1960

A survey to determine the possible need for the Office of State Supervisor of Music in Rhode Island

A SURVEY TO DETERMINE THE POSSIBLE NEED FOR THE OFFICE OF STATE SUPERVISOR OF MUSIC IN RHODE ISLAND

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

Paul F. Rylander

August 1960

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*

Music Education

Asst. Dean — Date: Aug. 19, 1960

Department Chairman — Date: Aug. 19, 1960

Advisory Committee:

TABLE OF CONTENTS

CHAPTER		PAGE
I.	THE PROBLEM AND DEFINITIONS OF TERMS USED	1
	The Problem	1
	Statement of the problem	1
	Importance of the study	2
	Definitions of Terms Used	2
	Office of the State supervisor of music . . .	2
	State supervisor of music	3
	State department of education	3
	Organization of the Remainder of the Study . . .	3
II.	REVIEW OF RELATED LITERATURE	5
	The Historical Development of State Departments of Education	5
	Early growth of the State Department of Education in Rhode Island	8
	Supervision as a Function of the State Department of Education	10
	State Supervisor of Music	13
	Summary	18
III.	SOURCES OF DATA	20
	Construction of the Inquiry Form	21
	Participants in the Study	23
	Collection and Tabulation of Data	23

CHAPTER PAGE

IV. PRESENTATION OF THE DATA 25

Qualifications 26

Services and Functions 33

Relationship to Higher Education 43

Relationship to Private Music Teachers and Relationship to Public School Music Staff . . 45

V. SUMMARY AND RECOMMENDATIONS 49

Findings 50

Qualifications 50

Services and Functions 51

Relationship to Higher Education 52

Relationship to Private Music Teachers 53

Relationship to Public School Music Staff . . 53

Attitude of the Department of Education in the State of Rhode Island Toward the Appointment of a State Supervisor of Music 53

Recommendations for Further Study 54

BIBLIOGRAPHY 56

APPENDIX A. Letter of Transmittal 59

APPENDIX B. The Inquiry Form 60

LIST OF TABLES

TABLE		PAGE
I.	Qualifications	27
II.	Qualifications for the Office Relating to Teaching Experience and Degrees	31
III.	Services and Functions	34
IV.	Relationship to Higher Education	44

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The growth in the field of music education in the public schools of the United States has revealed a need for furnishing guidance and direction to this growth at the State as well as at the local levels. A specific need for direction has been emphasized in the State of Rhode Island by a large increase in the number of music teachers in many school systems throughout the State and by corresponding increases in the numbers of students participating in the subject area of music. Guidance and direction can best be provided from a unifying source, viz., the State department of education and more particularly from the Office of the State Supervisor of Music.

I. THE PROBLEM

Statement of the problem. The purpose of this investigation was: (1) to determine the ways in which the establishment of the Office of State Supervisor of Music in Rhode Island might contribute to the educational process, (2) to examine the attitudes of music educators in the State of Rhode Island toward the possible need for the Office of State Supervisor of Music, and (3) to establish a set of

criteria which relate to the function of the Office of State Supervisor of Music.

Importance of the study. Under the American system of constitutional government, the State is responsible for public education. This responsibility is implemented by the State department of education. Recent studies have shown a trend indicating a need for utilizing a supervisor or consultant in specific subject areas at the state level. The State department of education should be a department in which the professional educator can find sound counsel, as well as material aids to local educational work, and which is staffed with a corps of professionally equipped officers who can serve the profession when and where needed.

II. DEFINITIONS OF TERMS USED

The following terms are defined so that their meaning might be understood by the reader of this study.

Office of the State supervisor of music. The term, "office of the State supervisor of music," refers to the services and functions of that section of a State department of education which is responsible for the adherence to certain objectives of a program of music as they relate to various school systems within a State.

State supervisor of music. The term, "State supervisor of music," refers to that individual who is charged with the administration of the subject area of music within the educational program of the State department of education. The title of director, supervisor, or consultant will be used interchangeably.

State department of education. The term, "State department of education," refers to that agency which is under the jurisdiction of the State board of education and serves a supervisory function in relation to the school systems within the State.

III. ORGANIZATION OF THE REMAINDER OF THE STUDY

The study consists of five chapters. The first chapter includes the statement of the problem, the importance of the study, and definitions of terms used. Chapter II consists of the historical development of the State department of education, the development of the office of the State supervisor of music within that department, and an examination of the State Department of Education in Rhode Island. The procedures used in this study are described in Chapter III. The findings of the inquiry forms, based on an evaluation of the data collected, are to be found in Chapter IV. Chapter V gives a summary of

the study and recommendations concerning future studies. The inquiry form and copies of the letter of transmittal are included in the Appendixes.

CHAPTER II

REVIEW OF RELATED LITERATURE

The State Department of Education in Rhode Island does not include within its organization the Office of State Supervisor of Music. No comprehensive studies were found which could be considered a counterpart to the subject of this survey; namely, a determination of the possible need for the Office of State Supervisor of Music in Rhode Island. Extensive literature was found, however, in such related areas as: (1) the historical development of the State department of education, (2) supervision as a function of the State department of education, and (3) the State supervisor of music.

I. THE HISTORICAL DEVELOPMENT OF STATE DEPARTMENTS OF EDUCATION

The Acts of 1642 and 1647 enacted by the Bay Colony of Massachusetts revealed the first legal recognition of State control over education in America. Although the early schools existed for religious purposes only, controls by the State eventually supplanted that of the church. In the early stages of the development of public school education, the principle, founded in New England,

that schools were State institutions and should accordingly be under State control, was generally accepted. Blakely stated:

> An earlier law enacted by the Federal Congress, the ordinance of May 20, 1785, which provided for the laying-out of "Congressional Townships," may be credited with being the inspiration to the framing of the tenth amendment to the Constitution, especially as it related to the concepts of state control of education. (21:14)

Even in the more restricted realm of moral conduct, many areas of life were being freed from a control once directly exercised by ecclesiastical authorities. The civil, rather than the religious authority, was beginning to speak the official word on behalf of the organized community.

With the advent of State authority and aid to local education, the need for some type of control and supervision developed. It was believed that this need would best be served by the appointment of an officer who would represent the State to the local schools, and, at the same time, act as liaison between the legislature and any state authorities in the control of education. Blakely reports that:

> With the appointment of Gideon Hawley in 1812 as Superintendent of Common Schools, New York became one of the first States to enact a law which effected a permanent State school system. (21:16)

The following citations demonstrate the need for reformation at the State level. In the State of New York in 1844, more than seven thousand schoolhouses were destitute of suitable playgrounds while nearly six thousand were

not provided with convenient seats and desks and, in almost every other respect, were unfit for the uses for which they were erected. (7:14)

In 1847, a depreciation in the effectiveness of the school in many parts of Pennsylvania was reported. (7:15)

In New Jersey, it was declared that the establishment of a Normal School would be an infringement of the rightful liberty of the citizen. (7:15)

Following the example set by the State of New York in 1812 in establishing the Office of State Superintendent of Common Schools, other states followed during the next fifty years. In some instances, a State officer, such as, the auditor or the secretary of State, was given, ex-officio, the duties of state superintendent. A few states created a state board of education with a secretary as its executive and administrative officer.

Early duties of these officers included the gathering and dissemination of statistics, enforcing of regulations, inspection and accreditation of schools, and the issuing of teaching certificates.

From this period until the first part of the twentieth century, the State department of education achieved a growth that revealed its potential function for service. Included in these services were the giving of advice to local schools, offering instruction, observing the work of the local school,

and the approval of courses of study. These services were in addition to the duty of keeping the citizenry of the State informed of the work of the schools. (21:18)

In recent years, the concept of guidance as the true function of the State department of education has evolved. Professional personnel, working cooperatively with members of the profession, has replaced the "inspectorial" aspects of past years.

Early Growth of the State Department of Education in Rhode Island

Educational opportunities in colonial Rhode Island were uneven. In 1640, Newport set aside one hundred acres of land for the development of public schools. Later, many towns donated land or appropriated money for the building of schools. It was not uncommon to lease schools to schoolmasters and they, in turn, would collect tuition. In other practices, towns paid all or a part of the schoolmaster's salary.

There was no sense of urgency for public education. Wealthy families in Newport used tutors for their children. In the Narraganset area, home schools were established. (3:208)

An organization, known as the Providence Association of Mechanics and Manufacturers, became interested in public

education in the latter part of the eighteenth century. (8:140) The General Assembly was petitioned by the Association for an enactment requiring each town to establish one or more schools. This petition became the law; however, strong opposition prompted its repeal in 1803.

A strong newspaper campaign followed, with demands for new state legislation. These demands met with wide support, and finally the foundation for Rhode Island's public school system was established through the passage of the school law of 1828. (8:142-144) Towns were authorized to appoint school committees and to levy taxes for the support of the schools.

In 1843, the General Assembly established the office of educational consultant to investigate the public schools. This office was filled by Henry Barnard. His first report of conditions in the schools contained the following recommended legislation:

1. A minimum school year.
2. A maximum class size.
3. Certification of teachers.
4. Establishment of a normal school.
5. Graded courses of study.
6. Appointment of a State Commissioner of Education. (7:15-28)

The need of State supervisory control was felt most strongly in the early days of public school organization. In a speech in the House of Representatives in 1844, the Honorable Wilkins Updike included the following:

> Let us have an officer whose intelligence, experience, and constant oversight shall give efficiency and uniformity to the administration of the system--who shall go around among the schools, hold meetings of teachers, parents and friends of education, break up the apathy which prevails in some parts of the State, enlighten the ignorant, and direct the efforts of all children, the rich and the poor, in a sound and worthy practice. (7:18)

II. SUPERVISION AS A FUNCTION OF THE STATE DEPARTMENT OF EDUCATION

An historical consideration of the supervision of education is revealed in a study of the Commonwealth of Massachusetts. As early as 1789, the selectmen of the various towns served in a supervisory function within the public school framework. Later, this role passed from the selectmen to the members of the school committee. With an expanding population came the necessity for the establishment of more than one school per town. To compensate for this growth, the office of superintendent of schools came into being. Inspection of the work of the teacher was one of the chief functions of the early superintendent. A gradual departure from this role developed as the superintendent became increasingly concerned with duties of an administrative nature. The necessity for delegating some of his responsibilities developed. This would seem to be the beginning of supervision in education. These early approaches to supervision were authoritarian and

inspectorial. In general, a limited amount of cooperation existed between these offices and the members of the profession.

The practice of supervision was slow in developing. Perhaps this slowness was unavoidable in the circumstances. McNerney states: "Supervisors were selected ordinarily from the ranks of older, professionally more respectable, and therefore more docile teachers." (5:74) They were commonly people who had, themselves, accepted overseeing and inspection more amiably than their fellows; that was, in part, why they were now supervisors. By training and selection, they were apt devotees of old ways. Selected by authority for their positions, they were inclined to feel secure only in authoritarian patterns of organization.

As early as 1850, Massachusetts was an early leader in the promotion of supervision, functioning within the State department of education. The personnel concerned with supervision were known as "visiting agents" and had an obligation to make frequent checks upon the schools of the State.

The duties of six supervisory officers reported in 1889 as serving in the State department of education in Massachusetts were:

1. To awaken public sentiment in all matters of education.
2. To suggest to teachers and school authorities improved methods for the organization and government of public schools as well as for the actual work of teaching. (12:6)

An expansion of the above duties later included concern with: (1) branches of courses of study; (2) means of teaching; (3) results, including reading, alphabet with elementary sounds, etc.; (4) teachers and teaching methods of physical training, moral instruction, etc.

The concept of supervision, as being more than a teacher-rating responsibility, seems very new when it is realized that the rating and inspection concept was the universal practice just a little over one hundred years ago. Martz stated:

> The position of the early supervisor was that of an inspector, whose duty was, not to develop an educational program, but to see that the principals and teachers "kept school" in conformity with the regulations laid down by the local authorities. (4:23)

The states have recently gained considerably in their control over education. This has been assumed through indirect rather than direct legislation. Local communities have not been forced to give up their perogatives, but they have done so in exchange for financial assistance.

> In order to secure funds for the support of a type of instruction which the state desires to encourage, local authorities may agree to reach standards prescribed by the state for physical equipment and the certification of teachers. Direct supervision often follows. (2:15)

III. STATE SUPERVISOR OF MUSIC

Attitudes of State boards of education toward the office of State supervisor of music are extremely varied. There is a certain degree of agreement regarding the desired personal and professional qualifications of the individual selected to serve in this office. It may be stated that such qualifications have been relatively constant since the conception of the office. Broadly stated, it is believed the State supervisor of music must necessarily be a musician and, above all, genial and full of enthusiasm for the work. This person should have had public school experience and should have a sympathetic understanding of the entire educational program. There should be no handicap through lack of funds for traveling expenses, and he must be free to come and go at his discretion with a minimum of necessity for central office work. His personality must command respect for he will occupy a position of leadership.

Parrot describes a State supervisor of music as:

> One who has the ability to co-ordinate the present forces at work in the interest of music education as a whole and to organize and promote a State-wide program of public-school music, bringing this phase of public school education "up and out" and into its rightful relation to and position with other important subjects which make up the curriculum designed to aid in the all-round development of the individual child. (14:147)

Additional qualifications for the position were suggested in an editorial which appeared in the Pennsylvania Music Educators Association News, December, 1957, issue:

1. He should be a capable musician.
2. He should be equally broad in both elementary and secondary education.
3. He should be a practical music educator who can implement the program he helps establish without embarrassing the practitioners in the field.
4. He should have broad experience as director of the principal performance areas in the secondary school; he should not be a narrow specialist.
5. He should be able to gain the respect of his colleagues in the State department of education. (16:12)

Glenn Gildersleeve stated:

> The squeaky wheel gets the grease. I failed to squeak hard enough or often enough. This position requires a promoter, a strenuous worker, an exhorter, and a fighter. (15:149)

Up to the present time, there have been a limited number of state supervisors of music. Since music is among the recognized subjects of the school curriculum, and since there must be a reasonable uniformity in courses of study in order to achieve the best results, it seems probable that gradually more states will utilize the position of State supervisor of music.

Blakely states that it is to be surmised that the first office of the State Supervisor of Music was created in Pennsylvania in 1915. This marked the beginning of the incorporation of the services and functions of the office of a music specialist within several State departments of education.

The following illustrates a rather reluctant acceptance country-wide of the introduction of music supervision into the State departments of education:

Maryland	1919
Ohio	1922
Kentucky	1923
Michigan	1924
Mississippi	1928
New York	1928
Delaware	1930
Missouri	1930
Louisiana	1934
Montana	1937
Virginia	1937 (21:70)

Blakely confirms a report issued by the National Education Association in 1930 which showed that the office of the State supervisor of music ranked 23.5 per cent in a total group of the twenty-five most frequent offices or functions of the State departments of education.

