With the training of musically inclined students at the normal school, towns could procure supervisors from within the state,who would be familiar with school conditions in the state.

To minimize the cost to the state, certain courses already included in the normal school could be retained as basal courses. These courses would provide the student with a knowledge and understanding of current problems in education. The music courses are designed for the use of the supervisor who will teach music in a small town. It is presupposed that the larger towns and cities would command the services of a more expreienced teacher, better trained than would be possible in a normal school. A broad educational experience, with specialization in music is the aim of the course of study for music supervisors.

First Year

Subjects	Semester Hours Credit
Introduction to Teaching	3
English	3
Psychology	3
Art	2
Physical Education	1
Music Appreciation	3
Sight Singing, Dictation, and Notation	2
Applied Music	1
Total	18

Second Year

Subjects	Semester Hours Credit
History of Education	3
Literature	3
History of Civilization	3
Science	3
Music Methods	3
Directed Observation of School Music	1
Elements of Conducting	1
Applied Music	1
Total	18

Third Year

Subjects	Semester Hours Credit
Philosophy of Education	3
Elementary Harmony	3
Student Teaching(Music)	3
History of Music	3
Survey of School Music Materials	2
Conducting	2
Organization and Materials of Extra-Curricul Music Activities	1
Applied Music	1
Total	18

Fourth Year

Subjects	Semester Hours Credit
Modern Social Trends	3
Educational Sociology	3
Music Form and Analysis	1
Orchestration	1
Student Teaching(Music)	3
Rural School Methods and Materials	2
Teaching of Music Appreciation	2
Applied Music	1
Electives	2
Total	18

Electives:--

I.Physical Education (Folk Dancing; Coaching)
II.Art:(Aesthetics;History of Art; Crafts; Design,etc)

III. Literature (Biography; Child Literature; Modern Novel; Modern Poetry)

IV. Education (Educational Measurements; Remedial Teaching; Guidance; Mental Hygiene

The courses for students specializing in music should have particular reference to school music and music teaching. The development of individual musical abilities should be subordinated to the development of teaching skills. The importance of a wide range of activities should be stressed.

V. Summary

Although the purpose of this thesis was to survey music instruction and supervision in the public schools of Maine, it seems that the problem has grown beyond the original limits. No educator is satisfied with the summary of a survey without being aware of the possibilities of certain changes, improvements, and recommendations.

As stated previously, the returns of the questionnaires were not as large as expected, but seemingly they were carefully filled out by teachers from a wide range of locations. All types of school situations were represented. All types of school music and music teaching were recorded. Some of the variance found in the replies can be explained by the type of the town. The general attitude of the townspeople toward music is an important factor. Many towns lack the funds necessary for the employment and maintenance of a music supervisor. Some towns have the necessary funds now, but because of previous experiences 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 that in any other field. This is an unqualified statement and based only on personal observation. Generally speaking, the reasons offered were not strong enough to warrant the drastic action. In towns where the supervisor was a vital force in the school and community life, the position was retained. School boards,

acting as the public's voice in education, are quick to denounce educational practices lacking in value. Where the supervisor has shown the worth of music to the children and to their parents, music has remained in the curriculum.

To be able to show results in this field calls for training as in any other. The principle which has been followed in many small towns particularly, has been to offer the supervisor's position to a local musician. This person's experience may have been with the town band or as a church organist. Undoubtedly, this person has had good training in music and may be a thoroughly good musician. But is he a good school musician?

School music calls for careful training in the field of education, with a working knowledge of children, psychology, and educational theory and practices. Actual experience with children, under the competant guidance of individuals trained in this work, is obtainable at our teacher training institutions. Although the courses of study (See Page 21) are tentative and subject to many revisions, an attempt has been made to include those elements necessary to a well-rounded educational experience, with special attention to music and music teaching.

Better teaching of music in schools will lead to the demand for the employment of trained teachers to supervise that instruction. Better trained supervisors will create situations causing superintendents and school officials to

become cognizant of the value and importance of music in the curriculum. Better informed school officials will lead to the development of a consciousness of the value of music in the community life. These are a few forces which may work toward the improvement and advancement of music in the schools of Maine.

