

1957

A survey and analysis of the music preparation of selected elementary classroom teachers in North Carolina

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A SURVEY AND ANALYSIS OF THE MUSIC PREPARATION
OF SELECTED ELEMENTARY CLASSROOM TEACHERS
IN NORTH CAROLINA

A Thesis
Presented to
the Faculty of the School of Fine and Applied Arts
Boston University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
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August 1957

THESIS APPROVAL

This thesis, written under the supervision of the candidate's Advisory Committee, and approved by its members, has been presented to and accepted by the Graduate Board of the School of Fine and Applied Arts of Boston University in partial fulfillment of the requirements for the degree of MASTER OF MUSIC with a major in

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

One of the vital and challenging issues with which educators are faced today is the caliber and effectiveness of the program of elementary education in the schools of America. This problem is of such importance that it can be neither ignored nor minimized for it has been suggested that the education a child receives in the elementary school will be one of the determining factors in his success as an adult. If this is true, special consideration must be given to the professional preparation of the person whose responsibility it is to guide the elementary school child, namely, the classroom teacher. Objective data are needed concerning the education of this teacher whose proficiency must encompass the many subjects which are taught in the elementary school.

A genuine respect should be felt for the prospective classroom teacher who must be prepared to teach so many subjects and the only prerequisite which can be imposed on the elementary education student in the teacher-education institutions is a good general intelligence and the desire to learn. While it is impractical and unwise to insist that every prospective elementary school teacher have a rich background in each of the subjects for which she will be

responsible, it cannot be disputed that the pre-service education of this teacher is the direct responsibility of the teacher-education institutions. Experiences must be provided for the prospective teacher which will enable her to be responsible for the education of the elementary school child. Music is but one of the subjects covered in childhood education and it is with this phase of teacher-education that this study is concerned. The hope for the future of the world lies in wise planning for the educational program of youth and the quality of education depends on the quality of teachers. It has long been realized that the teacher-education courses are often inadequate and that constant improvement is needed. (20:19) Teaching is a complex and highly skilled profession and it requires knowledge which will allow the teacher to lead youth into an understanding of themselves and of the truth and beauty of life.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to show that music education in the elementary school has a definite contribution to make to the furtherance of the general objectives of elementary education, (2) to obtain data which will lead to an insight into the music background of selected elementary school teachers now employed in North Carolina, (3) to determine, through a

survey of the elementary education music curriculums of the teacher-education institutions in North Carolina, whether the prospective elementary school teacher is being provided with music experiences which will assure her of the required music proficiency for teaching the subject in the elementary school, and (4) through the perspective gained by the examination and analysis of these data, to suggest means of improving the music competencies of the elementary classroom teacher.

Importance of the study. There is a definite need for constructive research in the area of the music preparation of the elementary school teacher. The future of music in America is contingent upon music in the school and school music depends, to a great extent, on the classroom teacher. The elementary classroom teacher is responsible for child education in our schools and when considering music education in the self-contained classroom, it is this teacher who

. . . must become an exploring but diversified scholar vitally harmonizing the beauty of child life. To him is intrusted the molding of a child's sense of feeling for the beautiful. The elementary school teacher should share with children in understanding sensitivity for music appreciation. No teacher can contribute to children that which he himself has not experienced. The teacher not only nurtures intellectual growth but likewise fosters the child's musical development . . . Administrators should see to it that beginning music education for children is the best. This aim can be fulfilled through better music preparation of the elementary school teacher. (24:290)

In the past, the term "Public School Music" reflected the thinking that there was one type of music taught in the school and another type consumed in daily living. This is not the case in present philosophies of music education, for it is believed that "the term 'Music Education' connotes that all types of classroom activity may be enriched through the contribution which music can make." (9:9) The idea of the self-contained classroom has come into focus for it is believed that the classroom teacher, who is with the children through the entire school day, has unlimited opportunities to correlate all of the subject matter taught in the school. She understands the capabilities, the interests, and the needs of the class for which she is responsible and is in a position to lead them to an understanding and appreciation of music that is not possible through the efforts of a person who sees the class once a week, or even less frequently. The Research Division of the National Education Association was contacted in regard to the prevalence of the self-contained classroom in the schools of America. They reported three nation-wide surveys, each in school systems of different types and sizes. It was found that "approximately ninety per cent of primary and seventy per cent of upper grades now claim to be under this type of instruction." (23:12) This trend toward the self-contained classroom makes it mandatory that the classroom teacher be prepared to do effective work in all subjects.

The issue of how to give the elementary classroom teacher the requisite knowledge and skills in music is of vital concern to music educators. Numerous studies have been conducted in this area and the majority of them indicate a lack of music ability, and often of interest, on the part of many of the elementary classroom teachers. This deficiency seems to be due, in great measure, to a lack of musical experiences in the backgrounds of these teachers. Their lives have not been enriched by a high quality of music, they have developed few musical skills, and they are not always aware of the role which music can play in their own lives. Music educators are aware that

music will be taught effectively by the grade teachers when they believe it is important for children and when they have learned to enjoy teaching it sufficiently well so that they present it enthusiastically. (24:297)

Music is a subject taught better out of devotion and a recognition of its worth rather than from a sense of duty; however, many elementary school teachers are hesitant in assuming the responsibility for the music program. One of the greatest needs of the classroom teacher is confidence, and this can come only as a result of knowledge and understanding of subject matter. The trepidation of some teachers may stem from previous unpleasant experiences or from misguided attitudes. Often, they have the idea that music is a remote and mysterious art, attainable only by the gifted and persistent few. It must be admitted that "music is a complex art. Consider the . . .

intricacies of its notation; its theory; its diverse styles, forms, idioms, and functions . . ." (16:40) However, it is the task of music educators to show that music-making is a common human tendency and that it can be understood, enjoyed, and entered into by all.

Music educators in the teacher-education institutions must help the prospective teacher experience, understand, and express music herself before it can be expected that she will be able to provide similar experiences for the children. Opportunities must be provided for the musically unprepared elementary education student to develop the skills and knowledge that will enable her to teach music with the same confidence and elan which she brings to the other subjects in the grade school curriculum. It is a sad commentary on the schools of America that

. . . the average college student entering a teacher-education course often has had no previous instruction in music, maybe not even the public school training which she as a teacher will be imparting to children whose grade school curriculum is perhaps richer than was hers. (2:4)

One of the major problems in the teacher-education institutions is the dirth of facilities and staff to provide the necessary music experiences for the elementary education student. According to a report, "Music in the Michigan State Supported Institutions of Higher Learning," the second largest number of enrollments in music courses was in the ". . . service

courses for future teachers of elementary and physical education." (13:52) Many students preparing to teach in the elementary school are unable to enroll in music courses which they are in need of to supplement their music background because there are not enough teachers, classrooms, and equipment to go around. The Committee studying the conditions in the schools of Michigan reported that:

At more than half the state-supported schools and colleges the music requirement for some elementary teachers have to be waived. In addition, there are a great many teachers with temporary certificates who have had no elementary music training. (13:52)

This lack of music opportunity for the elementary education major is apparent to the music educators in America and the Music Education Research Council, a subsidiary of the Music Educators National Conference, states this lack of experience and opportunity in this manner:

Those who prepare for elementary school teaching are for the most part persons who received little or no instruction in the special subject fields before beginning their professional preparation for teaching. There is the further fact that the institutions which are largely responsible for the preparation of elementary teachers--the teachers colleges and normal schools--have neglected to make adequate provisions in their curriculum for the preparation of elementary teachers in the special subjects. Rarely in these institutions does one find more than four to six semester hours of credit allotted to one of these special subjects, an amount which, in view of the meagre backgrounds possessed by most of their students, is pitifully inadequate to equip them for assuming any responsibility for instruction in these subjects. (14:3)

There is surely a minimum standard in music which most normal persons can and must attain if they are to effectively teach music in the elementary school. With some justification, many educators agree that "the improvement of musicianship among teachers is probably the greatest need in school music today." (2:4)

An additional factor which can exert a great influence on the type of music education given the elementary education major is the quality of instruction which they receive in the teacher-education institution. It is not enough to approach the problem from a quantitative point of view--the amount of music experiences provided for the elementary education student--but it must also be considered qualitatively. It is difficult to understand how an instructor who teaches music education to the prospective elementary classroom teacher can effectively do this if he has not had the particular teaching experience himself. Yet this is the case in many teacher-education institutions. Loveless states that "too often the courses offered are 'watered-down' methods courses," (20:41) based, not on practical experiences, but on theory--usually introduced apart from its relation to music itself. It is commonly accepted that a classroom teacher cannot be expected to impart musical knowledge and appreciation to children if she has not experienced it herself. By the same token, should it not be expected that the college

instructor of music for the elementary school should have had actual experience in the elementary school and have first-hand knowledge of the problems to be encountered on this level of instruction? It would appear that this is one of the factors which would improve the quality of music education taught in the teachers colleges.

The present study, based on data contained in previous research studies which indicate that the music preparation of the elementary classroom teacher is inadequate, will contribute to this existent knowledge by indicating the specific areas of music education in which the elementary school teacher may be deficient. A survey of the music course offerings in the teacher-education institutions will determine whether desirable and necessary music experiences are being provided for the elementary education students.

II. DEFINITIONS OF TERMS USED

Elementary school. Throughout this study, the term "elementary school" will be used to designate the first eight grades of a school system based on the 8-4 plan of organization. The elementary schools involved in this study will be those which are accredited by the State of North Carolina and which have a teaching staff of eight or more persons. In the analysis of data, where it is warranted and significant, the schools surveyed will be divided into

primary (grades 1-3) and intermediate (grades 4-8).

Teacher-education institutions. Institutions of higher learning in North Carolina which are accredited by the Southern Association of Colleges and Secondary Schools and which offer a degree in Elementary Education will be referred to in this study as "teacher-education institutions." No differentiation will be made between state-supported schools and those which are privately controlled. Rather, all institutions in North Carolina which meet the specifications will be surveyed.

Self-contained classroom. In this study, the term "self-contained classroom" will be used to indicate the classroom in which the classroom teacher is responsible for the bulk of subject matter teaching. In such a situation, consultants and/or specialists are available "on call" in the special subject areas.

III. SOURCES OF DATA

Data and material for this study were secured from various sources. The philosophy and objectives of both elementary and music education were obtained from books, magazine articles, and other related literature.

Because it is believed that the background of the elementary school teacher plays an important role in

determining the capabilities which she will bring to the profession of teaching, one of the major concerns of this study was to ascertain, as far as possible, the music background of selected elementary classroom teachers in North Carolina. This was done in an attempt to discover the amount of the teacher's music proficiency which was the direct result of her pre-college experiences and the amount which was obtained from the teacher-education institution which she attended.

Two questionnaires were employed to obtain data--one directed to selected elementary classroom teachers now employed in North Carolina and the other to a member of the music faculty of each of the teacher-education institutions used in the study. The literature and research in the field served as background for the study and for material used in the questionnaire.

IV. ORGANIZATION OF THE REMAINDER OF THE THESIS

Chapter II of the study will be concerned with a review of related investigations in the music preparation of the elementary classroom teacher. Although there have been many studies completed in this area, only those which relate directly to the topic and which were conducted in the past fifteen years will be reviewed. Conditions in educational methods and techniques are in a constant state of flux and

and it is felt that studies conducted prior to 1945 will have negligible direct value in this specific study. However, allusion will be made to some of the earlier studies (1932 - 1945) to establish the fact that the music education of the elementary classroom teacher has been a problem for many years.

Because the music preparation of the teacher is of little import unless school administrators, educators, and teachers are cognizant of the important role which music can play in the program of elementary education, Chapter III will be devoted to this area. The contributions which music can make to the objectives of elementary education will be indicated in the light of the goals of elementary education as set forth by "The Mid-Century Committee on the Outcomes of Elementary Education." (3)

Chapter IV will include a discussion of the methodology and techniques used in the study. The manner in which the questionnaires were developed, the selection of the sampling of teachers and institutions to whom the questionnaires were sent, the number and percentage of questionnaires distributed and returned, and the statistical methods used in the tabulation of the data will be presented in this chapter.

The data from the above surveys will be presented in Chapter V, which will contain material involved with the music background of the in-service teacher in North Carolina

and the survey of music course offerings and music experiences provided in the teacher-education institutions of the State. This chapter will contain frequency tables to further explain the data.

The final chapter of the thesis, Chapter VI, will contain the summary, conclusions drawn from the research, and recommendations for the improvement of the music preparation of the elementary classroom teacher.

The concluding section of the study will contain the bibliography of materials used, the appendixes containing copies of letters of transmittal, the questionnaires, the follow-up postal card, and an extensive table of ungrouped data.

CHAPTER II

REVIEW OF THE LITERATURE

Over a period of years, many studies concerned with the music preparation of the elementary classroom teacher have been conducted. Some of these were the work of special committees formed for the purpose of ascertaining the conditions of music education in the public schools of specific areas. Many have been written as requirements for the Master's and Doctor's degrees and these have usually been concerned with the problem as existing in some specific section of the country. In addition, the Research Council of the Music Educators National Conference has conducted studies which usually conclude with recommendations for the implementation of the music program in the schools.

In the discussion which follows, mention will be made of some of the studies which are pertinent to the present one, indicating the nature of the problem in specific areas and times. To make the material more easily comprehensible, the literature will be reviewed chronologically.

In 1932, King critically surveyed the curriculums of selected teacher-education institutions and discovered that many of the areas of music which are deemed important to school music and to the development of the child were offered either infrequently or not at all in many of the institutions.

In the conclusions of the study, and based on data collected, King recommends that:

1. Less emphasis be given to methods and series teaching.
2. Basic principles of school music teaching are more important than particular methods.
3. Interest and capacities of the child should determine the type of instruction.
4. Greater emphasis should be given to observation and practice teaching. (18:25)

Goodwin, conducting a study in 1932 which was concerned with the elementary classroom teacher and her music preparation, indicates that:

Proper preparation of the classroom teacher of music is an outstanding problem in the public school and will continue to be until the teacher-education institutions provide adequate required music courses. The strength or weakness of music teaching in the classroom depends upon the kind and amount of training of the classroom teacher. (30:53)

Through a perusal of the available research studies, it is apparent that the issue of the music preparation of the classroom teacher is one which is not peculiar to any specific section of the country or of any specific era. Ezra Weis, conducting a study in 1934, set out to discover the practices relative to the required music preparation of the elementary school teacher. The study was confined to the state teachers colleges in five Mid-western states. The findings of this study indicated that there was a definite need for improvement in elementary music teacher education. Weis

points out that:

Grade teachers feel handicapped and unqualified on account of insufficient training in college, a lack of knowledge of the voice and instruments, and the fact that courses in normal training are too meagre and inadequate. (8:81)

In 1937, in a survey of the music education curriculums in the state teachers colleges of Massachusetts, Freeman discovered that there was a "lack of uniformity as regards semester hours, course content and emphasis; a lack of certain definite prerequisites for the serious study of music" (29:96)

In a survey of the Colorado elementary schools, conducted in 1946 by Mohr, it was reported that nearly one-third of the teachers who were teaching music in the elementary school had no courses in methods of music teaching. In addition, it was discovered that the elementary teacher who had no special supervisory assistance in music teaching was the one who had the most meagre background in music study, had a minimum of college education, and had the fewest years of teaching experience. (33:48-49) Mohr goes on to say:

It is apparent . . . that three-fifths of the elementary classroom teachers studied, believe that they are attempting to instruct children in music without being entirely competent in the skills of music themselves. (33:83)

In a 1946 survey of sixteen colleges in Virginia, North Carolina, and Tennessee, Atkins arrived at the following conclusions concerning the music capabilities of the elementary classroom teachers studied:

Of the total number of three thousand and thirty-two teachers studied, through the superintendent questionnaire, less than one-fifth (19.5%) were capable of teaching music at all. Little attempt is being made on the part of the Boards of Education to correct this situation, for only 23.5% of the total number interviewed require any semester hours in music and only 41% offer in-service training. (25:20)

An extensive study of the music pre-service education of the elementary school teacher in all parts of the United States was made in 1950 by Belstrom. In this survey, one hundred and eight copies of a questionnaire were sent to music educators in the country for the purpose of obtaining names of competent educators to comprise a jury and to obtain names of colleges whose graduates were reputed to be prepared adequately to teach music. One hundred and ten copies of a second questionnaire were sent to the colleges nominated for the purpose of surveying practices with regard to the music preparation of the prospective elementary teacher. Finally, four hundred and twenty-five copies of a third form were distributed to the educators whose names were submitted in the initial questionnaire, to procure recommendations relative to the quantity and quality of pre-service music education for the elementary education student. Belstrom

states that:

All through the study, few of the workers in the field all over the country are much more than moderately satisfied with any part of the program of pre-service training in the teaching of music which the prospective elementary classroom teacher receives, and that most are more than moderately dissatisfied with the greater part of the training. Furthur, no teacher training institution in any part of the country was lauded as having outstanding programs in releasing elementary graduates who are eminently prepared to teach their own music. Also, none of the respondents to any of the questionnaires suggested, recommended, or alluded to a complete program which they regarded as outstanding. (27:382)

Belstrom furthur states that the most pressing problem in preparing the prospective elementary school teacher in music is her lack of background in listening to, participating in, and knowledge of music; of ability in singing and playing the piano; and her lack of self-confidence. He indicates that:

There is a lack of entrance requirements and remedial instruction in the colleges, of time and adequate practical training, of adequate observation and student teaching, and of competent college instruction. (27:iii)

In 1951, a workshop held at Boston University on "Improving the Music Preparation of the Classroom Teacher," and reported by Clifford (28:64), suggested several factors designed to improve the music preparation of the classroom teacher. These suggestions indicate that the workshop participants felt that there was a need for improvement in the area of music preparation for the classroom teacher. Some of the pertinent recommendations are as follows:

1. The development of a uniform course of study.
2. The establishment of theory prerequisites or non-credit courses for the musically unprepared student.
3. Curriculum reorganization to provide credit and class time for music activities.
4. Increased teaching aids. (28:64)

Another study of the music education practices in the elementary schools of Massachusetts was made in 1952 by Prescott. In this study, instead of investigating the problem from the point of view of the teacher-education institutions, Prescott concerned herself with the classroom teacher. The following conclusions were reached:

There should be more adequate general college preparation in music for all candidates for the elementary teaching position. It may be reasonably argued that the curriculums are already overcrowded and that additional requirements in music are out of the question . . . Students who are preparing to be elementary school teachers . . . should be encouraged to devote all the elective hours possible to music subjects. (34:116)

In 1953, the music courses in the teacher-education institutions of Maine were surveyed by Barbour. Questionnaires were sent to music directors of each of the institutions to be involved. In addition, personal visits and correspondence with the State Department of Education and members of the Maine Music Educators Association were used as a further source of data. Barbour found that Maine does not require that music be taught in the public schools and that many of the communities do not employ well-prepared music teachers

to teach music in the schools. The problem of inadequately prepared college students cannot be solved without a "minimum amount of music being taught in all the public school classrooms of Maine." Barbour suggests that:

Though adequacy in the music programs of two of the schools was apparent, the greatest need for the institutions of Maine was the establishment of a prescribed course of study for all the schools preparing teachers for the public schools of Maine. (26:48)

A study of the music competencies of beginning elementary classroom teachers in New England was conducted in 1956 by Kiely. He was particularly interested in the competencies of these teachers in music theory and singing. The point of view was advanced that "considerable doubt exists as to the effectiveness of the music training classroom teachers have received in teacher-training institutions." (31:2) Kiely found that:

Beginning elementary classroom teachers in New England, as a group, have reached a substantial level of achievement in music theory, but the level of achievement deemed essential by the jury in this study, was not attained. It would appear reasonable to conclude that the training beginning elementary teachers received in music theory is not adequate for the self-contained classroom . . . Beginning elementary classroom teachers in New England, as a group, have very little ability in reading new vocal music. In this respect, the effective and independent teaching of music does not seem to be possible at the present time. (31:126)

An investigation, limited to the twenty-one state teachers colleges in New England, was made by Menousek in 1955. This study was concerned with the music courses for

the elementary education major, required and elective, in the curriculums of the specific institutions. The survey indicated that the colleges studied generally are meeting the needs of the trainees in only three of the areas of music-- theory, appreciation, and music education. At least one course in theory was scheduled and required by all but two of the colleges and music education was made available in all of the institutions. Music appreciation courses were included in the curriculums of all but two of the colleges, although only seven considered it as a requirement. Other music courses seemed to be left to the discretion of the music instructors or the administration. It was found that there was a wide range in the course offerings in the states covered as well as among the several colleges in any one specific state. Although many educators considered study of piano and voice to be essential to the elementary teacher, only four schools made piano study available; two provided voice instruction, while only two provided courses in conducting. Menousek concluded that:

If the teacher-training requirements generally accepted by music educators are valid, it must be agreed that all of the institutions studied will need revision in their music course offerings. (32:45)

A Committee on Music in Higher Education was appointed in 1956 to make a survey of music for the elementary teacher in Minnesota. (22:67) Questionnaires, sent to both

administrators and active elementary school teachers produced data which could prove useful in analyzing the music needs of the elementary classroom teacher. In investigating the thinking of the elementary teachers themselves as far as their pre-service music education was concerned, the following points indicate needed changes in the teacher-education programs:

1. More time should be spent on "teaching the teacher how to teach music" to children. Learning to apply fundamentals learned is lacking.
2. More knowledge is needed of basic textbooks . . .
3. Elementary majors should not be placed in music classes with music majors.
4. More time should be provided for practice teaching.
5. Colleges teach music fundamentals but not methods. Too much time is spent in singing just for fun. Little opportunity is given in learning how to present a rote song, a rote-note and reading-readiness song, and rhythmic problems.
6. Teachers resent being taught by "experts" who have had little actual work with children.
7. Some colleges take for granted that all students know something about music--when actually some know very little.
8. Too much stress is placed on reading books and writing term papers, rather than on actually learning to teach music.
9. Teachers feel the need for a working knowledge of the piano. (22:67-68)

In an early study, conducted in 1929, Butler presented "An Analysis of Published Criticisms and Suggestions Related to Teacher Training." The following points brought out in this presentation, which were pertinent at that time, still seem to be worthy of consideration today, for according to the literature, the status of the music education program for the elementary education major has changed very little through the years.

1. Teacher-training programs have been inadequate to the task of preparing a sufficient number of well-trained competent teachers.

2. The training program should result in competent teachers who have a balance of theory and practical experiences which will enable them to see the educative process as an integrated whole.

3. In recruitment and selection, efforts should be made to draw into the field the most promising and capable young people.

4. The most appropriate methods and materials should be used for training teachers, as there is a strong tendency for students to perpetuate the methods by which they have been trained. They should have training in the selection, evaluation, and use of methods and materials suitable to the age level of the children and the needs of the particular situation.

5. Prospective teachers should have a period of well-supervised genuine experiences in practice teaching.

6. Provisions for appraisal and evaluation should be considered an integral part of the teacher-training program.

7. Teacher-training should not be considered complete with the end of the formal pre-service training period but follow-up and consultant services, advanced work, and in-service training should be available. (17:146-49)

Summary. There are prospective elementary school teachers of varying abilities and varying degrees of preparation in all of the teacher-education institutions in the country. This fact is substantiated by the data contained in the research studies which have been briefly reviewed in the foregoing discussion. The majority of the literature agrees that the institutions should set up certain definite standards regarding the music education of the elementary grade school teachers. Not only should there be an increase in the number of required music courses to be taken by the elementary education major, but the quality of instruction in the teacher-education institution must be improved. More attention should be given to the music practice-teaching experiences of the students and, in situations where it is necessary, in-service music experiences should be provided for the elementary classroom teacher.

CHAPTER III

CONTRIBUTIONS OF MUSIC TO THE PROGRAM OF ELEMENTARY EDUCATION

To emphasize the values of music in the elementary school, it might be well to show how music aids in furthering the aims and objectives of education. Perham states that the basic aim of education is

. . . to furnish a simple but enriched environment adapted to the child's stages of physical and mental growth . . . an environment in which he can develop through daily participation, such important personality traits as independence, self-direction, self-control, perseverance, constructive imagination, creative self-expression, courage and stability, and desirable social attitudes. (6:1-2)

"The purpose of the school," as indicated in the Virginia Music Course of Study, "is to help the child to develop into a useful, well-adjusted citizen and to improve the quality of community living." (11:11) In the final analysis, the program of education in a democracy is designed to develop the fullest and finest potentialities of every school child, both as an individual and as a contributing member of the special group in which he lives. The aims of music education are inseparable from those which the schools of our country are designed to serve. Pitts says:

The function of music is the same as that of all art and science, which is to extend man's knowledge of and control over himself and to deepen his insight into and mastery of the conditions of the environment in which he lives. (7:63)

The 1954 edition of the Virginia Course of Study in Music expresses the function of music as being

. . . a part of the heritage of all people. It is present as an integral part of most aspects of every-day living. It gives meaning to many experiences and is a vital force which should continue to be a means of self-gratification and esthetic growth. Music, properly taught and placed in true perspective in the whole educational program, plays a major role in building morale and developing desirable attitudes in the whole school. (11:11-12)

The Superintendent of Schools in New York City (1945-46) states the importance of music in this manner:

No educational program could be complete without consideration for music. Music is a part of everyday living, in the school, in the home and in the community. It is an important influence in enriching other areas of learning. (12:vii)

From these statements voiced by educators, it would appear that music education in the elementary schools is justified and has a legitimate place in the curriculum. It will be the purpose of this chapter to discuss the contributions of music in specific areas of education.

I. GOALS OF ELEMENTARY EDUCATION

In 1953, the Mid-Century Committee on Outcomes in Elementary Education was assembled to describe for educators, test-makers, and interested citizens, the measurable goals of instruction in the elementary school. (3:7) The Educational Testing Service, The Russell Sage Foundation, the United States Office of Education, and the Department of

Elementary School Principals of the National Education Association were the sponsoring agencies. In the report of this Committee, the specific goals of elementary education were outlined by a Committee of Consultants, comprised of thirteen outstanding educational leaders. The objectives arrived at were then evaluated by a group of ten classroom teachers and supervisors who made up the Committee of Critics. In order to emphasize the merits of school music in the light of the goals of elementary education, these goals as suggested by the Mid-Century Committee will be cited and some of the possible contributions of music education to the furtherance of specific goals will be mentioned. The objectives of elementary education as indicated by the Committee are:

1. Physical development
2. Individual social and emotional development
3. Ethical behavior
4. Social relations
5. Social world
6. Physical world
7. Esthetic development
8. Communication
9. Quantitative relationships (3:52-113)

II. POSSIBLE CONTRIBUTIONS OF MUSIC EDUCATION TO THE ELEMENTARY EDUCATION PROGRAM

The following discussion will be concerned with specific ways in which music can contribute to the over-all objectives and goals of elementary education.

Physical development. This area of elementary education involves, among other things, physical education, sportsmanship, and an understanding of growth and maturation. Music can make a definite contribution to the physical growth and development of a child, particularly through its program of rhythmic activities. Rhythms are those physical responses that are motivated, controlled, or directed by music, poetry, or story-telling. They are a refining and a controlling of one of the predominant and innate characteristics of children. The opportunity for gaining muscular coordination and control is one of the contributions that music can make toward child growth. Through a program of rhythms, it is evident that grace of movement and small muscle dexterity will gradually replace the child's awkwardness as he progresses through the grades. These activities also aid in the development of eye-ear combinations, for physical responses to music demand attentive and concentrated listening and observation. In her book, "Teaching Children Music in the Elementary School," Myers states the value of rhythms in the following words:

A program of rhythms in the elementary school, planned and guided as carefully as the arithmetic or singing program, can contribute to the physical . . . growth of all elementary school children . . . Physical response to music makes possible an additional avenue of approach to serious study of the art . . . The program of rhythms can make a definite contribution by developing the sense of rhythms, by offering another means for

self-expression, and by objectifying the understanding . . . Rhythm instruments are an enjoyable means of developing the feeling for rhythm in little children. (5:76-105)

Many techniques can be employed by the classroom teacher in this program of rhythms: bodily movements suggested by various rhythmic patterns, dramatization, mimetic play, free rhythm play, the use of percussion instruments for accompaniments, and folk dances. In this program, it is the responsibility of the classroom teacher to make certain that possible results become actual results, that the potentialities of the program are realized.

Individual social and emotional development. Included here is material commonly associated with mental health, emotional stability, and growth of personality. Singing is a valuable experience for the highly individualistic group of children in their early school experiences. These children need the discipline imposed by group singing and playing and by unquestioningly following the directions of a leader. Group singing is an excellent means by which children may pool their individual efforts to arrive at a designated goal. Through this program

. . . the shy child develops self-confidence and the bold child finds a wholesome outlet for his high spirits and desire for attention. As a member of a musical group, the young individuals discover the thrill of the success which comes only from cooperative effort, which is a most important part of democratic life. (13:48)

Ethical behavior, standards, and values. Here the concern is with the child's democratic attitudes, his consideration of others and their individual national or racial characteristics. This area of elementary education includes observation of much that gains its validity from the customs and mores of a culture. Through songs of different countries and different races of people, elementary school children can recognize both the varied characteristics of people as well as to become aware of the fact that all people have much in common. Music is considered an international language and through it all people are one. Musicologists suggest that each group of people known to anthropologists and historians has had music. (5:13) This fact definitely aids in the child's understanding of these peoples. If studying the music of a national, religious, or racial group can result in a sympathetic or objective understanding of that group, then music will have served an important purpose and will have justified itself in terms of one of the ultimate goals of education.

Social relations. The personal-social relations of the child with others is of interest in this area; his consideration of others and their needs, interests, motives, convictions, and ideals. A strong development of social

values can be secured through proper instruction in music, for

. . . the music class is a practical situation in which the individual contributes to the welfare of the group and the group activity increases the social and artistic equipment of the individual. Each boy and girl must participate to the fullest extent of his or her ability in order that the group results may be acceptable. The individual receives inspiration and good from the contributing activity of his co-workers. As a member of a musical organization, he is conscious of the failure of the group results if any individual member does not contribute his best. In other words, the student learns that the good of the group depends upon his individual contribution and, at the same time, that his own good depends on every member contributing his share. (4:7)

Children are made aware of the fact that even in a group activity such as a singing or rhythmic group, each child is an individual with certain interests and needs of which each person should be considerate.

Social world. In this area, the child is thought of in a broader social setting than is implied in the preceding area of "social relations." Child behavior is now considered in relation to the community, state, and nation; geography is the background of this phase of elementary education. Children become aware of the various geographical divisions of their country by singing songs of the groups which are indigenous to specific sections, as; the cowboy of the West, the miners of Pennsylvania and West Virginia, and the mountain folk of Kentucky. They also broaden their concepts of other countries through the singing of songs and participating in national dances of various peoples. For children,

the idea of international understanding and cooperation will have little meaning unless translated into simple, objective language which they can understand. The universality of music is a fact upon which its use can be justified in this phase of education. The role of the classroom teacher in this area is very important, for she is

. . . the link between the goal of sympathetic understanding of people and music, and children. It is she who is in a position to consciously use music to further better human relations. It is she who can direct children's thinking so they are at least "willing" to consider a way of life, a pattern of music, or a style of art that is different from that to which they are accustomed. (5:273)

Through a study of the music of the European countries, the American Indian, the Pre-Columbian Mexican, the Near and Far East, or Latin America the teacher will develop an objective awareness of the cultural patterns of each group. The music can be used to minimize the differences in people and to foster an understanding of them.

Physical world. Children have a natural curiosity about the physical world and a correlation between natural science and music can be made through songs of nature, about animals and birds, and about natural phenomena. The awareness of beauty of line, of color, and of form which is made evident to them in art and music carries through in the realization that nature itself has these same properties-- in the shape of a snowflake, the colors of birds, flowers,

and the rainbow. The use of listening activities could prove extremely useful in this area. A composition such as "The Grand Canyon Suite" by Ferde Grofe might be employed to illustrate the natural phenomena as expressed through music.

Esthetic development. The primary interest here is in art, music, and crafts, however, the moral, intellectual, and emotional development of the child are also included. Music certainly has an indisputable place in the esthetic development of the child. Music in the elementary school

. . . strives to develop the creative powers of the child just as all esthetic education does. This will happen only if music teaching is not valued as a technical subsidiary subject (singing) but rather as a part of the total esthetic education above and beyond the teaching of the mere subject of music. In this way it becomes a part of the educative core of the school. (19:66)

The esthetic development of the child is enhanced by (1) understanding of the importance of music in the life and culture of a race or nation, (2) rhythmic recognition, (3) mood and meaning of music, (4) knowing something of the history of music, (5) developing the ability to read simple music, and (6) knowing something of melody, harmony, and form. Kearny states that the responsibility of the school

. . . is to develop sensitivity, to supplement experience where it is deficient, and to provide the pleasantness that is so great a part of esthetic experience. (3:101)

Communication. This large and important area of elementary education covers the wide variety of means by which man communicates with man. It stresses the various constructive uses to which communication skills must be put if their mastery is to be of value. Myers says that music "is and always has been a language. Language is a means of expression, a means by which we convey meaning, feelings, ideas, and emotions." (5:14) In the elementary school, all children should develop the ability to use music as a means of self-expression and communication. There are various ways in which a child can express himself through music: (1) interpreting the expressions of others by singing or playing instruments, (2) creative activities such as setting words to music, composing melodies for words, writing words and music simultaneously, through the painting of, drawing or looking at pictures illustrating music, or creating dances or other bodily movements for music accompaniments, and (3) listening activities. Through experiences such as these the child is developing a natural means of self-expression.

Quantitative relationships. Here is found arithmetic and the elementary aspects of algebra and geometry. Children are introduced to the great variety of measures by which man describes in quantities the things he finds in his world.

This involves the ability to analyze and solve problems on the basis of the particular problem, the information needed to solve it, and how to get the information. At first glance, it might seem that music education could not possible make any contribution to this phase of elementary education. However, music is not only an art, it is also a science--"a science as exact as the science of mathematics, and for some people, as abstruse." (5:16) There are definite quantitative relationships between note values; rhythms in music are measured; and if one delves into the physics of sound and acoustical measurements, it will be seen that correlation can be made between music and this specific goal of elementary education--quantitative relationships. Activities in time signatures, conductor's beats, various rhythms in music can all be utilized to further understanding of measurements.

III. SUMMARY

As can be seen from the foregoing discussion, music education has a functional value in our educational system. Any subject has functional value when it contributes to the general well-being of the individual and when it helps him to participate fully and more effectively in the life of the society in which he lives and works. Certainly music has

this value. The introduction of music in our public schools and institutions of higher learning is a comparatively recent achievement in our country. Standards and goals may have varied from state to state, however, the basic premise that music education is valuable for all children is not disputed regardless of the specific wording of the objectives. Music is thought of as comprehensively as possible in its significance for the complete education of youth and adults. Classroom teachers should realize that when they are teaching music, they are not engaged in teaching a worthless, though pleasant, diversion but a subject that is constructive in the highest degree.

An excellent testimony of the value of music can be given in the words of Gilbert Beeson, an eleventh grade student in the Red Springs High School, Red Springs, North Carolina. He expresses the meaning which music has for him in these words:

Music is a magic word. It is a bubbling brook on a mountain-side, and the wind whistling through a lone pine tree. It is the story of a man who has something to tell, but cannot find words. It is something a man can feel, know, and trust . . . Music has a thousand stories to tell. Each one is different; each one is original. It sings of a harp and a violin . . . Music tells of Caruso, of Jolson, and Crosby. It means a gallant opera, and a skipping dance tune . . . Music is the bread of man. It allows him to win wars and worship God; to sing of love and mystery. Music is the soul of a man that sings with the angels; it is the heart of man that gives him courage and faith. Music is so great that old men shake their heads, yet so simple a child can understand.

Music is a gift. It hides inside a man until it must burst forth with the force of the greatest winds and highest seas. It is a magic word; it is a thousand times and places. It is, it must be, a gift from God. (10:1)

Thoughts such as these, coming not from the pen of a poet or philosopher, but from the heart of a school boy, give meaning and reason for music in our schools. They bear witness to the fact that music for our children can be a potent factor in the development of esthetic values and sensitivity to beauty.

The words of Russell Van Dyke Morgan seem to aptly sum up the hopes of music educators today, when he says:

A child may experience keen delight in contact with some musical beauty and, though that child may never again hear music, the expansion of soul caused by that brief glimpse into the infinite will remain throughout life. So let us feel confidence in teaching well done, though the individual may never continue the activity in adult life. However, a proper basic philosophy gives us hope that many will be impelled to draw continually closer to the source of beauty and live more richly than they otherwise would. (4:7)

The fundamental basis upon which it is believed that the music program should operate is that music is the natural heritage of every child and that it is the responsibility of the school to offer opportunity for each child to participate in the many phases of music--singing, playing, listening, creating, and rhythms. The classroom teacher is the key person in the music program and her active enthusiasm or her lack of it, will be conveyed to the children.

CHAPTER IV

THE TECHNIQUES USED AND THE GROUPS STUDIED

In considering the music preparation of the elementary classroom teacher, information contained in some of the related investigations which were reviewed in Chapter II--studies which have been conducted in various sections of the country--indicate that the problem is not localized. The issue of the preparation of this teacher is prevalent in most school situations. For this reason, any state surveyed would present data which could be used to infer certain generalities in the program of music education for the elementary classroom teacher. In any investigation, the inclusiveness of the sampling to be studied is important. A complete enumeration of any given area is neither feasible nor is it necessary, for a properly selected sample will ordinarily yield sufficiently reliable results. For the purpose of the present study, a selective sampling of in-service elementary school teachers in North Carolina, as well as members of the music faculties in the teacher-education institutions in the State, were used to procure data relative to the topic. This information was obtained predominantly through the use of the questionnaire.

I. ELEMENTARY CLASSROOM TEACHER QUESTIONNAIRE

A questionnaire concerned with the music background of the in-service elementary classroom teacher in North Carolina was distributed to a selective sampling of teachers. This questionnaire consisted of items which would indicate (1) the extent of the music background possessed by the teachers prior to their enrollment in the teacher-education institutions, and (2) the music courses taken in the elementary education curriculum of the institutions attended. Suggestions for items to be included in the questionnaire were obtained from literature related to the topic.

Questionnaire data. The questionnaire to the teachers included information concerned with (1) the pre-teaching music study and experiences, (2) the amount of responsibility assumed by the teacher in the music program of the class, (3) personal evaluation by the teacher of her capabilities in specific areas of music education, and (4) the felt need for in-service opportunities in music for the elementary classroom teacher.

Preliminary examination of the questionnaire. Prior to the distribution of the questionnaire, a tentative version was prepared and submitted to a thesis seminar. The contents were examined, critically evaluated, and suggestions were

made relative to possible deletions and additions. The revised questionnaire was based on this critical analysis.

Selection of the sampling. One of the major concerns of this study was to ascertain to what extent the music proficiency of the classroom teacher is a direct result of her pre-college music experiences and what proportion of this proficiency was obtained from the teacher-education institution which the teacher attended. To determine this music background, a questionnaire was sent to one hundred elementary classroom teachers in North Carolina. A mailing list of such teachers proved difficult to secure and for this reason, The Educational Directory of North Carolina, 1955-56 (9) was employed to obtain names of schools at which an elementary school teacher would be contacted.

In an effort to base the selection of the elementary schools on some definite plan, the following criteria were set up: (1) the school must be one which is accredited by the State of North Carolina, (2) the school shall have a teaching staff of no less than eight persons, and (3) the school would be selected according to the population ratio of the racial groups predominant in the State. This last criteria was necessary since the schools of North Carolina are separated according to the racial background of its students and the use of this factor as one of the criteria

in the selection of the sampling would tend to strengthen the validity of the selection.

According to the 1950 Census Report of the United States, the total population of North Carolina was 4,061,929 persons. Of this number, 2,983,121 were White; 1,047,353 were Negro; 3,742 were Indian; and the remaining 27,713 were persons of other races. (16:317, 322-323)

From these statistics it was determined that 73.2 per cent of the total population of the State was White, 26 per cent was Negro, .1 per cent was Indian, and .7 per cent was of varied races. TABLE I indicates the population ratio of North Carolina. One hundred schools comprised the total sampling of schools to be contacted, of which seventy-three were White schools, twenty-six were Negro schools, one was an Indian school, and the .7 per cent of the population which was of varied racial origins were absorbed in the schools of the three above groups.

TABLE I
PERCENTAGE OF POPULATION IN NORTH CAROLINA
BY RACIAL ORIGIN

Race	Population	Per cent
White	2,983,121	73.2
Negro	1,047,353	26.0
Indian	3,742	.1
Others	27,713	.7
Total	4,061,929	100.0

Using the established criteria, a school was chosen from each of the one hundred counties in the State, from which school one elementary classroom teacher was contacted through the principal of the school. In examining the Educational Directory (9), it was discovered that eight of the one hundred counties had no elementary school which was accredited and, in these cases, the accreditation criterion had to be waived. There was also one county in which no elementary school had a teaching staff of eight or more persons and of necessity, in this county, a school with a staff of seven persons was used. TABLE XXX (Appendix, p. 127) indicates the name of the county from which the elementary school was selected, the year of accreditation of the school, the number of persons on the staff, and the racial origin of the student body.

A letter was sent to the principal of each of the one hundred elementary schools requesting that the enclosed questionnaire be given to one of the teachers in the school. The only stipulation imposed on the principal was that the teacher should be a graduate of a teacher-education institution in North Carolina. This requirement was made because the study is specifically concerned with teacher-education in North Carolina and the ultimate objective of the project will be the determination of the extent to

which the institutions in the State are meeting the needs of the elementary education major in music education. TABLE II indicates that of the one hundred questionnaires sent to the elementary school teachers through the school principals, fifty-one, or a percentage of 51, were returned.

TABLE II

DISTRIBUTION AND RETURN OF CLASSROOM
TEACHER QUESTIONNAIRE

Number sent	Number returned	Per cent
100	51	51

Of the fifty-one questionnaires returned, four were not included in the tabulation because (1) two were inadequately completed, (2) one arrived too late to be included, and (3) one respondent majored in music in college. For these reasons, throughout the study the total sampling of elementary school teachers on which the statistics will be based is forty-seven.

Collection of data. As indicated in TABLE II above, only 51 per cent of the questionnaires were returned. Possible reasons for this relatively low percentage might include the following: (1) the time of year in which the study was made, (2) a lack of interest on the part of the recipients, and (3) an immunity to questionnaires which no doubt has been

built up over the years. During the months of April and May the average school teacher has a full schedule of activities involved with the completion of the school year. For this reason, it is possible that they might not wish to take the time to answer a questionnaire. There are many teachers who are content with the status quo of the program of elementary education and their preparation in the specific areas of concentration. If they could see no value in such a study as the one with which the questionnaire was concerned, it is apparent that they would not take the time to fill out and return the form. Many persons in education have received such an abundance of forms and questionnaires over a period of time that they have built up an immunity to them, tend to procrastinate in completing the papers, and consequently, end up by ignoring them.

Follow-up technique. Because of the limited number of returns which had arrived after a period of a month following the original distribution, fifty-eight follow-up postal cards were sent. This resulted in the return of additional forms.

II. TEACHER-EDUCATION INSTITUTION QUESTIONNAIRE

In an effort to determine the extent to which the teacher-education institutions in North Carolina are contributing to the music capabilities of the elementary

classroom teacher, a survey was made of the music offerings in the elementary education curriculums of these institutions. To secure this data, questionnaires were sent to heads of the music departments in the institutions, to be given to a member of the department if desired. It was felt that these persons could contribute valuable information regarding the music preparation of the elementary classroom teacher.

Questionnaire data. Material for this questionnaire was obtained from literature related to the topic and included information regarding:

1. the number of persons on the music staff;
2. music courses, required and elective, in the elementary education curriculum;
3. amount of time allotted for elementary education student-teaching and the percentage of this time given to music teaching;
4. music equipment available to the education major;
5. extra-curricular music activities open to the elementary education student; and
6. applied music instruction offered the prospective elementary classroom teacher.

Selection of the sampling. Institutions selected for the survey of the music curriculums were the twenty-eight institutions of higher learning in North Carolina which offer a degree in Elementary Education. The schools were those which are accredited by the Southern Association of Schools and Colleges. The names of these institutions were secured from the Educational Directory of North Carolina (15:25-27), The College Blue Book (1:84-88), and available college catalogs. TABLE XXXI (Appendix, p. 130) indicates the schools selected, the number of persons on the music faculty, and the availability of a major in any area of music. TABLE III indicates that of the twenty-eight questionnaires distributed to the teacher-education institutions in North Carolina, seventeen, or 60.7 per cent, were returned.

TABLE III

DISTRIBUTION AND RETURN OF TEACHER-EDUCATION
INSTITUTION QUESTIONNAIRES

Number sent	Number returned	Per cent
28	17	60.7

III. STATISTICAL MANIPULATION

In analyzing the data received from the questionnaires to the selected elementary school teachers and to members of the music departments of the teacher-education institutions, frequency tables were used. The information contained in the replies was recorded on a master tabulation sheet. The data from the tabulation sheet were formed into a number of frequency tables for ease of understanding. In many instances, the frequencies in the tables do not equal the total number of the sampling nor do the percentages equal one hundred. This is due to the fact that the respondents were often able to select more than one of the items indicated on the questionnaire and there could be a variance in the number of items checked. Special comments and opinions which were volunteered by the respondents were reported.

IV. SUMMARY

The information derived from the questionnaires to the music department members of the teacher-education institutions will be evaluated in the light of the data secured from the questionnaire to the elementary school teachers. This analysis will be made in an effort to determine the extent to which the institutions are meeting the music needs of the elementary classroom teacher in North Carolina.

Recommendations for the revision of the music curriculum for the elementary education major in the teacher-education institutions will be made. It is hoped that future teachers of the elementary grades will be able to teach the music in the classroom with confidence and effectiveness.

CHAPTER V

PRESENTATION OF DATA

In an attempt to ascertain the extent to which the teacher-education institutions of North Carolina are meeting the music needs of the elementary classroom teacher, a survey was conducted of the music background of selected elementary school teachers and of the music course offerings in the curriculums of the teacher-education institutions. The music experiences necessary for the prospective elementary school teacher would then be compared with what is actually being provided for this teacher in the teacher-education institutions. This chapter will be concerned with presenting the data resultant from the two questionnaires; viz., (1) to selected elementary classroom teachers in-service in North Carolina, and (2) to a member of the music faculty of the teacher-education institutions in the State.

I. ELEMENTARY CLASSROOM TEACHER SURVEY

The questionnaire distributed to the selected elementary school teachers was concerned with (1) the self-evaluation, by the teacher, of her music teaching ability, (2) the number of years of elementary school teaching experience possessed by the teacher, (3) the amount of responsibility required of the classroom teacher for the

music teaching in the classroom, (4) the availability of music specialists and music course of study employed to assist the classroom teacher, (5) the opinions expressed by the teachers regarding the need for in-service music opportunities, (6) the amount of applied music study had by the teacher prior to college entrance as well as in the teacher-education institutions, (7) the required and elective music courses taken by the teacher in the college, and (8) the teacher's evaluation of her competence in specific areas of music education for the elementary school child.

Teacher's self-evaluation of music teaching ability.

Of the total sampling of forty-seven teachers, 17 per cent report that they feel competent to teach music, 47 per cent feel that their music teaching ability is average, and 36 per cent feel inadequately prepared to be responsible for the music program in the elementary school. *(See Note)

TABLE IV shows the frequency and percentage of the teachers' evaluation of their music teaching ability.

*Note: Throughout the remainder of this study, the term "competent" will be used to indicate the teachers who express the opinion that they feel capable to teach music to children; the term "adequate" will be used to designate those teachers who feel that their music teaching ability is merely average; the term "inadequate" will indicate those teachers who feel inadequately prepared to teach music in the elementary school.

TABLE IV

FREQUENCY WITH WHICH THE TOTAL SAMPLING OF ELEMENTARY CLASSROOM TEACHERS EVALUATE THEIR ABILITY IN THE TEACHING OF MUSIC TO CHILDREN

Ability	Frequency	Per cent
Competent	8	17
Adequate	22	47
Inadequate	17	36
	47	100

Distribution of elementary classroom teachers into primary and intermediate grade teachers.

In analyzing the responses relative to the grade level taught by the selected elementary school teachers, it was found that of the total sampling, 43 per cent taught in the primary grades and 57 per cent taught in the intermediate grades. TABLE V indicates the division of the elementary school teachers who were surveyed into the two groups, primary and intermediate grade teachers.

TABLE V

DISTRIBUTION OF ELEMENTARY SCHOOL TEACHERS INTO PRIMARY AND INTERMEDIATE GRADE TEACHERS

Grade level	Frequency	Per cent
Primary grade	20	43
Intermediate grade	27	57
	47	100

When considering the music proficiency as expressed by the primary and intermediate grade teachers, it was found that 20 per cent of the "competent" teachers teach in the primary grades and 15 per cent in the intermediate grades. Of the "adequate" teachers, 45 per cent teach in the primary and 48 per cent in the intermediate grades. In the group of "inadequate" teachers, 35 per cent teach in the primary grades and 37 per cent in the intermediate grades. TABLE VI indicates the expressed music teaching ability of the primary and intermediate grade teachers.

TABLE VI

EVALUATION BY PRIMARY AND INTERMEDIATE GRADE TEACHERS
OF MUSIC TEACHING ABILITY

Ability	Total teachers	Primary		Intermediates	
		frequency	per cent	frequency	per cent
Competent	8	4	20	4	15
Adequate	22	9	45	13	48
Inadequate	17	7	35	10	37
	47	20	100	27	100

Years of elementary school teaching experience possessed by the elementary classroom teachers.

It was found that in each of the "three groups" of elementary school teachers, the range of years of teaching experiences ran from one to thirty-five years. There is little difference in the teaching experiences of the "competent," "adequate," or "inadequate" teachers. FIGURE 1 shows, by graph, a comparison of these experiences.

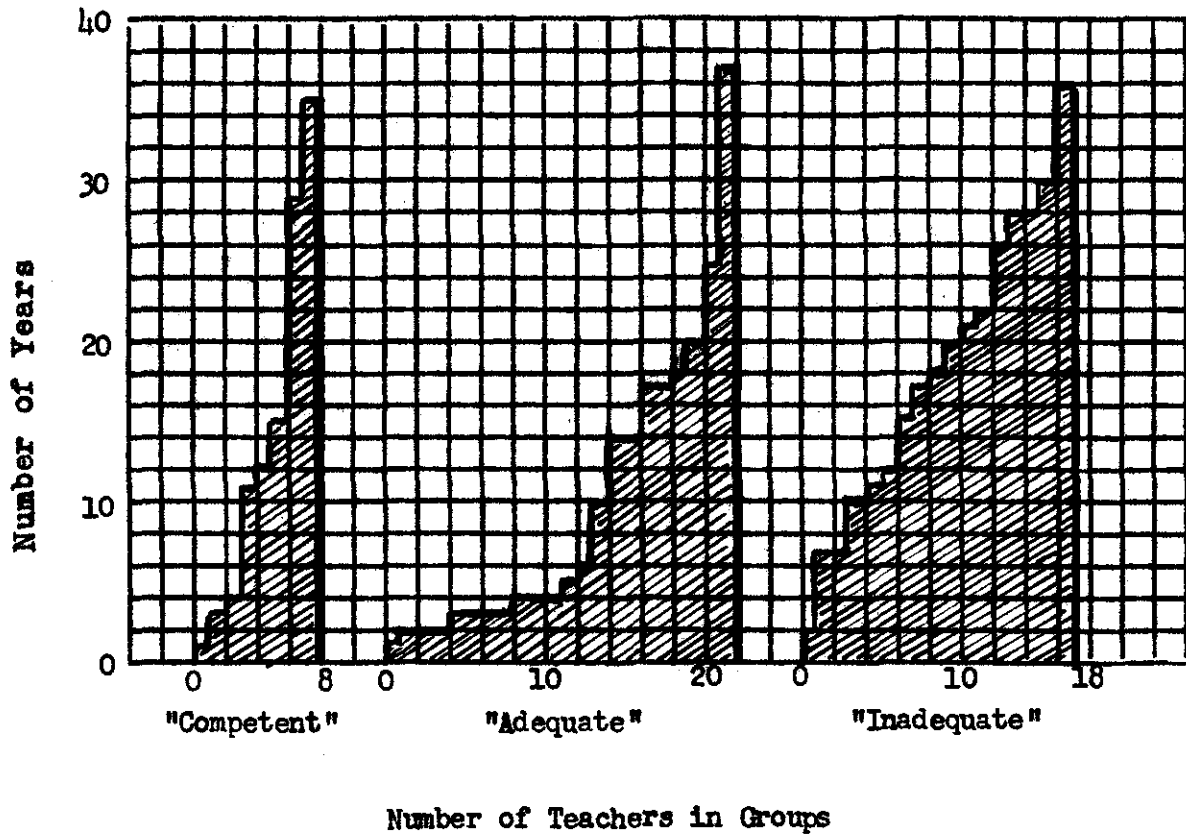


FIGURE 1

NUMBER OF YEARS OF ELEMENTARY SCHOOL TEACHING
EXPERIENCE HAD BY TEACHERS ACCORDING TO
EXPRESSED ABILITIES TO TEACH MUSIC

Responsibility for elementary classroom music program

In a school system the responsibility for the music program may be given to the elementary classroom teacher, to a special music teacher with no cooperation required of the teacher, or to the classroom teacher with assistance from a supervisor, consultant, or special music teacher. In surveying the elementary school teacher regarding her responsibility in the music program, 79 per cent reported that they were required to teach music in the class, while only 21 per cent replied that they were not responsible for it. When analyzing the information with reference to the "three groups" of teachers, it was found that 87.5 per cent of the "competent" teachers, 77 per cent of the "adequate" teachers, and 76.5 per cent of the "inadequate" teachers are responsible for this program. TABLE VII shows the frequency of the classroom teacher's responsibility in this area.

TABLE VII

FREQUENCY WITH WHICH THE "THREE GROUPS" OF ELEMENTARY CLASSROOM TEACHERS ARE RESPONSIBLE FOR THE MUSIC PROGRAM IN THE CLASSROOM

Groups	Total teachers	Yes		No	
		frequency	per cent	frequency	per cent
Competent	8	7	87.5	1	12.5
Adequate	22	17	77.0	5	23.0
Inadequate	17	13	76.5	4	23.5
	47	37	79.0	10	21.0

When assistance in the music program is provided for the classroom teacher, it was found that this assistance usually came from a special music teacher. However, 49 per cent of the total sampling of elementary classroom teachers are not provided with any music specialist services. A music supervisor is available to only 13 per cent of all of the teachers, and a music consultant is provided for only 4 per cent of the total sampling. In the group of "competent" teachers, 12.5 per cent have the services of a music consultant, 37.5 per cent have special music teachers in the school, and 50 per cent have no music assistance. Of the "adequate" teachers, 27 per cent are assisted by a music supervisor, 5 per cent have the services of a music consultant, 32 per cent have special music teachers, and 36 per cent are provided with no assistance. In the group of "inadequate" teachers, none have the services of either a music supervisor or music consultant, however, 35 per cent are aided by a special music teacher. Sixty-five per cent of these "inadequate" teachers are provided with no music assistance. TABLE VIII indicates the frequency with which assistance in the music program is provided for the "three groups" of elementary classroom teachers.

TABLE VIII

**FREQUENCY WITH WHICH MUSIC SPECIALISTS ARE AVAILABLE TO
THE "THREE GROUPS" OF ELEMENTARY CLASSROOM TEACHERS**

Groups	Total teachers	Music Supervisor		Music Consultant		Special music teacher		None available	
		Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre quency	Per cent
Competent	8	0	0	1	12.5	3	37.5	4	50.0
Adequate	22	6	27.0	1	5.0	7	32.0	8	36.0
Inadequate	17	0	0	0	0	6	35.0	11	65.0
	47	6	13.0	2	4.0	16	34.0	23	49.0

Note: The above table indicates that of the total sampling of forty-seven elementary classroom teachers, 13 per cent receive assistance from a music supervisor, 4 per cent have the services of a music consultant, 34 per cent have a special music teacher in the school, and 49 per cent receive no assistance.

Amount of time given to elementary grades by music specialists.

Of the total number of elementary school teachers, 4.3 per cent report that they have the assistance of a music supervisor who sees the class for thirty minutes each week, while 2.2 per cent indicate a forty-minute period a week. Two classroom teachers report that the supervisor is available on request and one teacher indicates that the supervisor assists in the music program once or twice a year. The music consultant is available to only two of the teachers, one spending thirty minutes a week in the class and the other, ninety minutes a week. The special music teacher is the specialist who is available most frequently. (TABLE VIII, p. 56). The amount of time given to the individual classrooms by the special music teacher varies from twenty to eighty minutes a week, with thirty-minute periods being reported by the highest percentage of teachers. TABLE IX shows the frequency of the various amounts of time which the music specialists spend in the elementary classroom.

TABLE IX

AMOUNT OF TIME PER WEEK GIVEN TO ELEMENTARY
CLASSROOMS BY MUSIC SPECIALISTS

Type of Specialist	Amount of Time	Frequency	Per cent
Music Supervisor	30 minutes	2	4.3
	40 minutes	1	2.2
	As requested	2	4.3
	Once or twice a year	1	2.2
Music Consultant	30 minutes	1	2.0
	90 minutes	1	2.0
Special Music Teacher	20 minutes	1	2.0
	30 minutes	7	15.0
	40 minutes	1	2.0
	45 minutes	1	2.0
	60 minutes	5	11.0
	80 minutes	1	2.0
No assistance		23	49.0
Mode: 30 minutes		Totals: 47	100.0

Availability of music course of study and the extent to which it is used by the classroom teachers.

TABLE X shows that of the total sampling of elementary school teachers, 77 per cent report that they are provided with a music course of study, while 23 per cent are not. Of the "competent" teachers, 62.5 per cent have access to a course of study and 37.5 do not. Eighty-two per cent of the "adequate" teachers have the course of study while 18 per cent do not. When considering the "inadequate" teachers, it is found that 76.5 per cent have a music course of study and 23.5 per cent are not provided with one.

TABLE X

FREQUENCY WITH WHICH MUSIC COURSE OF STUDY IS PROVIDED
FOR THE "THREE GROUPS" OF ELEMENTARY SCHOOL TEACHERS

Groups	Total teachers	Yes		No	
		Frequency	Per cent	Frequency	Per cent
Competent	8	5	62.5	3	37.5
Adequate	22	18	82.0	4	18.0
Inadequate	17	13	76.5	4	23.5
	47	36	77.0	11	23.0

Note: The above table indicates that of the total sampling of forty-seven teachers, 77 per cent are provided with a music course of study and 23 per cent are not.

Of the 77 per cent of the total sampling of teachers who are provided with a music course of study, 4 per cent report that they use it very often, 28 per cent use it frequently, 41 per cent use it occasionally, and only 4 per cent use it rarely. There was no teacher who indicated that the course of study was never used. Of the "competent" teachers, 12.5 per cent use the study guide very often and 50 per cent use it frequently. In the group of "adequate" teachers, 5 per cent indicate that the course of study is used very often, 14 per cent use it frequently, and 54 per cent use it occasionally. Thirty-five per cent of the "inadequate" teachers frequently use the study guide and 41 per cent use it occasionally. TABLE XI shows the extent to which the music course of study is used by the elementary classroom teachers who are provided with it.

TABLE XI

EXTENT TO WHICH MUSIC COURSE OF STUDY IS USED BY THE
"THREE GROUPS" OF ELEMENTARY CLASSROOM TEACHERS

Groups	Total teachers	Very often		Frequently		Occasionally		Rarely		Never		None provided	
		Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent
Competent	8	1	12.5	4	50.0	0	0	0	0	0	0	3	37.5
Adequate	22	1	5.0	3	14.0	12	54.0	2	9.0	0	0	4	18.0
Inadequate	17	0	0	6	35.0	7	41.0	0	0	0	0	4	24.0
	47	2	4.0	13	28.0	19	41.0	2	4.0	0	0	11	23.0

Note: The above table indicates that 50 per cent of the "competent" teachers use the music course of study frequently, 14 per cent of the "adequate" teachers use the guide frequently, while only 35 per cent of the "inadequate" teachers use the music course of study frequently.

In-service music opportunities for the elementary school teacher.

When asked about the need for in-service opportunities in music education, 66 per cent of the total sampling of classroom teachers expressed the opinion that this type of education was valuable. It was felt to be necessary by 30 per cent and 4 per cent offered no information in this area. There was no teacher who felt that in-service music opportunities were unnecessary. Of the "competent" teachers, 25 per cent felt that in-service education was valuable, 62.5 per cent felt that it was necessary, and 12.5 expressed no opinion. In the group of "adequate" teachers, 68 per cent felt that in-service music experiences were valuable for the elementary school teacher, 27 per cent felt that it was necessary and 5 per cent expressed no opinion. Eighty-two per cent of the "inadequate" teachers felt that music opportunities for the in-service teacher were valuable and 18 per cent felt that it was necessary. TABLE XII shows the frequency and percentage of replies concerning the need for in-service music opportunities for the elementary classroom teacher.

TABLE XII

FREQUENCY WITH WHICH OPINIONS WERE EXPRESSED REGARDING THE NEED FOR
IN-SERVICE MUSIC OPPORTUNITIES FOR THE ELEMENTARY SCHOOL TEACHER

Group	Total teachers	Valuable		Necessary		Unnecessary		No opinion	
		Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent
Competent	8	2	25.0	5	62.5	0	0	1	12.5
Adequate	22	15	68.0	6	27.0	0	0	1	5.0
Inadequate	17	14	82.0	3	18.0	0	0	0	0
	47	31	66.0	14	30.0	0	0	2	4.0

Note: The above table indicates that of the total sampling of forty-seven elementary school teachers, 66 per cent expressed the opinion that in-service music opportunities are valuable, 30 per cent felt that it was necessary, and 4 per cent offered no opinion.

Pre-college music study had by the elementary school teacher.

One of the items in the teacher questionnaire was a check list of areas of music study in which the teacher might have engaged prior to her enrollment in the teacher-education institution. From the responses, it was found that 82.9 per cent of the total sampling of teachers had piano instruction, either out of school, in elementary school, or in high school. Seventeen per cent of all of the teachers had instruction in voice as well as having participated in a choral organization, while 12.7 per cent had instrumental instruction. Of the group of "competent" teachers, 75 per cent had piano instruction, 50 per cent had voice study, 25 per cent engaged in choral organizations, and 25 per cent had instrumental study. In the group of "adequate" teachers, 95 per cent had piano instruction, 4.5 per cent had voice study, 22.7 per cent participated in choral organizations, and 18 per cent had instrumental instruction. Of the "inadequate" teachers, 70.5 per cent had piano study, 17.6 had voice study, 5.8 had choral experiences, and none had instrumental study. TABLE XIII shows the frequency and percentage of applied music experiences received by the elementary classroom teacher prior to her enrollment in the teacher-education institution.

TABLE XIII

FREQUENCY WITH WHICH THE "THREE GROUPS" OF ELEMENTARY SCHOOL
TEACHERS ENGAGED IN PRE-COLLEGE MUSIC STUDY

Groups	Total teachers	Piano		Voice		Chorus		Instrumental	
		Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent
Competent	8	6	75.0	4	50.0	2	25.0	2	25.0
Adequate	22	21	95.0	1	4.5	5	22.7	4	18.0
Inadequate	17	12	70.5	3	17.6	1	5.8	0	0
	47	39	82.9	8	17.0	8	17.0	6	12.7

Note: The above table indicates that of the total sampling of forty-seven school teachers, 82.9 per cent had piano instruction prior to college entrance, 17 per cent had voice study, 17 per cent participated in choruses and 12.7 per cent had instrumental study.

Required and elective music courses taken by the prospective elementary school teacher.

A survey was made of the three types of music experiences which the elementary classroom teacher might have had while in the teacher-education institution; required music courses, elective music courses, and applied music instruction. They will be discussed in this order.

Required music courses. Music Appreciation was the course which the majority of the total sampling of teachers was required to take, with 64 per cent having taken it. Elementary School Music Methods was required of 62 per cent of the total sampling of teachers, while 45 per cent reported that they were required to take Music Fundamentals. The combination course, History and Appreciation, was required of 21 per cent of the total sampling; 8.5 per cent reported that they were required to take Music Notation; and 4 per cent were required to take no music courses. Of the "competent" teachers, 100 per cent were required to take Elementary School Music Methods; 88 per cent, Music Appreciation; 75 per cent, Music Fundamentals; and 37.5 per cent, History and Appreciation. Of the "adequate" teachers, 64 per cent were required to take Music Appreciation; 59 per cent, Elementary School Music Methods, 50 per cent, Music Fundamentals; 23 per cent, History and Appreciation; and 9 per cent, Notation. Nine per cent

reported that they were not required to take music courses. In the group of "adequate" teachers, 53 per cent were required to take Music Appreciation; 47 per cent, Elementary School Music Methods; 24 per cent, Music Fundamentals; 12 per cent, History and Appreciation; and 12 per cent reported no music courses required. TABLE XIV shows the frequency with which music courses were required of the prospective teachers in the teacher-education institutions.

Elective music courses. From the data received, it was found that 80 per cent of the total sampling of teachers elected no music courses. The most frequent courses taken as electives were History and Appreciation of Music and Elementary School Music Methods, both having been elected by 6 per cent of the total sampling. Two per cent of all the teachers took each of the following courses: Fundamentals of Music, Music Appreciation, Elementary Harmony, Conducting, and Music in the Primary Grades. Fifty per cent of the "competent" teachers had no elective music courses, while 25 per cent of this group elected History and Appreciation of Music, 13 per cent elected each of the following courses: Fundamentals of Music, Elementary Harmony, Conducting, and Music in the Primary Grades. In the group of "adequate" teachers, 82 per cent elected no music courses and 4.5 per cent elected Music

TABLE XIV

FREQUENCY WITH WHICH THE "THREE GROUPS" OF ELEMENTARY SCHOOL TEACHERS HAD REQUIRED MUSIC COURSES IN THE TEACHER-EDUCATION INSTITUTIONS

Groups	Total teachers	Music Fundamentals		Music Appreciation		History and Apprec.		Elem. Music Methods		Notation		No music courses	
		Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent
Competent	8	6	75.0	7	88.0	3	37.5	8	100.0	0	0	0	0
Adequate	22	11	50.0	14	64.0	5	23.0	13	59.0	2	9.0	2	9.0
Inadequate	17	4	24.0	9	53.0	2	12.0	8	47.0	0	0	2	12.0
	47	21	45.0	30	64.0	10	21.0	29	62.0	2	4.0	4	8.5

Note: The above table indicates that in the area of Music Fundamentals, 75 per cent of the "competent" teachers, 50 per cent of the "adequate" teachers, and 24 per cent of the "inadequate" teachers were required to take the course in the teacher-education institution which they attended.

Appreciation; 4.5 per cent, History and Appreciation of Music; and 9 per cent, Elementary School Music Methods. In the group of "inadequate" teachers, 94 per cent elected no music courses, while 6 per cent elected Elementary School Music Methods. TABLE XV shows the frequency with which prospective elementary school teachers elected music courses in the teacher-education institutions.

Applied music. Of the total sampling of teachers, 32 per cent had piano instruction in college, with glee club and chorus experiences ranking second with 26 per cent. Instrumental study (excluding piano) was taken by 19 per cent of the teachers, while 13 per cent had voice instruction. Fifteen per cent of the total sampling had band and/or orchestral experiences and 51 per cent had no applied music instruction. Of the "competent" teachers, 62.5 per cent had piano instruction; 50 per cent participated in glee club or choral groups; instrumental study and band/orchestra experiences were engaged in by 37.5 per cent; and 12.5 per cent had no applied music. In the group of "adequate" teachers, 41 per cent had piano instruction; 32 per cent, glee club or chorus; 27 per cent, instrumental instruction; 18 per cent participated in band or orchestra; and 36 per cent had no applied music. Eighty-eight per cent of the "inadequate" teachers engaged in no applied music study in college,

TABLE XV

FREQUENCY WITH WHICH THE "THREE GROUPS" OF ELEMENTARY SCHOOL TEACHERS HAD ELECTIVE MUSIC COURSES IN THE TEACHER-EDUCATION INSTITUTIONS

Groups	Total teachers	A		B		C		D		E		F		G		H	
		frequency	per cent	frequency	per cent	frequency	per cent	frequency	per cent	frequency	per cent	frequency	per cent	frequency	per cent	frequency	per cent
Competent	8	1	13	0	0	2	25.0	0	0	1	13	1	13	1	13	4	50
Adequate	22	0	0	1	4.5	1	4.5	2	9	0	0	0	0	0	0	18	82
Inadequate	17	0	0	0	0	0	0	1	6	0	0	0	0	0	0	16	94
	47	1	2	1	2	3	6	3	6	1	2	1	2	1	2	38	80

Key to Course Titles: A - Fundamentals of Music
 B - Music Appreciation
 C - History and Appreciation of Music
 D - Elementary School Music Methods
 E - Elementary Harmony
 F - Conducting
 G - Music in the Primary Grades
 H - No Elective Music Courses

Note: The above table indicates that of the total sampling of forty-seven teachers, 2 per cent elected Fundamentals of Music. Of the "competent" teachers, 13 per cent elected Fundamentals of Music, whereas none of the "adequate" or "inadequate" teachers elected this course.

while 6 per cent had piano instruction, voice study, glee club or choral experiences, and instrumental instruction. TABLE XVI shows the frequency with which the prospective teachers engaged in applied music study in college.

Self-evaluation of the elementary classroom teacher regarding capabilities in specific areas of music.

The final item in the teacher questionnaire was a check list of specific areas of music education. The teachers were asked to evaluate their ability in each of the areas as "excellent," "average," or "poor." * (See note) The responses to each item will be presented and TABLES XVII and XVIII will show the frequency and percentages of responses. TABLE XVII will indicate the responses from the total sampling and TABLE XVIII will show the comparison of responses between the "competent," "adequate," and "inadequate" teachers.

Music notation. Of the total sampling of teachers, 21 per cent reported "excellent," 64 per cent reported "average," and 19 per cent reported "poor" in knowledge of music notation.

*Note: Throughout the discussion of capabilities in areas of music, "excellent" will denote those teachers who evaluate their abilities as superior, "average" will indicate the teachers who feel that they possess fair abilities, and "poor" will designate those teachers who feel that their capabilities are inadequate or inferior.

TABLE XVI

FREQUENCY WITH WHICH THE "THREE GROUPS" OF TEACHERS HAD APPLIED
MUSIC STUDY IN TEACHER-EDUCATION INSTITUTIONS

Groups	Total teachers	Piano		Voice		Instruments (not piano)		Glee Club-Chorus		Band-Orchestra		No applied music	
		Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent	Fre- quency	Per cent
Competent	8	5	62.5	3	37.5	2	25.0	4	50.0	3	37.5	1	12.5
Adequate	22	9	41.0	2	9.0	6	27.0	7	32.0	4	18.0	8	36.0
Inadequate	17	1	6.0	1	6.0	1	6.0	1	6.0	0	0	15	88.0
	47	15	32.0	6	13.0	9	19.0	12	26.0	7	15.0	24	51.0

Note: The above table indicates that piano study was taken by 62.5 per cent of the "competent" teachers, 41 per cent of the "adequate" teachers, 6 per cent of the "inadequate" teachers, and 32 per cent of the total sampling of elementary school teachers.

In the group of "competent" teachers, the responses are 37.5 per cent "excellent", 50 per cent "average", and 12.5 per cent "poor". Of the "adequate" teachers, the responses are 23 per cent "excellent", 73 per cent "average", and 4 per cent "poor".

Knowledge of key signatures. Of the total sampling of teachers, 21 per cent report "excellent," 73 per cent, "average," and 6 per cent, "poor." In the group of "competent" teachers, the responses are 50 per cent "excellent," 50 per cent "average," and none "poor". The "adequate" teachers report 27 per cent "excellent," 73 per cent "average," and again, none "poor." There are no responses of "excellent" in the group of "inadequate" teachers, however 82 per cent report "average" and 18 per cent report "poor."

Ability to teach rote songs. When considering the total sampling of teachers, it is found that 23 per cent report "excellent," 62 per cent report "average," and 15 per cent report "poor." Of the "competent" teachers, 50 per cent report "excellent," 50 per cent report "average," and none report "poor." Twenty-three per cent of the "adequate" teachers report "excellent," 68 per cent report "average," and 9 per cent report "poor." In the group of "inadequate" teachers, the responses are 12 per cent "excellent," 59 per cent "average," and 29 per cent "poor."

Knowledge of orchestral instruments. Of the total sampling of teachers, 9 per cent evaluate their ability as "excellent," 51 per cent as "average," and 40 per cent as "poor." In the group of "competent" teachers, the responses are 25 per cent "excellent," 37.5 per cent "average," and 37.5 per cent "poor." The "adequate" teachers rate themselves as 9 per cent "excellent," 55 per cent "average," and 36 per cent "poor." In the group of "inadequate" teachers, the responses are none "excellent," 53 per cent "average," and 47 per cent "poor."

Knowledge of materials for elementary school music. Of the total sampling of teachers, 15 per cent evaluate their knowledge in this area as "excellent," 70 per cent as "average," and 15 per cent as "poor." When considering the "competent" teachers, 50 per cent rate themselves as "excellent," 25 per cent as "average," and 25 per cent as "poor." Of the "adequate" teachers, the responses are 14 per cent "excellent," 82 per cent "average," and 4 per cent "poor." In the group of "inadequate" teachers, none evaluate their ability as "excellent," 76 per cent rate themselves as "average," and 24 per cent as "poor."

Ability to provide creative experiences for children. When considering the total sampling of teachers, it was found that 18 per cent rate themselves as "excellent," 53 per cent

as "average" and 34 per cent as "poor." In the group of "competent" teachers, 50 per cent evaluate their ability as "excellent," 25 per cent as "average," and 25 per cent as "poor." The responses in the group of "adequate" teachers are 4 per cent "excellent," 73 per cent "average," and 23 per cent "poor." Of the "inadequate" teachers, 6 per cent rate themselves as "excellent," 41 per cent as "average," and 53 per cent as "poor."

Knowledge of the use of rhythm instruments. Of the total sampling of teachers 10 per cent evaluate their ability in this area as "excellent," 49 per cent as "average," and 41 per cent as "poor." Of the "competent" teachers, 50 per cent rate themselves as "excellent," 37.5 per cent as "average," and 12.5 per cent as "poor." In the group of "adequate" teachers, 4 per cent evaluate their ability as "excellent," 59 per cent as "average," and 37 per cent as "poor." None of the "inadequate" teachers rate themselves as "excellent" in this area, while 41 per cent responded "average" and 59 per cent as "poor."

Knowledge of the use of melody instruments. Four per cent of the total sampling of teachers evaluate their ability in this area as "excellent," 34 per cent as "average," and 62 per cent as "poor." Of the "competent" teachers, 25 per cent rate themselves as "excellent," 37.5 per cent as "average,"

and 37.5 per cent as "poor." Of the group of "adequate" teachers, none report "excellent," 50 per cent report "average" and 50 per cent report "poor." None of the group of "inadequate" teachers evaluate their ability in this area as "excellent," 12 per cent report "average," and 88 per cent as "poor."

Knowledge of the use of harmonic instruments. When considering the total sampling of teachers, it was found that 4 per cent evaluate their knowledge in this area as "excellent," 30 per cent report "average" ability, and 66 per cent rate themselves as "poor." Twenty-five per cent of the "competent" teachers rate themselves as "excellent," 50 per cent as "average," and 25 per cent as "poor." In the group of "adequate" teachers, none responded that their ability was "excellent," 36 per cent report "average" ability and 64 per cent report "poor" ability. None of the group of "inadequate" teachers report that their ability is "excellent", 12 per cent report "average" and 88 per cent report "poor".

Ability to arouse enthusiasm for music in elementary school children. Twenty-one per cent of the total sampling of teachers evaluate their ability in this area as "excellent." Sixty-two per cent report that their ability is "average" and 17 per cent report "poor." Of the "competent" teachers, 62.5 report "excellent," 37.5 report "average" ability, and

none report "poor" ability. Of the responses from the "adequate" teachers, 18 per cent report "excellent," 73 per cent report "average," and 9 per cent report "poor." In the group of "inadequate" teachers, 6 per cent evaluate their ability in this area as "excellent," 59 per cent as "average," and 35 per cent as "poor."

Knowledge of audio-visual materials for the elementary school music program. Thirteen per cent of the total sampling of teachers evaluate their ability in this area as "excellent," 62.5 per cent as "average," and 12.5 per cent as "poor." Of the "competent" teachers, 25 per cent report "excellent," 62.5 per cent report "average" ability, and 12.5 per cent report "poor." In the group of "adequate" teachers, the responses are 9 per cent "excellent," 68 per cent "average," and 23 per cent "poor." Twelve per cent of the "inadequate" teachers evaluate their ability as "excellent," 59 per cent as "average," and 29 per cent as "poor."

Pianistic ability. Of the total sampling of teachers, 4 per cent evaluate their pianistic ability as "excellent," 51 per cent as "average," and 45 per cent as "poor." In the group of "competent" teachers, the responses are 25 per cent "excellent," 37.4 per cent "average," and 37.5 per cent "poor." None of the "adequate" teachers evaluate their ability as "excellent," 64 per cent rate themselves as "average," and

36 per cent rate themselves as "poor." None of the "inadequate" teachers gave themselves a rating of "excellent," 41 per cent report "average" ability and 59 per cent report "poor."

Comments volunteered by the elementary classroom teachers.

Many of the respondents to the questionnaire volunteered comments concerning the music program in the elementary schools. These opinions are as follows:

The music teacher in this town has been here for a long time, but the music program presented to our seventh grades seems to date back to another century . . . In fact, those 30 minutes each week are not looked forward to by the children, because they are bored, or by the teacher, for it is a period of "policing" and unpleasanties. Knowing what seventh graders like and what seems to appeal to them, from teaching music to junior high children for 2 years, I give my students one or two music periods a week and they love it and beg for more such periods. Music is provided that appeals to them. *(see note)

The music supervisor gives no regular time to grades 1, 2, and 3 but will help if special request is made.

We accompany our pupils to music and I have learned many things along with them--also albums of records have helped me.

Since we have a special music teacher, I only attempt certain music as it relates to my devotional activities or units of study. We do many "action" songs and poems set to music.

Note: These comments were made by a person who received her degree in Music Education but who is now teaching seventh grade. Because of her unusual music background, the questionnaire received from her was not used in the analysis.

Music plays a prominent part in our school program but it is largely in the hands of persons qualified especially for teaching it. I feel that in-service training would certainly help me do a better job with it in the classroom.

I feel that more should be done in the teaching of music and music appreciation below the level of the 6th grade.

Summary.

The preceding discussion presented the data received from the questionnaires distributed to the elementary school teachers now in-service in North Carolina. The questionnaire was designed to procure information relative to the pre-service, as well as college, music experiences of the elementary classroom teacher.

II. SURVEY OF MUSIC EXPERIENCES OFFERED AT TEACHER-EDUCATION INSTITUTIONS FOR PROSPECTIVE ELEMENTARY SCHOOL TEACHERS

In an attempt to ascertain the extent to which the teacher-education institutions in North Carolina are meeting the needs of the elementary classroom teacher in her music preparation, a survey was made of the music curriculums in the institutions of the State which offer degrees in Elementary Education. A questionnaire concerned with various phases of music education for the elementary education major was sent to members of the music faculties of the institutions. The discussion which follows is a presentation of the data received from these questionnaires.

Majors offered in areas of music.

Of the seventeen institutions included in the study, it was found that 88 per cent offer one or more majors in various areas of music. A major in Music Education is offered by the greatest majority of schools, with 82 per cent of them including it in their curriculums. Majors in Applied Music rank second with 53 per cent of the schools offering the degree. Three other areas represented as majors are Music Composition (47 per cent), Music Theory (29 per cent), and Music History and Literature (24 per cent). One school offers a major in Musicology and another lists Church Music as a possible major. The information contained in TABLE XIX shows the frequency and percentage of these majors offered in the teacher-education institutions.

TABLE XIX

FREQUENCY WITH WHICH MAJORS IN AREAS OF MUSIC ARE OFFERED AT TEACHER-EDUCATION INSTITUTIONS

Area	Frequency	Per cent
Music Education	14	82
Applied Music	9	53
Music Composition	8	47
Music Theory	5	29
Music History and Literature	4	24
Musicology	1	06
Church Music	1	06
No music major offered	2	12

Size of music faculties in teacher-education institutions.

In surveying the size of the music faculties in the teacher-education institutions, it was found that the average institution employs from four to five persons on the music staff. One school has as many as seventeen persons on the music faculty and two schools have only one. TABLE XX shows the frequency of the number of persons on the music faculties in the teacher-education institutions.

TABLE XX

NUMBER OF PERSONS ON THE MUSIC FACULTIES OF THE TEACHER-
EDUCATION INSTITUTIONS IN NORTH CAROLINA

Number of persons	Frequency	Per cent
17	1	06
16	1	06
10	1	06
9	1	06
8	1	06
6	3	17
5	1	06
4	3	17
3	2	12
2	1	06
1	2	12
Mode: 4.76	Totals: 17	100

Pre-requisite music knowledge and skills for elementary education majors.

Of the seventeen institutions surveyed, it was found that only 18 per cent administer any type of music achievement test to discover the music abilities of the students before

enrolling them in music classes. This implies that in 62 per cent of the institutions, pre-requisites in music are not required of the prospective elementary school teacher since no test is given to determine the music skills and knowledge of the student. Pianistic ability is required in only 29 per cent of the institutions. It was not indicated whether this ability should be possessed by the student upon entrance in the elementary education curriculum or if it must be acquired before completion of the program.

Time allotment for student-teaching program.

From the data secured, it was found that the highest percentage of institutions, 23 per cent, require that the student devote sixty clock hours to student-teaching. Seventeen per cent of the institutions require ninety clock hours and 12 per cent require forty-five clock hours. Twelve per cent of the institutions require eight weeks and two other schools stipulate one quarter. This diversity of time allotment for general student-teaching continues with one school requiring five semesters, another six weeks, and still another ten weeks. TABLE XXI shows the time allotment for general student-teaching in the seventeen institutions.

TABLE XXI

TIME ALLOTMENT FOR GENERAL STUDENT-TEACHING

Amount of time	Frequency	Per cent
Clock hours	45	2
	60	4
	90	3
Weeks	6	1
	8	2
	10	1
Semesters	5	1
Quarters	1	2
No information	1	06
	17	100

In analyzing the amount of time allotted for music teaching in the student-teaching program, it was discovered that, of the seventeen institutions, 36 per cent indicate that no specific time allotment is made for music teaching and that it is left to the discretion of the elementary school critic teacher. In addition, 18 per cent of the institutions require no music teaching in the student-teaching program. The highest percentage of institutions, 18 per cent, stipulate that fifteen minutes a day should be devoted to music teaching. TABLE XXII shows the frequency and percentage of time allotment for music teaching in the general student-teaching programs of the teacher-education institutions.

TABLE XXII

TIME ALLOTMENT FOR MUSIC TEACHING IN THE STUDENT-TEACHING PROGRAM

	Amount of time	Frequency	Per cent
Per day	15 minutes	3	18
	30 minutes	1	06
	45 minutes	1	06
	60 minutes	1	06
	3 hours per class	1	06
	1 full teaching day	1	06
	Flexible (discretion of critic)	6	34
	None required	3	18
		17	100

Methods for supervision of music practice teaching.

The highest percentage of the respondents, 29 per cent, indicated that the responsibility for supervision of the music practice teaching rests with the elementary school critic teacher, a member of the college education staff, and a member of the college music faculty. Twenty-three per cent of the institutions reported that the supervision is under the guidance of the elementary school critic teacher and a member of the college education staff. The elementary school critic teacher has the sole responsibility for this program in 18 per cent of the institutions and 6 per cent place it under the supervision of a member of the college education staff and a member of the college music staff, excluding the elementary school critic teacher altogether. TABLE XXIII shows the frequency and percentages of the various methods

of supervision of the music teaching in the general student-teaching programs of the seventeen teacher-education institutions.

TABLE XXIII

FREQUENCY OF THE USE OF VARIOUS METHODS FOR SUPERVISION OF THE MUSIC TEACHING IN STUDENT-TEACHING PROGRAMS

Methods of supervision	Frequency	Per cent
Elementary school critic teacher, member of college elementary education staff, and member of college music faculty	5	29
Elementary school critic teacher, member of college elementary education staff	4	23
Elementary school critic teacher	3	18
Member of college elementary education staff	1	06
Member of college elementary education staff and member of college music staff	1	06
No music teaching required	3	18
	17	100

Available materials and equipment in music education for the elementary education major.

Audio-visual materials. Of the seventeen institutions, 29 per cent offer courses in audio-visual materials in both general education and music education. Some respondents reported that the use of audio-visual materials was incorporated in the music methods class. Courses in audio-visual materials in general education were reported by 18 per

cent of the respondents, 18 per cent offer the course in music education, and 41 per cent offer no audio-visual instruction. TABLE XXIV shows the frequency and percentage of courses offered in audio-visual materials in the teacher-education institutions.

TABLE XXIV

FREQUENCY WITH WHICH INSTRUCTION IN AUDIO-VISUAL MATERIALS IS AVAILABLE

Type of instruction	Frequency	Per cent
Audio-visual materials in general and music education classes	5	29
Audio-visual materials in general education classes	3	18
Audio-visual materials in music	2	12
No instruction offered	7	41
	17	100

Additional music teaching aids. One item in the questionnaire was concerned with the availability of rhythm, harmonic, and melodic instruments; phonographs and records; tape recorders; elementary song books; and any other materials provided for teaching music in the elementary school. One hundred per cent of the seventeen institutions reported that they provide rhythm instruments, phonographs, records, and elementary song books. The auto-harp is

provided by 76 per cent of the institutions and the tuned bells are available in 65 per cent of the schools. Fifty-nine per cent of the institutions provide the melody flute and tonette, while the psaltery and xylophone are made available in 12 per cent of the schools. Tape recorders are used in 53 per cent and other instruments, particularly in the percussion group, are reported by 29 per cent of the institutions. TABLE XXV shows the frequency and percentage of availability of teaching aids in music which are provided in the teacher-education institutions.

TABLE XXV

FREQUENCY WITH WHICH ADDITIONAL MUSIC TEACHING AIDS
ARE PROVIDED

Teaching aids	Frequency	Per cent
Rhythm instruments	17	100
Phonograph and records	17	100
Elementary basic song series	17	100
Auto-harp	13	76
Tuned bells	11	65
Melody flute	10	59
Tonette	10	59
Tape recorder	9	53
Xylophone	2	12
Psaltery	2	12
Others	5	29

Note: In the above table the frequencies do not total seventeen nor do the percentages equal one hundred because many of the institutions provide more than one of the indicated items.

Basic song series provided for the use of the prospective elementary school teacher. In surveying the availability of song books in the teacher-education institutions, it was found that in relatively few instances was only one series provided; in fact, in 29 per cent of the institutions, all of the five standard publications are available. "New Music Horizons" is used by 47 per cent of the schools, "The American Singer" is available in 35 per cent, and "Our Singing World" in 18 per cent. Twelve per cent of the institutions reported that "A Singing World" is available and "Together We Sing," one of the most recent publications, is used in only 6 per cent of the schools. Two of the institutions reported that they are now using the 1956 edition of the Silver-Burdett series, "Music for Living." TABLE XXVI shows the frequency of the use of basic elementary song series in the teacher-education institutions.

TABLE XXVI

FREQUENCY WITH WHICH THE BASIC MUSIC SERIES ARE MADE AVAILABLE

Series	Frequency	Per cent
<u>New Music Horizons</u>	8	47
<u>The American Singer</u>	6	35
<u>Our Singing World</u>	3	18
<u>A Singing World</u>	2	12
<u>Together We Sing</u>	1	06
All of the above series	8	29
<u>Music For Living</u> (1956 edition)	2	12

Extra-curricular music activities for the elementary education major.

When considering the availability of extra-curricular music activities in which a prospective elementary school teacher may participate, it was found that 88 per cent of the institutions make the chorus available. The orchestra is open to all students in 71 per cent of the institutions, and vocal and instrumental ensembles are provided by 64 per cent. Glee clubs are open to the education students in 59 per cent of the schools and the band by 53 per cent. One school reported that it provided operetta participation for interested students and another has a group of madrigal singers. TABLE XXVII shows the frequency with which these activities are available to the prospective teachers.

TABLE XXVII

FREQUENCY WITH WHICH EXTRA-CURRICULAR MUSIC ACTIVITIES ARE OPEN TO THE ELEMENTARY EDUCATION MAJOR

Activity	Frequency	Per cent
Chorus	15	88
Orchestra	12	71
Vocal and instrumental ensembles	11	64
Glee Club	10	59
Band	9	53
Operetta	1	06
Madrigal singers	1	06

Note: In the above table, the frequencies do not total seventeen nor do the percentages equal one hundred because many of the institutions offer more than one of the indicated activities.

Music courses provided for the prospective elementary school teacher.

Required courses. In analyzing the information received from the teacher-education institutions regarding the required music courses for the elementary education major, it was found that 82 per cent of the schools require a course in Elementary School Music Methods. The course with the next highest percentage was Music Fundamentals, required by 65 per cent of the institutions. Music History and Appreciation ranked next with 29 per cent of the schools requiring it while Music Appreciation is required by 24 per cent of the schools. Two schools report that Fundamentals of Music and Elementary School Music Methods are taught as one course.

Elective courses. When considering the elective music courses provided for the elementary education major, it was found that the two courses offered most frequently were Music History and Music Appreciation, both courses being offered by 35 per cent of the institutions. Music Fundamentals and the combination course, Music History and Appreciation were both offered by 18 per cent of the schools. The remaining courses mentioned by the respondents were Music Theory, Church Music, Conducting, Music in the Curriculum, Problems in Elementary Music, Elementary School Music Methods, and Advanced Music Education. Each of these

courses was offered by one institution. TABLE XXVIII shows the frequency with which required and elective music courses are offered in the teacher-education institutions. ✓

TABLE XXVIII

FREQUENCY WITH WHICH REQUIRED AND ELECTIVE MUSIC COURSES ARE PROVIDED FOR ELEMENTARY EDUCATION MAJORS

Course	Frequency	Per cent
Required		
Elementary School Music Methods	14	82
Music Fundamentals	11	65
Music History and Appreciation	5	29
Music Appreciation	4	24
Fundamentals of Music and Elementary Music Methods	2	12
Elective		
Music History	6	35
Music Appreciation	6	35
Music Fundamentals	3	18
Music History and Appreciation	3	18
Music Theory	1	06
Church Music	1	06
Conducting	1	06
Music in the Curriculum	1	06
Problems in Elementary Music	1	06
Elementary Music Methods	1	06
Advanced Music Education	1	06

Note: In the above table, the frequencies do not total seventeen nor do the percentages equal one hundred because in many cases an institution offers more than one of the indicated courses.

Applied music courses. The final consideration in the survey of available music experiences for the prospective elementary school teacher was concerned with the opportunities for applied music study. Through an analysis of the responses, it was found that 76 per cent of the institutions offer piano instruction, either class or private lessons. Voice study ranks next with 71 per cent of the schools providing this area of applied music. Study in brass and woodwind instruments is available in 47 per cent of the schools and strings in 35 per cent. Percussion instruments are provided in 6 per cent of the institutions, as is organ instruction. No applied music study is available in 12 per cent of the schools. TABLE XXIX shows the frequency with which applied music study is offered by the teacher-education institutions.

TABLE XXIX

FREQUENCY WITH WHICH APPLIED MUSIC INSTRUCTION IS PROVIDED FOR THE ELEMENTARY EDUCATION MAJOR

Area of applied music	Frequency	Per cent
Piano	13	76
Voice	12	71
Brass instruments	8	47
Woodwind instruments	8	47
Percussion instruments	7	41
String instruments	6	35
Organ	1	06
None provided	2	12

Note: In the above table, the frequencies do not total seventeen nor do the percentages equal one hundred because an institution may offer instruction in more than one of the indicated areas.

Comments volunteered by members of the music faculties of the teacher-education institutions.

Many of the respondents to the questionnaire volunteered opinions concerning the music preparation of the elementary classroom teacher. These observations indicate that many of the music educators in the institutions feel that there is urgent need for implementation of the music curriculum for the prospective elementary school teacher. The comments are as follows:

In North Carolina only six semester hours of credit are required for elementary education. This should be raised. Next year a meeting to raise these standards is to be called by the North Carolina State Department of Public Instruction.

Ours (the music curriculum) is fairly adequate, but must constantly be made more practical to the teacher and pupil needs. Private lessons and ensemble participation should be stressed as desirable experiences for all students and should be acquired as freshmen and sophomores. Instructors must know what the modern classroom trends are, both in teaching fundamentals and in music appreciation.

Elementary education students come to music courses with varied backgrounds and abilities. Some have minored in music--others have no background at all. I hope to have class piano a required part of the elementary education curriculum with basic theory taught jointly for those who have not reached a minimum efficiency in piano and music fundamentals.

In general, I feel that the elementary education student should have more practical experience with music situations and this under supervision. Too little opportunity is provided in the routine practice teaching program.

A good idea would be to have two short courses; (1) sight-reading, dictation, chords, elementary harmony, accompanying, etc., and (2) elementary music procedures.

We try to make our music courses for the education major as effective as possible but there are some things we can not do as well as we would like. For one thing, our classrooms are small and we cannot do the rhythm work we would very much like to do. Also, we have very few instruments such as auto-harps, tuned bells, and so on, so that it is very difficult to require seventy girls a year to gain any degree of proficiency on these instruments. . . Unfortunately, our education majors are not required to teach music as part of their student teaching, but I am glad to say that many of them teach in our city schools (rather than in our campus training school) and are asked by the classroom teacher under whom they do their practice-teaching, to take over the music. Many of our students have some very challenging and interesting experiences teaching music but they are not required to do it as a part of their teaching. I wish they could be, for most of them will be asked to take over the music when they get out in places of their own.

We offer the minimum in courses for the elementary education major. I would like to see, eventually, courses in class piano, class voice, and appreciation of music offered in addition to the ones now required.

The courses in music offered here do not meet the needs of the students for many principals ask for elementary teachers who may play for operettas . . . We are unable to furnish such persons as emphasis has not been placed on music. Often, we, the music staff, are told "the curriculum is too crowded for additional subjects."

The classroom teacher in North Carolina is expected to do whatever music is done. Some do--many don't. I find that those who do music in the classroom are, with few exceptions, the ones who had some music in their background prior to college entrance. It is practically impossible to equip a person to teach music in the required six semester hours unless that person has had some previous experience with music. As the above information (in the questionnaire) might seem to indicate,

there is ample opportunity to receive training and add to one's background--but generally speaking, the elementary education majors have neither the interest nor the time. I have found that Education Department people still consider music to be a fad and do not encourage their students to add to their teaching equipment by participating in extra-curricular activities. There is a move on in North Carolina, among those of us who teach music education courses, to ask for additional requirements (time wise) in the preparation of elementary education majors. As for implementation, I think there should be required work in piano and voice as tool subjects, separate and apart from what is done in the three required music courses. A more careful screening of prospective classroom teachers would be a step in the right direction--but such would never be accepted by the people in the Education Department.

Summary.

The second section of the preceding chapter has been concerned with the presentation of data received from the questionnaire distributed to members of the music faculties of the teacher-education institutions. Through this information, it is hoped that some conclusions can be drawn relative to the extent to which these institutions are meeting the music needs of the elementary classroom teachers.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The preparation of the elementary classroom teacher in all areas of concentration is an issue with which educators are concerned. This teacher is a vital force in the education of children, particularly since the advent of the philosophy of the self-contained classroom. The trend toward this type of classroom situation demands that the classroom teacher be well-prepared in all areas of education. The present study is concerned specifically with the music preparation of the classroom teacher in North Carolina. An effort was made to determine the extent to which the teacher-education institutions in the State are meeting the music needs of these elementary classroom teachers.

I. SUMMARY

To secure data relative to this problem, questionnaires were distributed to selected in-service elementary school teachers in North Carolina to ascertain their pre-service music backgrounds. The information contained in this questionnaire related to the music experiences of the teacher prior to her enrollment in the teacher-education institution and those experiences which were gained while in attendance at the institution. A second questionnaire was sent to

members of the music faculties of the teacher-education institutions in North Carolina--institutions which grant degrees in Elementary School Education. This questionnaire was concerned with the music experiences which are provided for the prospective elementary school teacher by the institutions. From the data received in the two questionnaires, conclusions were reached which would indicate the extent to which the teacher-education institutions are meeting the music needs of the classroom teacher.

Literature related to the present topic was reviewed and it was found that previously conducted studies on the topic all indicate a great need for improvement in the music preparation of the classroom teacher. It is hoped that the present study will add information to the existent knowledge by indicating the specific areas of music in which the majority of elementary school teachers may be deficient.

To make the study more meaningful, a chapter was included which re-emphasizes the role which music can play in the program of elementary education. The issue of the music preparation of the classroom teacher can not be recognized as a problem unless educators and administrators, as well as teachers, realize the importance of music for all children and adults. Until music is recognized as having important contributions to make to the educational program, little attention will be given to the improvement of the music program

in the elementary schools.

The information derived from the questionnaires which were sent to members of the music faculties of the teacher-education institutions was evaluated in the light of the data secured from the completed questionnaires returned by the selected elementary school teachers. Responses to the questionnaires were tabulated and presented in frequency tables. In addition, unstructured comments, which were related to the problem of the music preparation of the elementary classroom teacher, were volunteered by the respondents and were reported in the study.

II. CONCLUSIONS

From the data derived from the survey, it was possible to arrive at certain conclusions concerning the music preparation of the elementary classroom teacher. For convenience, these conclusions will be listed according to the appearance of items on the questionnaires.

1. More than one-third of the sampling of elementary school teachers lack confidence in their ability to teach music and feel that the music program for which they are responsible is inadequate. This leads to the assumption that one-third of the elementary school children are receiving inadequate music education. It was gratifying to discover that two-thirds of the teachers feel that they are able to

present a satisfactory music program, however, music educators must be concerned with the one-third who express a feeling of inadequacy, for music is the heritage of all children and each of them must have music taught by competent persons.

2. Of the total sampling of elementary school teachers, three-fourths are responsible for teaching music in the classroom. It was noticed that of these teachers who are responsible for music, 35 per cent are those teachers who expressed a feeling of inadequacy in music teaching. The problem of music in the elementary school and the ability of the classroom teacher to assume the responsibility for this program would not be as serious if some form of assistance in music could be provided for the classroom teacher. This, however, is not always the case. Almost one-half of the classroom teachers have no assistance in the music program and when a music specialist is available, it was found that little time is given by them to specific classes.

3. Music courses of study are provided for the majority of the elementary school teachers by the State Department of Education. However, it was found that most of the teachers used it only occasionally. This occasional use of the course of study could be due to (1) the impracticality of the manual for the teacher who does not have a music background, or (2) the fact that the course of study, which is divided into grade levels, does not take into consideration the music

capabilities of the children in each class and, therefore, is too advanced for some situations.

4. From the responses to the teacher questionnaires, it was found that the teachers who felt that they were capable of producing an effective music program in the class were the ones who had opportunities for applied music study prior to their entrance in the teacher-education institutions. It is true that some of the teachers who felt insecure in their music teaching ability had some applied music study also, however, it was to a lesser degree. This fact leads one to believe that the amount of pre-college music experiences possessed by a teacher has a significant effect on the music teaching capabilities of the teacher. It was found that, although opportunities for applied music study were available in most of the teacher-education institutions, more than one-half of the elementary school teachers did not elect to take this instruction. Of those who did, it appeared that the teachers who had engaged in applied music study prior to college entrance continued such study during their college preparation. In the group of teachers who felt insecure in their music teaching ability, 88 per cent had no applied music study in college, whereas in the group of teachers who felt confident in music teaching, only 12.5 per cent had no applied music study in the teacher-education institution. It would appear that if some type of achievement test in music skills and

knowledge were administered to prospective elementary school teachers, elective or required music experiences could be imposed upon or suggested to those with the meagre music backgrounds.

5. The Department of Public Instruction of North Carolina requires that a prospective elementary school teacher must have at least six semester hours in music in order to be certified as an elementary school teacher. From the survey of the music curriculums of the teacher-education institutions, it was found that all of the institutions provided the necessary semester hours in music and that, in addition, other music courses were offered in the school. Eighty-eight per cent of the schools list one or more majors in various areas of music study. The availability of music courses in an institution can be an important factor in the preparation of the elementary school teacher. The data indicate that many of the students enter the institutions of higher learning with limited music backgrounds and it is often necessary that courses be made available that will supplement this background. If an institution offers a major in any area of music, it would appear that there would be some courses which the non-music major could take as electives. The data reveal that music courses are available to the prospective elementary school teachers in the institutions, but it is apparent from the survey that they are not taking advantage

of the opportunities. It was found that, when electives in music were taken, it was the teacher who now feels confident in the music program who took them. Of the teachers who reported a feeling of insecurity in the music program, only one took an elective in music in the teacher-education institution. This situation could be due to the fact that (1) the prospective elementary school teachers are not urged to take music electives because the importance of such study is not realized by the education departments, (2) the courses are not open to the non-music major, (3) the elementary education student has a schedule which will not allow the inclusion of additional courses, or (4) the music backgrounds of the elementary education students do not permit their entrance into music courses which require a pre-requisite knowledge of music.

In the area of required music courses, it was found that a variance existed in the course titles and the amount of credit given for the courses. All of the institutions provided six semester hours of music (or the equivalent) as required by the State. However, there was a difference noted in the type of course required and in the emphasis placed on the course content. Over one-half of the elementary school teachers reported that they had taken Music Appreciation as the required music course and, in some instances, this course carried the needed six semester hours.

Only 62 per cent of the total sampling of elementary school teachers reported that they were required to take Elementary School Music Methods and only 45 per cent were required to take Music Fundamentals. Eight per cent of the teachers reported that they had been required to take no music courses during their college preparation.

From an analysis of the data, it would appear that the music proficiency of the elementary school teacher lessens with the decrease in the music courses taken in the teacher-education institutions. It could be concluded that, even though music courses are provided and the average music faculty is large enough to provide classes for these students, the percentage of elementary school education majors engaging in music experiences is relatively small.

6. From the data secured from the teacher-education institutions, it was found that there was little consistency in the amount of time devoted to music teaching during the student-teaching experiences of the prospective elementary classroom teacher. The amount of time devoted to music teaching in the student-teaching program varied with each institution. The highest percentage of schools reported that the music teaching time was flexible and was left to the discretion of the elementary school critic teacher. In three of the institutions, it was found that no music teaching was required of the prospective elementary school

teacher. When music teaching was required, it was found that the methods for supervision of this program varied. In a majority of the institutions, responsibility for supervision was given to a member of the college elementary education staff, a member of the college music faculty, and the elementary school critic teacher. In some situations, the major proportion of such supervision was done by the critic teacher in the particular elementary school in which the student-teaching was taking place. Often the results were found to be undesirous because the elementary school teacher was not competent in the teaching of music and is, therefore, incapable of assisting the student teacher.

7. An important consideration in the music preparation of the classroom teacher is knowledge of the possible tools which might be used to further the music program of the school. The majority of institutions reported that no provisions were made for instruction in the use of audio-visual materials, either in general education or in music education. All of the investigated institutions provided rhythm instruments, phonographs, records, and elementary basic song series for the elementary education major. The majority of the schools also made available auto-harps, tuned bells, melody flutes, tonettes, and various percussion instruments. Regarding the elementary song books, it was found that all of the institutions provided one or more of the standard basic series

and over one-fourth of the schools make available all of the recognized series. The series in most common use was the "New Music Horizons Series," which is the State adopted text in North Carolina.

8. Participation in music organizations and extra-curricular music activities can add much to the knowledge and skills in music which an elementary classroom teacher should possess in order to carry on an effective music program. A teacher who has sung in a vocal group or played in an instrumental organization will have a better understanding of the fundamentals of music and will be better able to provide similar experiences for those whom she will teach. The majority of the institutions provided opportunity for the inclusion of the prospective elementary school teacher in extra-curricular music activities provided they could meet the necessary qualifications for membership.

9. Almost two-thirds of the elementary school teachers expressed the opinion that in-service music opportunities were valuable for the elementary school teacher. One-third of them considered it to be necessary. It was interesting to note that no teacher expressed the feeling that this type of education was unnecessary.

10. When asked to evaluate their own proficiencies in specific areas of music, the responses of the teachers made it evident that (1) over one-half of them felt that they

possessed average ability in the areas of:

- a. music notation,
- b. knowledge of key signatures,
- c. ability to teach rote songs,
- d. elementary school music methods,
- e. ability to provide creative experiences for children,
- f. ability to arouse enthusiasm for music,
- g. knowledge of audio-visual materials,
- h. knowledge of orchestral instruments; and

(2) more than one-half of the total sampling of teachers felt that they were poorly prepared in the areas of:

- a. knowledge of the use of rhythmic instruments,
- b. knowledge of the use of harmonic instruments,
- c. knowledge of the use of melodic instruments, and
- d. pianistic ability.

When considering the "three groups" of elementary classroom teachers--"competent," "adequate," and "inadequate"--it was found that the self-evaluated opinions of capability decreased from excellent to poor with the "inadequate" teachers feeling less secure in their abilities in the specific areas of music.

It seems logical to conclude, on the basis of the data, that there exists a definite deficiency in the amount of pre-service music experiences engaged in by the elementary classroom teacher. This is shown by the percentage of the total sampling of teachers who felt inadequately prepared to teach music in the elementary school and by the fact that these teachers have had a minimum of or, in some cases, no musical experiences. It is evident that the teacher-

education institutions are only partly meeting the music needs of the prospective elementary school teacher, for it appears that the teachers who now feel that they are capable of presenting an effective school music program are the ones who had music experiences prior to their entrance in the teacher-education institutions. (vide supra, TABLE XIII, p. 64)

III. RECOMMENDATIONS

Through an analysis of the data received from the questionnaires to the elementary classroom teachers and the members of the music faculties of the teacher-education institutions, it is evident that certain recommendations might be made with reference to the music education received by the prospective elementary classroom teacher in the teacher-education institutions. These recommendations evolved from the self-evaluated capabilities in music teaching as expressed by the selected elementary classroom teachers and the music experiences which were provided by the teacher-education institutions.

1. For as long a time as elementary school teachers feel insecure in the teaching of music, some type of music supervision or assistance must be provided. This must be done to assure all elementary school children of a rich music background. Whether this supervision is given by the

music supervisor, the music consultant, or a special music teacher would be dependent upon the situation. Too many teachers who feel that their music teaching ability is inadequate have little or no assistance in the music program.

2. Before a student is enrolled in music classes in the teacher-education institutions, a music achievement test should be administered to ascertain the music background of the student and thus enable counselors to direct the student into classes commensurate with his ability.

3. The student-teaching program should include provisions for experience in music teaching. This music teaching should be supervised by a person, whether from the staff of the teacher-education institution or from the elementary school, who is capable of evaluating the music teaching abilities of the student and be able to give assistance and advice when it is needed.

4. Because of the fact that so many of the prospective elementary school teachers have limited music backgrounds, teacher-education institutions should provide opportunities for the supplementing of this background. If possible, every elementary school teacher should be able to perform on some musical instrument. If the prospective teacher has had no applied music experiences, class instruction or individual lessons should be arranged. The music courses which the student is required to take should depend upon their music

backgrounds, which could be ascertained.

5. Teacher-education institutions should make available instruction in the use of teaching aids for music in the elementary school. These materials might include such things as audio-visual material, instruments, elementary song books, phonographs, and records. It will be advantageous to the prospective elementary school teacher if the use of teaching aids in the institution follows the same pattern which will be used in utilizing this equipment and material in the elementary school classroom situation.

6. More consideration should be given to the courses required of the elementary education major. Uniformity of courses and the content, and the time allotted to each of the courses, should be standardized by the State Department of Education. Additional music courses should be required of those students whose music backgrounds warrant it. If possible, the number of music courses required of the elementary education student should be increased.

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A P P E N D I X E S

- A. QUESTIONNAIRES
- B. LETTERS OF TRANSMITTAL
- C. FOLLOW-UP POSTAL CARD
- D. EXTENDED TABLES

QUESTIONNAIRE TO TEACHER-EDUCATION INSTITUTIONS

A SURVEY AND ANALYSIS OF THE PROFESSIONAL PREPARATION IN MUSIC
OF THE ELEMENTARY CLASSROOM TEACHER

1. How many persons are on the music faculty in the institution?

2. Is a major offered in any of the following areas of music:
 Music Education Music Theory Music Composition
 Applied Music Music History and Literature
 Others _____

3. Are placement tests in music achievement given to elementary education majors prior to their enrollment in music classes?
yes _____ no _____
4. If the answer to #3 is yes, what specific tests are used?

5. What is the amount of time (clock hours, weeks, semesters, or quarters) allotted for student teaching for the elementary education major? _____
6. What is the average amount of time allotted for music teaching in this student teaching program? per day _____
 _____ per week _____
7. Is the music practice teaching supervised by an elementary school critic teacher _____, a member of the college elementary education staff _____, a member of the college music staff _____, or all three _____?
8. Is pianistic ability required of a prospective elementary school teacher? yes _____ no _____
9. Are classes in audio-visual materials in general education _____ and/or music education _____ offered at the institution?

(continued on the following page)

QUESTIONNAIRE TO TEACHER-EDUCATION INSTITUTIONS (continued)

10. What music equipment or materials are provided for the use of the elementary education major?

- | | |
|--------------------------------------|--------------------------------|
| 1. <u>rhythmic instruments</u> _____ | 5. <u>harmonic instruments</u> |
| | a. auto-harp _____ |
| 2. <u>melody instruments</u> | b. others _____ |
| a. tuned bells _____ | |
| b. melody flute _____ | |
| c. tonettes _____ | 6. phonograph _____ |
| d. others _____ | 7. records _____ |
| | 8. others _____ |
| 3. tape recorder _____ | |
| 4. elementary song books _____ | |

11. What basic music series is available to the elementary education major?

- _____ A SINGING WORLD, C. C. Birchard & Company
 _____ NEW MUSIC HORIZONS, Silver-Burdett Company
 _____ OUR SINGING WORLD, Ginn & Company
 _____ THE AMERICAN SINGER, American Book Company
 _____ TOGETHER WE SING, Follett Publishing Company

12. What extra-curricular music activities are open to the elementary education major?

- chorus _____ glee club _____ orchestra _____ band _____
 ensembles _____ others _____

13. What is your opinion concerning the effectiveness of the music education program for the elementary education major? Would you offer any suggestions for its implementation? (The back of this form may be used for additional comments.)

(continued on the following page)

QUESTIONNAIRE TO TEACHER-EDUCATION INSTITUTIONS (continued)

14. Are any of the following music courses offered the elementary education major? (Indicate whether the course is required or elective, the number of credits received for the course and in the case of applied music, whether the instruction is individual or class).

COURSE TITLE	REQUIRED	ELECTIVE	CREDITS	
			SEMESTER	QUARTER
MUSIC EDUCATION				
Fundamentals of Music				
History of Music				
History & Appreciation				
Appreciation of Music				
Elementary School Methods				
OTHERS				
APPLIED MUSIC				
	INSTRUCTION			
	PRIVATE	CLASS		
Piano				
Strings				
Brass				
Woodwinds				
Percussions				
Voice				
Organ				

QUESTIONNAIRE TO ELEMENTARY CLASSROOM TEACHER

A SURVEY AND ANALYSIS OF THE PROFESSIONAL PREPARATION IN MUSIC
OF THE ELEMENTARY CLASSROOM TEACHER

1. From what teacher-education institution did you graduate?
_____ Year _____
2. How long have you taught in the elementary school?
_____ years
3. What grade do you teach? (circle one) K 1 2 3 4 5
6 7 8
4. Are you responsible for the teaching of music in your
class? yes _____ no _____
5. Is a music supervisor _____, music consultant _____, or
special music teacher _____ employed in your school?
6. If one of the above is employed, how much time (hours)
does she give to your class per day _____, per week _____,
per month _____, others _____.
7. What do you feel is the extent of your ability to teach
music to the elementary school child? competent _____
adequate _____ inadequate _____
8. Is a course of study or teaching guide in music provided
for you by the State _____, City _____, or County _____
Board of Education?
9. If such a guide is provided, to what extent do you make
use of it? very often _____, frequently _____,
occasionally _____, rarely _____ or never _____.
10. What is your opinion concerning the need for in-service
opportunities in music for the elementary classroom
teacher? valuable _____ necessary _____ unnecessary _____.

(continued on the following page)

QUESTIONNAIRE TO ELEMENTARY CLASSROOM TEACHER (continued)

11. Indicate the number of years or semesters that you have studied or have had experience in any of the following areas. (refers to pre-teaching experiences or study)

Area	outside of school	elementary school	high school	college
Private piano				
Class piano				
Private voice				
Class voice				
Instrumental study				
Glee club and/or chorus				
Band and/or orchestra				

12. Check the required and elective music courses which you had while attending the teacher-education institution. Indicate number of semester or quarter hours credit received for each course.

Name of course	required	elective	number of credits
Music Fundamentals			
Music Appreciation			
Music History & Appreciation			
Elementary School Music Methods			
Others			

(continued on the following page)

QUESTIONNAIRE TO ELEMENTARY CLASSROOM TEACHER (continued)

13. Indicate, by a check, your proficiency in the following areas of music.

Area	excellent	average	poor
Ability to read music notation			
Knowledge of key signatures			
Ability to teach rote songs			
Familiarity with orchestral instruments			
Knowledge of materials for elementary school music			
Ability to provide creative experiences for pupils			
Pianistic ability			
Use of rhythm instruments			
Use of melodic instruments (such as tonette, melody flute)			
Use of harmonic instruments (such as auto-harp)			
Ability to arouse enthusiasm for music			
Knowledge of available audio-visual materials			

14. If you have opinions concerning courses or skills in music which should be given more emphasis in the elementary education curriculums of the teacher-education institutions, please feel free to express them on the back of this form.

LETTER OF TRANSMITTAL

April 1957

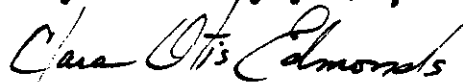
To The Elementary School Principal:

As a partial requirement for the Masters Degree in Music Education from Boston University, I am conducting a survey of the pre-service music preparation of the elementary classroom teacher. I believe that such a study is needed to re-emphasize the contributions which music offers to the over-all objectives of elementary education as well as to determine, as far as possible, whether the teacher-education institutions are meeting the needs of the elementary school teacher in the light of the music background which she possesses.

In order to determine the music background of the teacher, I am sending questionnaires to elementary school teachers in the field. Since a mailing list of such teachers is difficult to obtain, I am soliciting your assistance in this project. Will you give the enclosed form to a teacher in your school, preferably one who has graduated from a teacher-education institution in North Carolina.

I hope that you can see value in such a study and will urge the cooperation of the teacher to whom you give the form. This study will be objective and no mention will be made of individuals or schools by name, but to elementary school teachers as a group. I do not wish to impose upon your time with this request, but I hope that you will be able to comply with it. Your contribution to the study will be greatly appreciated and your prompt attention is requested.

Very sincerely yours,



Clara Otis Edmonds

Enc.

LETTER OF TRANSMITTAL

April 1957

To The Elementary Classroom Teacher

The quality and effectiveness of the program of elementary education is one of the vital issues facing educators today. Studies are being made constantly to ascertain methods for the improvement of the pre-service education of the elementary classroom teacher for the educational program is only as effective as the teachers who are responsible for it. One of the important areas in childhood education is music and it is with this phase of teacher-education that the enclosed questionnaire is concerned. Objective information in this area is needed for school music depends on the classroom teacher who is the most important single factor in a successful school music program.

I should be very grateful to you if you would fill out this form and return it to me in the stamped, addressed envelope. No signature or other identifying information is required and in the study no reference will be made to individuals or schools but to the elementary school teachers as a group. It is hoped that each teacher contacted will contribute to making the study a reality and your prompt attention in this matter will be greatly appreciated.

Very sincerely yours,



Clara Otis Edmonds

Enc.

LETTER OF TRANSMITTAL

April 1957

To The Head of the Music Department

As a partial requirement for the Masters Degree in Music Education from Boston University, I am conducting a survey of the music preparation of the elementary classroom teacher. This study will be concerned with (1) contributions of music to the general education program, (2) the music proficiencies necessary for the elementary school teacher, (3) the extent to which the teacher-education institutions are meeting the needs of the prospective teacher in the light of the varied music backgrounds of the elementary education majors, and (4) suggestions for the improvement of the music competency of the elementary classroom teacher.

I am contacting you, because as a member of the music department in your institution you are aware of the contribution which music can and does make to the elementary education program. However, if there is another person on the music faculty who is more actively involved with music courses for the elementary education major than you might be, will you pass this letter and enclosed form to them. I feel that your department is in a position to contribute pertinent information to this study.

I would be grateful to you if you will fill out the form and return it to me in the stamped, addressed envelope. This study will be objective and no mention will be made of individuals or schools by name, but as a group. I sincerely hope that you can see value in such a study. Your contribution will be greatly appreciated and your prompt attention in this matter is requested.

Very sincerely yours,



Clara Otis Edmonds

enc.

FOLLOW-UP POSTAL CARD

May 7, 1957

Dear Sir:

On April 6th, a form concerned with the music preparation of the elementary classroom teacher was sent to your office to be given to and filled out by a teacher. At the present time, no completed return has been received from your school and this card is being sent as a reminder.

I realize that school personnel has little time to devote to this type of activity, especially at this time of year. However, the completion of an important study is dependent upon my receiving the form. Will you urge the teacher to whom you gave the material to fill it out and return it to me at her earliest convenience?

Sincerely,



Clara Otis Edmonds

TABLE XXX

ELEMENTARY SCHOOLS IN NORTH CAROLINA WHOSE PRINCIPALS WERE
CONTACTED TO DISTRIBUTE QUESTIONNAIRES TO
ELEMENTARY CLASSROOM TEACHERS

School location (county)	Year of accreditation	Number of teachers	White	Negro	Indian
Alamance	1951	18	x		
Alexander	-----	28	x		
Alleghany	1955	24	x		
Anson	1955	11	x		
Ashe	1952	18	x		
Avery	1952	10	x		
Beaufort	1952	26		x	
Bertie	-----	8	x		
Bladen	1954	14	x		
Brunswick	1952	26	x		
Buncombe	1946	25		x	
Burke	1951	10	x		
Cabarrus	1952	27	x		
Caldwell	1952	27	x		
Camden	-----	14	x		
Carteret	1955	18	x		
Caswell	1954	8	x		
Catawba	1955	8		x	
Chatham	1951	12	x		
Cherokee	1953	28		x	
Chowan	1955	12		x	
Clay	-----	20	x		
Cleveland	1953	11	x		
Columbus	1952	12		x	
Craven	1954	11	x		
Cumberland	1953	14		x	
Currituck	-----	10	x		
Dare	1952	8	x		
Davidson	1946	9	x		
Davie	1952	18		x	
Duplin	1953	18	x		
Durham	1954	14		x	
Edgecomb	1953	38	x		

(continued on the following page)

TABLE XXX (continued)

School location (county)	Year of accreditation	Number of teachers	White	Negro	Indian
Forsyth	1952	36		x	
Franklin	1952	8	x		
Gaston	1952	10	x		
Gates	1953	10	x		
Graham	---	31	x		
Granville	1945	36		x	
Greene	1940	9	x		
Guilford	1955	11		x	
Halifax	1939	18	x		
Harnett	1941	18	x		
Haywood	1952	19	x		
Henderson	1952	11	x		
Hertford	1951	23		x	
Hoke	1940	27	x		
Hyde	1951	7	x		
Iredell	1954	10		x	
Jackson	1955	12	x		
Johnston	1954	13		x	
Jones	1951	13	x		
Lee	1954	21		x	
Lenoir	1950	36		x	
Lincoln	1945	8	x		
Macon	1953	9	x		
Madison	1953	9	x		
Martin	1952	12	x		
McDowell	1952	8	x		
Mecklenburg	1952	21		x	
Mitchell	1952	8	x		
Montgomery	1953	14	x		
Moore	1952	12	x		
Nash	1954	10		x	
New Hanover	1940	12	x		
Northampton	1941	17		x	
Onslow	---	11	x		
Orange	1954	9	x		
Pamlico	1955	9	x		
Pasquotank	1955	9		x	
Pender	1942	13	x		
Perquimans	1951	9	x		

(continued on the following page)

TABLE XXX (continued)

School location (county)	Year of accreditation	Number of teachers	White	Negro	Indian
Person	1954	15	x		
Pitt	1954	8	x		
Folk	1953	18	x		
Randolph	1940	16	x		
Robeson	1952	28			x
Rockingham	1953	14		x	
Rowan	1955	8		x	
Rutherford	1945	8	x		
Sampson	1955	13	x		
Scotland	1953	16	x		
Stanley	1952	11	x		
Stokes	1955	9	x		
Surry	1953	15	x		
Swain	1954	12	x		
Transylvania	1955	9	x		
Tyrrell	1940	11	x		
Union	1944	16	x		
Vance	1953	8	x		
Wake	1952	21		x	
Warren	1949	8	x		
Washington	1953	11	x		
Watuaga	1954	9	x		
Wayne	1955	21		x	
Wilkes	1953	23	x		
Wilson	1954	28		x	
Yadkin	1952	12	x		
Yancey	---	13	x		
Total: 100		Mean: 14	Totals: 73	26	1

Note: The above table should be read as follows: the elementary school in Yadkin County, North Carolina was accredited by the State in 1952, had a staff of twelve teachers, and a white student body.

TABLE XXXI

INSTITUTIONS OF HIGHER EDUCATION IN NORTH CAROLINA WHOSE MUSIC
DEPARTMENT HEADS WERE CONTACTED BY QUESTIONNAIRE

Name	Location	Offers music degrees	Size of music staff	Controlling agency
Appalachian	Boone	x	10	State
*Atlantic Christian	Wilson			
Barber-Scotia	Concord		1	Pres.
Bennett	Greensboro	x	4	Meth.
Catawba	Salisbury	x	5	E. R.
*Davidson	Davidson			
Duke	Durham	x	8	Priv.
*East Carolina	Greenville			
*Elon	Elon			
Fayetteville	Fayetteville		2	State
Flora McDonald	Red Springs	x	6	Pres.
Greensboro	Greensboro	x	12	Pres.
*Guilford	Guilford			
High Point	High Point	x	3	Meth.
Johnson C. Smith	Charlotte	x	4	Pres.
Lenoir-Rhyne	Hickory	x	6	Luth.
Livingstone-	Salisbury	x	3	AMEZ
*Meredith	Raleigh			
Pembroke	Pembroke	x	1	State
*St. Augustine	Raleigh			
*Salem	Winston-Salem			
*Shaw	Raleigh			
Elizabeth City	Elizabeth City		3	State
U. of North Carolina	Chapel Hill	x	17	State
Wake Forest	Wake Forest	x	6	Bapt.
*Western Carolina	Cullowhee			
*Winston-Salem	Winston-Salem			
Women's College	Greensboro	x	16	State
Total: 28		Total: 14	Mode: 4.76	

*No return received from institution.

Note: Abbreviations indicate the following controlling agencies:

AMEZ African Methodist Church
 Bapt. Baptist Church
 E. R. Evangelical Reform Church
 Meth. Methodist Church
 Morav. Moravian Church
 P. E. Protestant Episcopal Church
 Pres. Presbyterian Church
 Priv. Private