Annett reports a significant trend developing in 1939 relative to interest shown toward music by the state departments of the various states and the most important territories as follows:

1. Eleven states and territories of the fifty-three states and territories contacted have a law requiring the teaching of music in the public schools.
2. Nine states have state supervisors of music.
3. Eighteen states have some agency performing the duties, or a part of the duties, that would fall to the state supervisor in case such an officer existed in the state.
4. Twenty-six states have no supervisor in music education.

5. The directors of education in seventeen states and territories report a need for a state supervisor of music.
6. The directors of education of nine states and territories without a state supervisor of music report no need of such an officer. (10:205)

During the period beginning in 1940, a pronounced trend toward the recognition of the office of State supervisor of music is apparent.

> A State supervisor of music, as a member of the state department of education, naturally has the cooperation and support of the state staff. Official contacts with school administrators, general supervisors, classroom teachers, and boards of education are easily possible. A certain amount of authority attached to the position is recognized. Music naturally assumes a place of more importance in that it becomes a definite part of the educational program, through coordination, correlation and integration. (13:199)

> An aspect of this problem of developing music in the schools is that of supplying guidance and help to teachers in the field. Young teachers need such help because of their lack of experience. Older teachers long in service need it because they are frequently out of touch with newer developments, modern emphases and modern procedures. (11:213)

The growth and status of the office of State supervisor of music up to 1958 is found in Blakely's study. Currently, there are seventeen states with the services of a State Supervisor. They are: Alabama, Delaware, Florida, Illinois, Kentucky, Louisiana, Massachusetts, Mississippi, Missouri, Montana, New Hampshire, New York, North Carolina, Ohio, Texas, Virginia, and Wisconsin. For the most part,

these states have a long established policy toward the integral function of the office of Supervisor of Music in the total educational process.

Contrastingly, for those States that do not support the office of State supervisor of music, the following attitudes appear to be somewhat representative: (1) Vermont--general supervisory functions have a prior claim; (2) Georgia--leans toward a general type of supervisor; (3) Minnesota--no policy to cover the appointment of special supervisors; (4) Washington--a supervisor responsible for all subjects. This represents but a small sampling of the States without the office of Music Supervisor, however, a pattern as to philosophy follows throghout.

In the following states, the duties of the office are fulfilled when a sufficient budget is provided: (1) New Mexico--has a supervisor when the budget allows; (2) Connecticut--a continuing and long-standing request for conclusive service in music; (3) Maine--to appoint in 1959. This cursory survey will tend to show to some extent the acceptance or rejection of the office of State Supervisor of music in various sections of the country.

A more detailed examination of the function and services of the office reveals the following:

1. Assistance in the preparation of local and statewide courses of study.
2. Study of teacher load, schedule, budget, etc.
3. Workshops, conferences for all music teachers.
4. Assistance in the organization and interpretation of tests and measurements for use in school music teaching.
5. Publication of material concerned with the teaching of music.
6. Information concerning the latest in equipment.
7. Cooperation in the establishment of minimum requirements for teacher education and certification. (21:396)

The above list is not all-inclusive, but suggests recurrent functions.

A further extension of the services of the office of State supervisor of music, seemingly not allied to a general pattern, but rather suggesting specific needs, are:

1. To conduct State examinations in music.
2. To approve and sponsor State programs and contests.
3. To develop public relations.
4. To administer an adult education program.
5. To conduct research concerning the effectiveness of workshops.
6. To develop a philosophy of the music program within a State. (21:396)

IV. SUMMARY

A large proportion of new demands upon schools places a heavy burden upon the present administrative organization. That organization was designed for fairly simple community-school relationships in a day when there was comparatively little interdependence between the local community and the

State. The sovereignty found in many communities frequently precludes the development of a beneficial relationship with the State. A better understanding of the problems which exist will be necessary if the school is to serve the society which gives it sustenance.

CHAPTER III

SOURCES OF DATA

This study employed the use of inquiry forms as a means of gathering data. These forms requested an evaluation of a proposed list of criteria as they related to the office of State supervisor of music. Requested also were expressions of opinion to determine additional criteria. The inquiry forms were sent to all members of the Rhode Island Music Educators Association.

One of the purposes of this study was to determine if the establishment of the Office of State Supervisor of Music in Rhode Island would contribute to the educational process. Other purposes were: (1) to examine the attitudes of music educators in the State of Rhode Island toward the possible need for the Office of State Supervisor of Music, and (2) to establish a set of criteria which relate to the function of the Office of State Supervisor of Music.

The inquiry form sought to investigate the latter two purposes of the study mentioned above, while a personal interview with the Deputy Commissioner of Education in the State department of education attempted to define the attitude of the department toward the possible appointment of a State Supervisor of Music.

I. CONSTRUCTION OF THE INQUIRY FORM

The inquiry form consisted of a list of criteria relating to the office of State supervisor of music as found in a study by Blakely. (21:396) Under the heading termed Qualifications, items number one through seven relate to professional preparation. Items number eight through ten, which relate generally to musicianship, were not found in any literature pertaining to criteria affecting the office of State supervisor of music. The inclusion of the last three items intended to establish a reference between the importance of administrative and musical ability.

In categorizing the items contained in the inquiry form, the area of Services and Functions was the most extensive. The basis of the material in this section was drawn from Blakely's study. (21:396) This list of duties, functions, and services evolved from the findings of a survey which had been made in 1948 by Cook for the National Council of State Supervisors of Music. (22)

The enumerated findings of his survey, which asked of some 300 music educators "What do you think the duties of a State supervisor of music should be?" and asked of the State supervisors of music "What are the duties of a State music supervisor?", are edited by Blakely and comprised the

criteria employed. For the purposes of this study, additional criteria were also used, viz.,

1. Evaluate each individual school music program.

2. Record music expenditures of various schools for reference and comparison.

3. Assist in the organization of festivals, all-state concerts, etc.

4. Administer and interpret tests and measurements for use in school music teaching.

The criteria listed in the inquiry form under Relationship to Higher Education is a specific development of an item contained in Blakely's study which states that one of the ten suggested duties, functions, and services of the State supervisor of music is to work closely with institutions of higher education within the State.

A comprehensive survey of the limited writings in this field failed to yield any information concerning the existence of a relationship between a State supervisor of music and private music teachers. The supposition that such an affinity does not exist warranted an investigation into this area in an attempt to determine whether or not the private teacher would benefit from the establishment of the office of State supervisor of music.

II. PARTICIPANTS IN THE STUDY

The inquiry forms were sent to ninety-eight members of the Rhode Island Music Educators Association. This represented the complete membership of the Association. Significance was also attached to data which resulted from a meeting with Dr. William P. Robinson, Jr., Deputy Commissioner of Education in the State Department of Education in Rhode Island, and Dr. Joseph Saetveit, Director of Music Education in New York State.

III. COLLECTION AND TABULATION OF DATA

Of the ninety-eight members of the Association to whom the inquiry form was sent, a total of fifty-one completed and returned the inquiry form. This represents a percentage of return of fifty-two per cent.

The participants were requested to rate each item in the inquiry form according to the following scale: 5, of greatest importance; 4, very important; 3, moderately important; 2, somewhat important; and 1, of no importance.

A mean rating for each item in the inquiry form was computed in the following manner. In each rating of importance, the total frequency for each item was multiplied by the value assigned to it. The sum of the products was then divided by the number of participants. The result gave the mean index rating for that item.

An example is as follows:

Rating	1	2	3	4	5	
Number of responses	1	3	15	19	13	51
Computation	1	6	45	76	65	193

51/193 = 3.39

CHAPTER IV

PRESENTATION OF THE DATA

It is the purpose of this Chapter to present the results of this study which relate to the attitudes of the participating music educators in the State of Rhode Island toward the possible need for the Office of State Supervisor of Music and to establish a set of criteria which relate to the function of the Office.

Part I of this Chapter presents the findings of that portion of the investigation which sought to determine and weigh probable areas relating to individual qualifications for the Office of State Supervisor of Music.

Part II of the Chapter presents items included in the inquiry form under the heading of Services and Functions of the Office.

In Part III of the Chapter, data are presented from that part of the inquiry form which is concerned with the Relationship of the Office to Higher Education.

Due to the limited scope of the remaining areas of the inquiry form, Part IV of this Chapter includes the

classification of Relationship of the Office to Private Music Teachers, and the classification of Relationship of the Office to Public School Music Staff.

The participants were requested to rate each criterion included in the inquiry form according to the following scale: 1, "no importance"--item is not closely associated with the duties or functions of the office; 2, "somewhat important"--little concentration or attention is given this item; 3, "moderately important"--an average amount of concentration and attention is given this item; 4, "very important"--a great deal of concentration and attention is given this item; 5, "greatest importance"--the most amount of concentration and attention is given this item. Tabulations were set up so that the mean rating for each criterion could be recorded according to the rating of importance attached to it.

All findings presented conform to the following rating scale:

1.00 to 1.49 = 1 or of no importance
1.50 to 2.49 = 2 or somewhat important
2.50 to 3.49 = 3 or moderately important
3.50 to 4.49 = 4 or very important
4.50 to 5.00 = 5 or of greatest importance

I. QUALIFICATIONS

Items one through four in Table I relate to teaching experience as a qualification for the Office of State

TABLE I

QUALIFICATIONS

Item	5	4	3	2	1	Mean
1. Teaching experience at the elementary school level . . .	13	19	15	3	1	3.39
2. Teaching experience at the junior high school level . . .	16	22	12	1	0	4.03
3. Teaching experience at the senior high school level . . .	20	19	12	0	0	4.05
4. Teaching experience at the college level	1	7	18	14	11	2.47
5. Administrative and supervisory experience	36	12	3	0	0	4.64
6. Extensive conducting experience	4	19	21	6	1	3.37
7. Extensive performance experience	3	20	20	7	1	3.33
8. Evidence of a high degree of musicianship	40	9	2	0	0	4.74

Supervisor of Music. The data within this portion of the Table shows the item, teaching experience at the elementary school level, was indicated as being "of greatest importance" by 25.5 per cent, "very important" by 37.2 per cent, "moderately important" by 29.4 per cent, "somewhat important" by 5.9 per cent, and "of no importance" by 1.9 per cent. The mean accorded this item was 3.39, establishing it as "moderately important."

The item, teaching experience at the junior high level, was indicated as being "of greatest importance" by 31.4 per cent, "very important" by 43.1 per cent, "moderately important" by 23.5 per cent, and "somewhat important" by 3.9 per cent. The mean accorded this item was 4.03, establishing it as "very important."

The criterion, teaching experience at the high school level, was indicated as being "of greatest importance" by 39.2 per cent, "very important" by 37.2 per cent, and "moderately important" by 23.5 per cent. The mean accorded this item was 4.05, establishing it as "of greatest importance."

The item, teaching experience at the college level, was indicated as being "of greatest importance" by 1.9 per cent, "very important" by 13.7 per cent, "moderately important" by 35.2 per cent, "somewhat important" by 27.4 per

cent, and "of no importance" by 21.5 per cent. The mean accorded this item was 2.47, establishing it as "somewhat important."

The criterion, administrative and supervisory experience, was indicated as being "of greatest importance" by 70.5 per cent, "very important" by 23.5 per cent, and "moderately important" by 5.9 per cent. The mean accorded this item was 4.64, establishing it as "of greatest importance" as a criterion suggesting qualification for the Office of State Supervisor of Music.

A summation of the responses relative to teaching experience in items one through four found in Table I indicates concentration was given to teaching experience in the following order of importance: (1) high school, (2) junior high school, (3) elementary school, and (4) college. A great deal of attention was given to item number five relative to administrative and supervisory experience. The largest number of respondents (70.5 per cent) rated this item "of greatest importance" in the experience category.

Items six through eight in Table I deal generally with musical qualifications. The item, extensive conducting experience, was indicated as being "of greatest importance" by 7.8 per cent, "very important" by 37.2 per cent, "moderately important" by 41.2 per cent, "somewhat important"

by 11.8 per cent, and "of no importance" by 1.9 per cent. The mean accorded this item was 3.37, establishing it as "very important."

The item, extensive performance experience, was indicated as being "of greatest importance" by 5.9 per cent, "very important" by 39.2 per cent, "moderately important" by 39.2 per cent, "somewhat important" by 13.7 per cent, and "of no importance" by 1.9 per cent. The mean accorded this item was 3.33, establishing it as "moderately important."

The criterion, evidence of a high degree of musicianship, was indicated as being "of greatest importance" by 78.4 per cent, "very important" by 17.6 per cent, and "moderately important" by 3.9 per cent. The mean accorded this item was 4.74, establishing it as "of greatest importance" as a criterion suggesting a qualification for the office of State supervisor of music.

The data found in items six through eight in Table I were structured to seek information concerning the general area of musical qualifications. Of the respondees, 78.4 per cent suggested that a high degree of musicianship should be evidenced by the candidate for the office.

As shown in Table II, length of teaching experience reveals 60.8 per cent favoring ten to fifteen years and

TABLE II

QUALIFICATIONS FOR THE OFFICE RELATING TO TEACHING EXPERIENCE AND DEGREES

		Number of Responses
Teaching experience:	1-5 years	0
	5-10 years	20
	10-15 years	31
Degree:	Bachelor	0
	Master	24
	Doctor	27

39.2 per cent favoring five to ten years. One to five years was considered inadequate experience to qualify for the duties of the office.

A graduate degree of Doctorate was recommended by 52.9 per cent and a Master degree by 47.5 per cent. The Bachelor degree was considered inadequate.

A complete distribution of the list of qualifications in order of rank importance, as indicated by respondents to the inquiry form, was as follows:

1. Evidence of a high degree of musicianship.
2. Administrative and supervisory experience.
3. Doctorate degree.
4. Ten to fifteen years teaching experience.
5. Teaching experience at the senior high level.
6. Teaching experience at the junior high level.
7. Teaching experience at the elementary level.
8. Extensive conducting experience.
9. Extensive performance experience.
10. Teaching experience at the college level.

In compliance with a request for additional measurements of qualifications not included within the inquiry form, the following responses were stated:

Personality is very important.

Ability to talk, reason, and influence people regarding music education.

Be thoroughly conversant with the best in music education, teaching procedures, materials, equipment, etc. throughout the country.

This person should have a delightful personality--one which radiates a desire to work with others--tact in handling local problems--experience wide and varied would be the best qualification in this person's background.

A definite philosophy of music and the fine arts and their relation to life in general and the educational process in particular.

Sense of humor--ability to get along with subordinates.

Must have the personality to meet with superintendents and principals and sell music as a necessary part of the curriculum and not a subject that is extra-curricular.

II. SERVICES AND FUNCTIONS

As designated in Table III, the criterion, evaluating each individual school music program, was indicated as being "of greatest importance" by 19.6 per cent, "very important" by 34.3 per cent, "moderately important" by 25.4 per cent, "somewhat important" by 11.7 per cent, and "of no importance" by 9.8 per cent. The mean accorded this item was 3.41, establishing it as "moderately important."

The item, assist in establishing a state-wide policy regarding credits allowed for music subjects, was indicated as being "of greatest importance" by 54.8 per cent, "very

TABLE III

SERVICES AND FUNCTIONS

	Item	5	4	3	2	1	Mean
1.	Evaluate each individual school music program	10	17	13	6	5	3.41
2.	Assist in establishing a state-wide policy regarding credits allowed for music subjects . .	28	10	8	5	0	4.19
3.	Conduct surveys to determine teacher load, schedule, budget, etc.	24	11	10	6	0	4.03
4.	Prepare state-wide courses of study or syllabuses in music .	21	11	12	7	0	3.01
5.	Assist local music supervisors and/or classroom teachers with problems in the teaching of music	26	11	8	2	4	4.03
6.	Conduct workshops for music teachers	25	12	9	5	0	4.11
7.	Conduct workshops for elementary school classroom teachers	26	10	11	2	2	4.09
8.	Prepare handbooks and bulletins relating to music education . .	12	19	12	6	2	3.64
9.	Supply information concerning the latest in music equipment .	10	15	13	9	4	3.35
10.	Record music expenditures of various schools for reference and comparison	4	11	18	16	2	2.98
11.	Assist in the organization of festivals, all-state concerts, etc.	15	11	12	6	7	3.41

TABLE III (continued)

	Item	5	4	3	2	1	Mean
12.	Publish state music periodicals	7	8	20	10	6	3.00
13.	Administer and interpret tests and measurements for use in school music teaching	9	15	18	5	4	3.39
14.	Aid in establishing standards for elementary and secondary school music curriculum	39	7	5	0	0	4.66

important" by 19.6 per cent, "moderately important" by 15.6 per cent, "somewhat important" by 9.8 per cent. The mean accorded this item was 4.19, establishing it as "very important."

The criterion, conduct surveys to determine teacher load, schedule, budget, etc., was indicated as being "of greatest importance" by 47.0 per cent, "very important" by 21.5 per cent, "moderately important" by 19.6 per cent, and "somewhat important" by 11.7 per cent. The mean accorded this item was 4.03, establishing it as "very important" as a service and function of the office of State supervisor of music.

The item, prepare state-wide courses of study or syllabuses in music, was indicated as being "of greatest importance" by 41.1 per cent, "very important" by 21.5 per cent, "moderately important" by 23.5 per cent, "somewhat important" by 13.7 per cent. The mean accorded this item was 3.01, establishing it as being "moderately important."

The criterion, assist local music supervisors and/or classroom teachers with problems in the teaching of music, was indicated as being "of greatest importance" by 51.2 per cent, "very important" by 21.5 per cent, "moderately important" by 15.6 per cent, "somewhat important" by 3.9 per cent, and "of no importance" by 7.8 per cent. The mean accorded this item was 4.03, establishing it as being "very important."

The item, conduct workshops for music teachers, was indicated as being "of greatest importance" by 49.0 per cent, "very important" by 23.5 per cent, "moderately important" by 17.6 per cent, and "somewhat important" by 9.8 per cent. The mean accorded this item was 4.11, establishing it as being of "greatest importance" as a service and function of the office of State supervisor of music.

The criterion, conduct workshops for elementary school classroom teachers, was indicated as being "of greatest importance" by 51.2 per cent, "very important" by 19.6 per cent, "moderately important" by 21.5 per cent, "somewhat important" by 3.9 per cent, and "of no importance" by 3.9 per cent. The mean accorded this item was 4.09, establishing it as being "very important."

The item, prepare handbooks and bulletins relating to music education, was indicated as being "of greatest importance" by 23.5 per cent, "very important" by 37.2 per cent, "moderately important" by 23.5 per cent, "somewhat important" by 11.7 per cent, and "of no importance" by 3.9 per cent. The mean accorded this item was 3.64, establishing it as being "very important."

The criterion, supply information concerning the latest in musical equipment, was indicated as being "of greatest importance" by 19.6 per cent, "very important" by 29.4 per cent, "moderately important" by 25.4 per

cent, "somewhat important" by 17.6 per cent, and "of no importance" by 7.8 per cent. The mean accorded this item was 3.35, establishing it as being "moderately important."

The item, record music expenditures of various schools for reference and comparison, was indicated as being "of greatest importance" by 7.8 per cent, "very important"by 21.5 per cent, "moderately important" by 35.7 per cent, "somewhat important" by 31.3 per cent, and "of no importance" by 3.9 per cent. The mean accorded this item was 2.98, establishing it as being "moderately important."

The criterion, assist in the organization of festivals, all-state concerts, etc., was indicated as being "of greatest importance" by 29.4 per cent, "very important" by 21.5 per cent, "moderately important" by 23.5 per cent, "somewhat important" by 11.7 per cent, and "of no importance" by 13.7 per cent. The mean accorded this item was 3.41, establishing it as being "moderately important."

The item, publish state music periodicals, was indicated as being "of greatest importance" by 13.7 per cent, "very important" by 15.6 per cent, "moderately important" by 39.2 per cent, "somewhat important" by 19.6 per cent, and "of no importance" by 11.7 per cent. The mean accorded this item was 3.00, establishing it as being "moderately important."

The criterion, administer and interpret tests and measurements for use in school music teaching, was indicated as being "of greatest importance" by 17.6 per cent, "very important" by 29.4 per cent, "moderately important" by 35.2 per cent, "somewhat important" by 9.8 per cent, and "of no importance" by 7.8 per cent. The mean accorded this item was 3.39, establishing it as being "moderately important."

The item, aid in establishing standards for elementary and secondary school music curriculum, was indicated as being "of greatest importance" by 76.4 per cent, "very important" by 13.7 per cent, "moderately important" by 9.8 per cent. The mean accorded this item was 4.66, establishing it as of "greatest importance."

The list of proposed criteria, included within the area of Services and Functions, represents a mean distribution of from 2.98 (moderately important) to 4.66 (of greatest importance). Five out of fourteen items were rated as being "of greatest importance." Six items were considered "very important," and three items "moderately important." A classification of the proposed criteria in order of rank importance, as indicated by respondents to the inquiry form, was as follows:

1. Aid in establishing standards for elementary and secondary school music curriculum.

2. Assist in establishing a state-wide policy regarding credits allowed for music subjects.

3. Conduct workshops for music teachers.

4. Conduct workshops for elementary school classroom teachers.

5. Conduct surveys to determine teacher load, schedule, budget, etc.

5. Assist local music supervisors and/or classroom teachers with problems in the teaching of music.

6. Prepare handbooks and bulletins relating to music education.

7. Evaluate each individual school music program.

7. Assist in the organization of festivals, all-state concerts, etc.

8. Administer and interpret tests and measurements for use in school music teaching.

9. Supply information concerning the latest in musical equipment.

10. Prepare state-wide courses of study or syllabuses in music.

11. Publish state music periodicals.

12. Record music expenditures of various schools for reference and comparison.

The redistribution, according to rank response, placed two items under number five and two items under number seven.

A request for additional criteria not found in the inquiry form yielded the following responses:

> Personal contact with new teachers in the State to brief them on what the State has to offer--be ready to assist in any way.
>
> Public relations with general public.
>
> I believe that, in some cases, State Supervisors concentrate too much on publications and not enough on assistance and counsel. The position should not develop into editorial work and numerous dictums.
>
> Conduct periodic surveys for purpose of encouraging growth in music.
>
> Know a lot about music for TV-Radio--show how it can work.
>
> Aid in establishing standards for promotional requirements and procedures.
>
> Act as liaison officer between state music educators organizations and state board of education in establishing a genuine rapport and understanding of problems and aims.
>
> Cooperate with the professional musicians organization in its relationship with music educators as the need arises.
>
> Encourage music supervisors to meet current state standards of adequate education-master's degree.
>
> Have regular conference groups with those working in the field of Music Education not only through workshops but by bringing new ideas, methods, etc. to their attention. Invite speakers to assist who are well-informed. I do not think a State Music Director would have enough time to conduct workshops for elementary classroom teachers but I think he or she should encourage local communities to have their own.

A handbook, prepared by the National Council of State Supervisors of Music of the Music Educators National Conference, was compiled after this study was initiated. An extensive listing of services was included. Many were related to the proposed list of criteria as found in the inquiry form associated with this study. The handbook incorporated the following consultative services which were not herein cited, but have particular reference to the State of Rhode Island.

Serves as resource for state department personnel, administrators, supervisors, teachers, and students.

Meets with local school boards or committees on their music education problems.

Acts as music advisor to the State Superintendent and State Board of Education.

Advises administrators and music educators on the place of interscholastic music activities.

Suggests ways to improve content of music education courses in keeping with the overall music education program.

Acts as a consultant and clearing house on public school problems pertaining to music education.

Represents the state department on official occasions concerned with music, such as, conferences with professional music groups, school evaluations, and dedication ceremonies.

Advises on the music education program of children with special handicaps.

Serves on curriculum guiding committees at the state level.

Integrates music with other aspects of the school program in an effort to make music an integral part of general education.

Stimulates the use of music to enrich other subject matter areas.

Suggests long and short range music education goals and programs.

Bring expert music specialists into situations that demand highly specialized knowledge.

Suggests interschool visitation of music teachers for mutual in-service improvement.

Promotes community music activities.

Makes known to teachers in-service the results of important research done throughout the country.

Assists with curriculum studies in general education, as well as in music education.

Assists in placing music teachers in public school positions.

Advises (often in an ex officio capacity) and cooperates with state units of such musical organizations as the Music Educators National Conference, the Music Teachers National Association, and the National Federation of Music Clubs.

III. RELATIONSHIP TO HIGHER EDUCATION

The data found in Table IV shows concern with the content of music curriculum in the colleges was indicated as being "of greatest importance" by 34.3 per cent, "very important" by 29.4 per cent, "moderately important" by 31.3 per cent, and "somewhat important" by 1.9 per cent. The mean accorded this item was 3.82, establishing it as "very important."

TABLE IV

RELATIONSHIP TO HIGHER EDUCATION

Item	5	4	3	2	1	Mean
1. Concern with the content of music curriculum in the colleges	17	15	16	1	0	3.82
2. Cooperate in the establishment of minimum requirements for teacher education and certification	37	10	3	1	0	4.62
3. Aid in the recruitment of qualified high school music students to teacher education	23	11	9	6	2	3.92

The item, cooperate in the establishment of minimum requirements for teacher education and certification, was indicated as being "of greatest importance" by 72.5 per cent, "very important" by 19.6 per cent, "moderately important" by 5.8 per cent, and "somewhat important" by 1.9 per cent. The mean accorded this item was 4.62, establishing it as being "of greatest importance."

The criterion, aid in the recruitment of qualified high school music students to teacher education, was indicated as being "of greatest importance" by 46 per cent, "very important" by 21.5 per cent, "moderately important" by 17.6 per cent, "somewhat important" by 11.7 per cent, and "of no importance" by 3.9 per cent. The mean accorded this item was 3.92, establishing it as being "very important."

IV. RELATIONSHIP TO PRIVATE MUSIC TEACHERS AND RELATIONSHIP TO PUBLIC SCHOOL MUSIC STAFF

The criterion of assisting to establish a standard of qualifications for the certification of private teachers of music whose students desire credit for their study in the secondary schools was indicated as being "of greatest importance" by 23.5 per cent, "very important" by 23.5 per cent, "moderately important" by 31.3 per cent, and

"somewhat important" by 11.7 per cent. The mean accorded this item was 3.31, establishing it as being "moderately important."

The findings in the inquiry form which sought to establish the relationship of a State supervisor of music to public school music staffs indicated forty-seven respondents favored an advisory relationship while two respondents favored a supervisory relationship.

Extensive annotations were received in response to a request for comment on the extent to which the individual would avail himself of the services of a state supervisor of music. No discernable pattern seemed apparent as evidenced by the following sampling.

> There are very few courses given in music within the state. Music teachers need to be conscious of the trends in music education. A state supervisor could help make these available through: (1) making courses available, and (2) through his own experience, to help the individual teacher.
>
> I would like to see courses in elementary music given for the classroom teacher with certificate credit.
>
> As a teacher on the college level, particularly of students preparing themselves for teaching positions in music, I would be interested in any reports the state supervisor of music could make concerning the needs of teachers of music and of the problems encountered by <u>young</u> teachers of music.
>
> I believe that a state supervisor could establish policy for the state, could represent us at legislative group meetings, could help raise the standards of music requirements from the elementary schools through the teachers' colleges. A strong person who represents authority and commands respect could do much for all of us.

I feel that we could all benefit through the services of a state supervisor. I, for one, would desire his services and would give my fullest cooperation.

I certainly would want to have available any printed material he put out. The work in school music is always important in the mind of a college teacher and any systematic arrangement of facts regarding courses, enrollments, extra-curricular activities would be useful.

The very fact of the presence of an able informed musician in the state office would have great potential, I feel. But it must not be a political appointee.

I taught eight years in New York State where we had a state supervisor of music. During this time, I saw the supervisor only twice and that was when I taught in a town which had an excellent music system with ten music teachers. However, the state courses of study and syllabuses which we received were most helpful in teaching. I feel that in a small state, such as ours, a State supervisor would be able to visit all schools fairly often and could help each supervisor considerably.

This would depend upon the person and what he has to offer. As is so frequently the case, state supervisors of music are usually involved in servicing the smaller communities; the large ones have their own supervisory service. I would be more interested in the type of musical leadership for the entire state that such an individual would provide.

Primarily to secure available information in regard to the scope of music education activities within the state and county in order to promote a more enriched curriculum in my particular school system.

For early music education, perhaps the most unifying aspect of elementary music would be the state-wide adoption of moveable or fixed "do" in reading, with indoctrination for classroom teachers a desirable objective.

Total revision of the general music curriculum to conform with national standards.

Investigation of scheduling practices for the music program in each community for purposes of providing ample time to prepare and plan for a "not under pressure" and successful outcome.

After all possible means of help from the city supervisor have been exhausted.

It would be helpful to have new materials evaluated and available, such as: new textbooks, films, recordings, instruments (autoharps, melody bells, etc.).

Could a state supervisor give advice to individual schools unless he were aware of the many diversified problems of each situation?

My major interest is to always look for help and ideas that will help me to become a good and better music educator.

I would certainly welcome a yearly workshop in methods of teaching music, and I would appreciate having some degree of standardization in the field of music education throughout the state.

In my own situation, I would like a Supervisor to give a workshop for the elementary teachers, as well as to have syllabuses of study for the entire state. With this syllabus, I could determine where my department stands in relation to others of the state thus making the necessary changes.

Such a person would and should add dignity and prestige to the music departments in the state, not to mention the great assistance he should be in helping all schools obtain a well-correlated program.

Inasmuch as a man with the administrative and professional qualifications would be considered a highly trained music specialist, he would thus command the respect of the leaders of general education. Thus it should be to our great advantage to have a representative whose views on scheduling, the raising of standards, the importance of music as a school subject for those students of musical ability and the setting up standards of qualification for teachers of music in our schools. A state music consultant and professional musician can offer tremendous service to all of us in music education, from "going to bat" for us in problems of schedules to the securing and setting up of high standards in the certification of music education.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

The purpose of this investigation was: (1) to determine the ways in which the establishment of the Office of State Supervisor of Music in Rhode Island might contribute to the educational process; (2) to examine the attitudes of music educators in the State of Rhode Island toward the possible need for the Office of State supervisor of music; and (3) to establish a set of criteria which relate to the function of the office of State supervisor of music.

The data for this study were obtained by means of a survey instrument. A combination inquiry form and personal interview technique was used. The sampling included personnel within the Rhode Island State Department of Education and the membership of the Rhode Island Music Educator Association.

The inquiry form was divided into three sections. The purpose of the first section was to establish a set of criteria relating to the individual qualifications for the office of State supervisor of music and to evaluate each item in terms of its importance. The second section consisted of a compilation of suggested criteria relating to the services and functions of the office of State supervisor

of music. Each criterion was representative of a broad area based upon the findings of Blakely's study and was also evaluated in terms of its importance. The third section sought to measure the relationship of the State supervisor of music (1) to higher education, (2) to private music teachers, and (3) to public school music staffs.

Fifty-one members of the Rhode Island Music Educators Association completed and returned the inquiry form. This represented a percentage return of 52 per cent. A personal interview with the Deputy Commissioner and Commissioner of Education of the State of Rhode Island contributed further data used in this study.

I. FINDINGS

The findings of this survey are presented in the same sub-divisions as stated in the inquiry form. They are: (1) individual qualifications for the office of State supervisor of music; (2) criteria relating to the services and functions of the office; (3) relationship to higher education; (4) relationship to private music teachers; and (5) relationship to public school music staffs.

Qualifications

In the area of individual qualifications for the office of State supervisor of music, a great deal of

concentration was given to the considered need for (1) individual evidence of a high degree of musicianship, (2) administrative and supervisory experience, (3) a Doctorate degree, and (4) ten to fifteen years of teaching experience to qualify for the office of State supervisor of music. The levels of teaching experience received a lesser amount of concentration. These experiences were considered in the following order of importance: (1) experience at the senior high school level, (2) experience at the junior high school level, (3) experience at the elementary school level, and (4) experience at the college level. Performing and conducting experience was of little concern as a criterion suggesting a qualification for the office of State supervisor of music.

Services and Functions

The importance ratings accorded the fourteen suggested criteria related to the area of services and functions of the office of State supervisor of music revealed a great deal of attention was given to the services of: (1) assisting in establishing standards for elementary and secondary school music curriculum, and (2) assisting in establishing a statewide policy regarding credits allowed for music subjects. It was evident that the service of offering workshops for

music teachers and elementary classroom teachers was of concern and received a great deal of concentration.

In addition to those criteria related to service and function, the items considered to be of major concern were: (1) surveys to determine teacher load, schedule, budget, etc.; and (2) assistance for local music supervisors and/or classroom teachers with problems in the teaching of music.

An average amount of concentration and attention was accorded those criteria which suggested that the supervisor (1) prepare handbooks and bulletins relating to music education; (2) evaluate each school music program; (3) assist in the organization of festivals, all-state concerts, etc.; (4) administer and interpret tests and measurements for use in school music teaching; (5) supply information concerning musical equipment; and (6) prepare state-wide courses of study or syllabuses in music.

Criteria receiving little concentration and attention were those which indicated the supervisor should (1) publish state music periodicals, and (2) record music expenditures of various schools for reference and comparison.

Relationship to Higher Education

In the area of the relationship between higher education and the office of State supervisor of music, there were three listed criteria. The criterion which was accorded a

high degree of importance related to the cooperation of the Office in the establishment of minimum requirements for teacher education and certification. An average amount of importance was accorded to (1) concern with content of music curriculum in the colleges, and (2) aid in the recruitment of qualified high school music students to teacher education.

Relationship to Private Music Teachers

The criterion, assisting to establish a standard of qualifications for the certification of private teachers of music whose students desire credit for their study in the secondary schools, was accorded only an average amount of importance.

Relationship to Public School Music Staff

The findings in the inquiry form, which sought to determine whether the relationship of a State supervisor of music to public school music staffs should be advisory or supervisory, indicated forty-seven respondents favored an advisory relationship while two respondents favored a supervisory relationship.

Attitude of the Department of Education in the State of Rhode Island Toward the Appointment of a State Supervisor of Music

The employment of a personal interview technique as a means of gathering data was used in an attempt to define

the attitude of the State Department of Education of Rhode Island toward the appointment of a State supervisor of music. The Deputy Commissioner of Education indicated, on behalf of the Commissioner of Education, a proclivity toward the establishment of such an office. Expediency afforded opportunity to examine broad functional areas of the office of State supervisor of music rather than its detailed services.

Pertinent to the interview was an exploration of those states presently employing a State supervisor of music and some discussion on individual qualifications for the office. A disposition toward a part-time appointee was perceptible.

Subsequent interviews yielded further penetration into the areas of qualifications and a request for specific duties as they related to the office of State supervisor of music. Data taken from this study furnished a framework of reference for the proposal of the Commissioner of Education to the State legislature for the appointment of a full-time State supervisor of music for the school year, 1960-61.

III. RECOMMENDATIONS FOR FURTHER STUDY

The present study was concerned with an investigation of the possible need for the Office of State Supervisor of

Music in Rhode Island. Findings of the study have revealed areas which suggest the need for further research.

The following list includes some facets of the subject which should receive further analysis:

1. An investigation devoted to those states in which there is no policy related to the establishment of the office of State supervisor of music.

2. Studies relating to the service and function of the many established offices of the State supervisors of music.

3. An analysis of the role of the office of State supervisor of music in relation to the plan of general education within the State department of education.

4. A study concerned with the problems attached to financing the office of State supervisor of music.

Much research is required if the role of the office of State supervisor of music is to continue to give guidance and direction to music education. These investigations might well provide the impetus toward establishing such an office in those states which now have no such office.

BIBLIOGRAPHY

BIBLIOGRAPHY

A. BOOKS

1. Birge, Edward B. History of Public School Music in the United States. Philadelphia: Oliver Ditson Company, 1937.

2. Douglass, Aubrey A. Modern Secondary Education. Boston: Houghton Mifflin Company, 1938.

3. Gleeson, Paul F. Rhode Island, The Development of a Democracy. Published by the Rhode Island State Board of Education. Providence, 1957.

4. Martz, V., and H. L. Smith. An Introduction to Education. New York: Charles Scribner's Sons, 1941.

5. McNerney, Chester T. Educational Supervision. McGraw-Hill, Inc., 1951.

6. Myers, Alonzo F., and Clarence O. Williams. Education in a Democracy. New York: Prentice-Hall, Inc., 1947.

7. Stone, Edward M. A Brief History of the Rhode Island Institute of Instruction. Providence: Providence Press Company, 1824.

8. Tanner, Earl C. Rhode Island, A Brief History. Published by the Rhode Island State Board of Education. Providence, 1957.

9. Wiles, Kimball. Supervision for Better Schools. New York: Prentice-Hall, Inc., 1951.

B. PUBLICATIONS OF THE GOVERNMENT, LEARNED SOCIETIES, AND OTHER ORGANIZATIONS

10. Annett, Thomas. "State Supervision of Public School Music," Yearbook of the Music Educators National Conference. Chicago: Music Educators National Conference, 1940.

11. Burns, Samuel T. "The Development of Rural and Urban Music in the South," Yearbook of the Music Educators National Conference. Chicago: Music Educators National Conference, 1940.

12. Cook, Katherine M. "Supervision of Instruction as a Function of State Departments of Education," Studies of State Departments of Education. United States Office of Education, Bulletin No. 6, Monograph No. 7. Washington, D.C.: Government Printing Office, 1940.

13. Keller, Edith M. "Promoting A State-Wide Music Program," Yearbook of the Music Educators National Conference. Chicago: Music Educators National Conference, 1940.

14. Parrot, Hattie S. "The Responsibility of the State Department of Education for Music in the Rural Schools," Yearbook of the Music Supervisors National Conference. Chicago: Music Supervisors National Conference, 1929.

15. Report of the Department of Public Instruction of the State of Delaware, for the year ending June 30, 1946. Dover, Delaware: State Department of Public Instruction, 1946.

16. "Still No State Supervisor," Pennsylvania Music Educators Association News. December, 1953.

C. PERIODICALS

17. Filbin, R. L. "Role of the Supervisor of Modern Education," American School Board Journal, 134:40, February, 1957.

18. Hill, C. M., Jr. "Opinions of State Board Services," School Executive, 74:58, December, 1954.

19. Savage, William W. "Improved Consultative Services," School Executive, 73:104, March, 1954.

20. Warren, J. E. "How Can a State Department of Education Help Local School Situations?" School Executive, 66:44, July, 1947.

D. UNPUBLISHED MATERIAL

21. Blakely, Lloyd G. "A Survey of the Status, Duties, Services, and Functions of the Office of the State Supervisor of Music." Unpublished Doctor's dissertation, School of Fine and Applied Arts, Boston University, Boston, Massachusetts, 1958.

22. Cook, Ronald W. "A Survey of the Functions of the State Supervisor of Music." Unpublished report of the minutes of the National Council of State Supervisors of Music, 1949. Madison, Wisconsin, G. Lloyd Schultz, State Supervisor of Music of the Wisconsin Department of Education, Chairman of the Council, 1957.

APPENDIXES

LETTER OF TRANSMITTAL

APPENDIX A

LETTER SENT TO MEMBERS OF THE RHODE ISLAND

MUSIC EDUCATORS ASSOCIATION

86 Hilltop Drive
Cranston 10, Rhode Island

Dear Music Educator:

The enclosed questionnaire is concerned with determining the duties and services offered by the office of State Supervisor of Music. This study is being conducted under the supervision of the Music Education Department at Boston University.

The identity of any school or individual will not be revealed; all information will be used in group data.

I would appreciate very much your participation in this project.

Sincerely yours,

Paul F. Rylander
Director of Music
Cranston, Rhode Island

THE INQUIRY FORM

APPENDIX B

A SURVEY OF THE DUTIES, SERVICES AND FUNCTIONS OF THE OFFICE OF STATE SUPERVISOR OF MUSIC

Conducted By

PAUL F. RYLANDER

Name_____ City_____

School_____ Position_____

INSTRUCTIONS

This study is concerned with determining if the establishment of the office of State Supervisor of Music would contribute to the educational process. You are asked to evaluate each item in terms of its importance. Please encircle that number which indicates the degree of importance attributed to each item.

RATING SCALE

(5) – of greatest importance
(4) – very important
(3) – important (moderately)
(2) – somewhat important
(1) – of no importance

QUALIFICATIONS

Following is a list of probable areas to consider in determining individual qualifications for the office of State Supervisor of Music.

1. Teaching experience at the elementary school level 5 4 3 2 1
2. Teaching experience at the junior high school level 5 4 3 2 1
3. Teaching experience at the senior high school level 5 4 3 2 1
4. Teaching experience at the college level 5 4 3 2 1
5. Administrative and supervisory experience 5 4 3 2 1
6. Teaching experience (please check) ( ) 1 - 5 yrs. ( ) 5 - 10 yrs. ( ) 10 - 15 yrs.
7. Degree (please check) bachelor ( ) master ( ) doctor ( )
8. Extensive conducting experience 5 4 3 2 1
9. Extensive performance experience 5 4 3 2 1
10. Evidence of a high degree of musicianship 5 4 3 2 1

Additional measurements of qualification not included in the above.

SERVICES AND FUNCTIONS

Please read complete listing before attempting to evaluate each item.

1. Evaluate each individual school music program 5 4 3 2 1
2. Assist in establishing a state-wide policy regarding credits allowed for music subjects 5 4 3 2 1
3. Conduct surveys to determine teacher load, schedule, budget, etc. 5 4 3 2 1

4. Prepare state-wide courses of study or syllabuses in music 5 4 3 2 1
5. Assist local music supervisors and/or classroom teachers with problems in the teaching of music 5 4 3 2 1
6. Conduct workshops for music teachers 5 4 3 2 1
7. Conduct workshops for elementary school classroom teachers 5 4 3 2 1
8. Prepare handbooks and bulletins relating to music education 5 4 3 2 1
9. Supply information concerning the latest in musical equipment 5 4 3 2 1
10. Record music expenditures of various schools for reference and comparison 5 4 3 2 1
11. Assist in the organization of festivals, all-state concerts, etc. 5 4 3 2 1
12. Publish state music periodicals 5 4 3 2 1
13. Administer and interpret tests and measurements for use in school music teaching 5 4 3 2 1
14. Aid in establishing standards for elementary and secondary school music curriculum 5 4 3 2 1

Other Services and Functions:

RELATIONSHIP TO HIGHER EDUCATION

1. Concern with the content of music curriculum in the colleges 5 4 3 2 1
2. Cooperate in the establishment of minimum requirements for teacher education and certification 5 4 3 2 1
3. Aid in the recruitment of qualified high school music students to teacher education 5 4 3 2 1

Additional functions

RELATIONSHIP TO PRIVATE MUSIC TEACHERS

1. Assist in establishing a standard of qualifications for the certification of private teachers of music whose students desire credit for their study in the secondary schools 5 4 3 2 1

Relationship to Public school music staff:

(check one) 1. Supervisory ( )

2. Advisory ( )

Will you comment briefly on the extent to which you feel you would avail yourself of the services of a state supervisor of music.