In a discussion of an educational problem, there is a tendency to become too concerned with the ways and means of solving the problem, rather than with the core of the problem itself. The chief concern is of the children and young people in our schools. Education may be thought of as a means of enjoyment, enrichment, and expansion of the life of the child. That is the reason for the importance of music in the curriculum. What better means for the enjoyment. for the enrichment, for the expansion of the life of the child than through music?

"The primary business of education, in effecting the promises of American democracy, is to guard, cherish, advance, and make available in the life of coming generations the funded and growing wisdom, knowledge, and aspirations of the race."

--Charles A. Beard--

--Appendix--

I

184 Middlesex St.
North Andover, Mass.
April 30, 1938

Supt.
(Address)

Dear Sir:

As a partial fulfilment of the requirements for a master's degree at Boston University, I am writing a thesis on "Music Instruction and Supervision in the Public Schools in the State of Maine". To gather the necessary material, it has seemed feasible to resort to a questionnaire. For each of the towns under your direction I have included a questionnaire. If you will give these to the music supervisor or in the absence of a supervisor, to a teacher who has charge of the music in a building, or to one who is doing any special work in music, it will be greatly appreciated. Please understand that this is not done as a comparison of individual teachers or of towns; it is state wide in scope.

I am aware of the many demands on your time, but a prompt reply will be welcomed. I have enclosed an envelope which may be used in returning these to me.

Hoping that my request will not be too troublesome, I thank you for your attention and cooperation.

Very truly yours,

184 Middlesex Street
North Andover, Mass.
April 30, 1938

Dear Supervisor,

In partial fulfillment of the requirement for a master's degree at Boston University, I am making a survey of music instruction and supervision throughout the state of Maine. It has seemed advisable to do this by means of a questionnaire. This survey is not done as a comparison of individuals but merely to find out the amount of supervisory work which is being done in the state. All answers will be treated in confidence.

If I have omitted any phase of the work which you think should be included, won't you indicate it under ''Remarks''? I would appreciate a complete report of your work and I shall await your reply with interest.

Thank you for your attention and assistance.

Sincerely yours,

Ruth Griffiths

SURVEY OF MUSIC INSTRUCTION IN *MAINE*

Name.....

Town(s) in which you supervise.....

.....

In what grade(s) do you supervise?.....

How much time is allowed each week for singing (classwise) in the primary grades?.....

in the intermediate grades?.....

in the upper grades?.....

Do you use one system of music books in the grades?.....

What series is (are) used?.....

.....

Do you present music appreciation as a separate subject?.....

How often?.....

How much time is allowed each week?.....

What materials do you use?.....

.....

What music is offered in the high school?.....

How much time is allowed each week?.....

How often do you visit in the town schools?.....

in the rural schools?.....

in the high school?.....

Do you teach any other subjects beside music?.....

What?.....

How much time each week?.....

Do you give private lessons?..... Voice?..... .... Piano?.....

Violin?..... Trumpet?..... Clarinet?..... Other instruments?

.....

Do you have instrumental classes?.....

What instruments?.....

How much time is allowed each week?.....

Do you have a rhythm orchestra?.....

In what grade(s)?.....

How much time is allowed each week?.....

Do you have an harmonica band?.....

In what grade(s)?.....

How much time is allowed each week?.....

Do you have an orchestra in the high school?.....

How much time is allowed each week?.....

How many pieces?.....

What instruments?.....

.....

Do you have an orchestra in the grammar school?.....

How much time is allowed each week?.....

How many pieces?.....

What instruments?.....

.....

Do you have a band?.....
How much time is allowed each week?.....
How many pieces?.....
What instruments?.....
.....
Do you have a glee club in the high school?.....
Girls?.....Boys?.....Mixed?.....
How many voices?.....
How much time is allowed each week?.....
Do you have a glee club in the grammar school?.....
Girls?.....Boys?.....Mixed?.....
How many voices?.....
How much time is allowed each week?.....
Do you present concerts?.....Operettas?.....
How many concerts do you present during a school year, approximately?.....
Do you enter any units in the State festival?.....
In the Sectional (Eastern) festival?.....
What units?.....
If not units, do you send any individuals to take part in the festivals?.....
Are there other supervisors employed in your school system?.....
Art?..... Physical Education?..... Home Economics? .....
Manual Training?..... Any others?.....

Remarks: