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THE MUSIC SPECIALIST AND THE CLASSROOM TEACHER

A PAPER

**Presented to
the Faculty of
Eastern Illinois State College**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education**

by

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July 1956

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CHAPTER I

A PHILOSOPHY OF MUSIC IN EDUCATION

"Education exists wholly and solely for the sake of life. Anything in it which does not serve the ends of better and fuller living in no way deserves its place."¹ Any subject studied becomes valuable only if the mastery of that subject will lead to a richer, fuller life. Since music seems to glorify human life it becomes a very valuable part in the educational system.

Music education has been kept in the schools because the public wants music for its children. The music educator can grasp the whole idea of approaching and appealing to the child through music. Music never exists as an isolated subject but should be integrated into the whole educational system. For integration to take place the music educator must have many qualifications as a musician and as an educator.

Music should be a means toward a democratic way of life by providing experiences and activities in which all children may share. Individual differences are great in the field of music but a well planned general music program will provide enjoyable experiences for everyone.

¹James L. Mursell, Human Values in Music Education (New York: Silver, Burdett and Company, 1943), p. 4.

The plan of the child-centered school which developed in the educational system a few years ago has made changes in music education. Music should be considered an essential part of this curriculum rather than a separate subject to be taught in isolation.

Music education is more than teaching children to sing songs or play instruments; it is a challenge to music educators to enrich the life of every child with appreciations of music which include familiarity and knowledge of, and responses and feeling to musical communication.

CHAPTER II

THE MUSIC SPECIALIST

The importance of music in the schools has grown in the past decade, therefore the education of teachers in music, both the specialist and the classroom, has been brought more and more to the attention of the teacher training institutions. Since the classroom teacher is the key to making music meaningful to the child, more emphasis should be placed upon the music education of these teachers. The ability of the classroom teacher to teach music not only depends upon the teacher's music education but also upon the assistance received from the music specialist.

The qualifications and standards for music specialists and music teachers should be high. The music specialist is considered to be a resource person in the school system to help the classroom teacher. She may teach one or two lessons a week with the understanding that the regular classroom teacher is to continue, drill, and review the material which the specialist presented. Or the classroom teacher may handle the lesson with instructions, directions, and criticisms from the specialist. Sometimes a combination of these two methods is used. The specialist is occasionally considered a music supervisor in this type of set-up.

The classroom teacher should look upon the music specialist as a resource person who is available when musical needs arise. By encouragement toward the improvement of classroom teachers in the teaching of music there is no intent to minimize the role of the music specialist.

In dealing with music even the competent classroom teacher needs help and guidance, a knowledge of available materials and devices, and above all lots of good practical ideas. All these are things the music specialist can supply. The musically hesitating classroom teacher needs encouragement and advice; here the music specialist can act as a spark plug. When a number of classroom teachers in a school are working with music, there is a need for coordinating their efforts, even if each individual teacher is doing an excellent job; the music specialist can guide such coordination. Often classroom teachers need some special in-service training in music, perhaps along the line of developing this or that skill or technique; the music specialist can provide such training herself or arrange for it.²

According to Dr. Mursell the three characteristics of a good music teacher are: participation in the subject, sincerity, and leadership. By participating in the activities along with the children the enthusiasm can be felt and transferred. Sharing will make it real to the children. The community can afford some opportunity for keeping in touch with music with the teacher herself belonging to music groups. Either directing or acting as a member of church choirs, town bands, community choruses or small ensembles can provide an outlet for that desire to participate.

²James L. Mursell, Music and the Classroom Teacher (New York: Silver, Burdett and Company, 1951), p. 279.

The teacher must truly feel the need and have a desire to convey something to her pupils so they will have the idea music is something worth enjoying. Sincerity in the desire to convey an idea to children can be felt and can create an ideal teaching situation.

Here, the teacher's personality enters. If it were not for a pleasing and vivacious personality all other qualifications would be of no avail.

The specialist must be looked upon as a leader which requires certain qualifications in the ability to influence others. Leadership does not mean dictatorship. Leadership is the ability to create a situation where learning results are possible, and yet everyone is doing as he would like to do. The music teacher is one of the most important social forces in the school and it is through her that significant social values can be projected to the school and the community.

Certainly all teachers are considered to be leaders, but the music specialist must be a leader in the democratic sense of the term or the guidance will be ineffective. Poor direction is worse than useless because it can occupy the position which should be filled with effective leadership and create negative attitudes which would halt all cooperation.

Since music is a cultural art, the teacher should have a broad cultural background. This background must include a sufficient general education not only in music, but also in the

fields of history, language, literature, and the arts. A person teaching appreciation of music, besides being well-educated, must be refined in a feeling for good music, and have a broad general culture.

Every good teacher should have a knowledge of more music than will ever be used directly in the classroom. A familiarity with a vast amount of music material will also be necessary.

To teach music in the school system, the teacher must be recognized as both a musician and an educator.

The function of a teacher of music in the corporate life of a school or institution of any kind is not necessarily to see how much music can be introduced; neither is it always to push the best music to the fore. His duty is rather to ensure so far as possible that music in all its variety is understood, and that as a whole it contributes to the well-being of those for whose education he is in a measure responsible. In other words his primary interest should be in the pupil.³

Music specialists should recognize that success in bringing about a healthy attitude toward music on the part of the elementary teachers and the pupils can be realized only if the specialist becomes a part of the complete educational system. If the plans of the music specialist are to be effective in the work of the elementary school a thorough knowledge of modern elementary education must be understood and the place music occupies in the whole educational picture must be comprehended.

³Noel Hale, Education for Music (New York: Oxford University Press, 1947), p. 11.

"The immediate responsibility for awakening interest in the possibilities of the art of music falls upon the training institutions for music supervisors."⁴ These training institutions must be responsible for equipping music teachers with the needed knowledge and abilities to teach. According to a survey made in 1937 by Edna McEachern of Columbia University, the following music subjects were most generally given by our colleges in the education of school music teachers: history and appreciation of music, sight reading and ear training, harmony, counterpoint, composition, form and analysis, orchestration, conducting, performance skills in applied music, and student teaching. By working in each of these fields a command of all types of musical literature should be gained. The knowledge acquired through these courses will enable one to meet with confidence the situations which will arise while teaching. In general, school music teachers seem satisfied with the required music subjects in the college curriculums.

The education of the music teacher can never stop as the profession of music education requires continual growth. New methods of teaching and new materials are constantly being introduced and ideas are continually being changed to keep up with modern trends. Trying the latest approved procedures, learned about through reading or workshops, is a means of improving the

⁴Carl E. Seashore, Psychology of Music (New York: McGraw-Hill Book Company, Inc., 1938), p. 326.

teaching through a method called "in-service training." The specialist who has been teaching only a short while can begin to see the weaknesses and needs of the work done if an objective appraisal is made. This "in-service training" will show where study and planning for growth and development is essential by a careful analysis of what is being done.

A realization of the weaknesses in teaching music has caused the classroom teachers to demand a training "in-service." Courses offered through extension for credit from institutions are rapidly becoming popular. Working together in the same field and with the same problems can be an inspiring and helpful way for teachers to develop professionally while teaching. Workshops, where the teachers participate actively, help in passing on practical aids for the problems of music teaching. Our state departments of Public Instruction have the facilities to help music specialists in many ways while in the teaching profession. They can conduct institutes, present a state-wide music program, offer written guides for teachers, and act as a general adviser for the whole music program. These are all made possible through the Office of the State Supervisor of Music.

Visiting exhibits at the Music Educators National Conference gives inspiration and insight into the latest approved materials and equipment. The conference itself is made up of leaders in their field. Band, orchestra, and vocal clinics may be helpful in learning more of a particular field.

Many towns and cities have music clubs for the enjoyment and enrichment of the personal life of the teacher. Attending concerts and recitals will keep music in the foreground and is expected of all those associating with music as a profession. Summer music camps offer vacation opportunities, as well as being an inspiring experience for the music teacher.

Making music a part of community life depends upon the attitude of the specialist toward the music of that community. The music specialist should show an interest and participate in the music activities offered.

However, care should be taken to see that the extra curricular participation enriches the musical growth, instead of taking away from the teacher's primary purpose of making music meaningful to children. Knowing and understanding the individual child and the desire to help each child is the specialist's job and is necessary if the proper counseling is done. "The teacher of music must perpetuate his profession by guiding youth to the enjoyment of music."⁵ This will take a great deal of understanding on the part of the teacher. By a realization of the individual needs of each pupil this task can best be performed. By knowing each pupil thoroughly the specialist can better guide the students into a place in this world of which music plays a big part. Even

⁵The Role of the Teacher of Music in Counseling (Charleston, Illinois: Eastern Illinois State College, Music Department, 1952).

though it is our desire to have every one enjoy music, we are aware of the fact that only a small percentage will become performers, so there is great need for the music teacher to assume the responsibility of guiding and advising the students into their proper place in music. Ability in this field of counseling is most needed for teachers who work with older children, but the music specialist must have the helpful attitude toward each child from their beginning experiences at school.

The specialist can help create an attitude of respect toward herself by having a positive attitude toward music in the community. If the specialist cooperates with the musical life of the community it will become easy to assume the rightful position of a leader in that community. This automatically will be true if the music specialist participates in these activities.

Selecting a qualified person with all the necessary characteristics becomes quite a task. In an article appearing in an administrator's magazine, the desirable qualifications to look for in selecting a music teacher were listed. This list was the result of a survey made from all fields of music teaching and from schools of all sizes.

The desirable qualifications in order of importance are as follows:

1. Personality
2. Musical training
3. Teaching ability
4. Interest in teaching
5. Cooperation

6. Discipline
7. Intelligence
8. Self-control
9. Health
10. General culture
11. Scholarship
12. Performing ability
13. Teaching experiences⁶

There has been a tendency among administrators to place too much emphasis upon musical training, however the realization of the interest in teaching and the personality of the teacher is of more importance. Too often music teachers are so concerned over their subject they can think of nothing else, therefore it becomes very difficult for them to cooperate with other teachers or school officials. These teachers cannot fit into a well-integrated school system.

Frequently an administrator will judge a teacher by the quietness of her room from the hall which is a most unfair yardstick; as the list of desirable qualifications shows the ability to maintain discipline is quite secondary to the person as a whole. To place a premium on the stillness of a room is wrong. It may mean that the children are subdued but it is no indication learning is in progress.

The same man, Jackson Ehlert, Dean of School of Arts, Ithaca College, who made the study of desirable qualifications to look for in selecting music teachers, also made a survey of

⁶Jackson Ehlert, "Desirable Attributes of the Music Teacher," Educational Administration and Supervision, (November, 1950), 416.

the weaknesses of music teachers and the causes for their failure. It does not seem to be enough that a music teacher be only a teacher of music. Knowing some of the reasons for failure, teachers may become more aware of their responsibility and try to prevent deficiencies in their own lives.

Mr. Ehlert's findings for the most frequent causes for failure of music teachers are:

1. Lack of personality
2. Lack of teaching skill
3. Poor discipline
4. Lack of knowledge of nature of educative process
5. Poor organizer
6. Lack of cooperation
7. Lack of personal discipline
8. Lack of interest in teaching
9. Lack of general musical ability
10. Poor director of musical organizations
11. Lack of general culture
12. Lack of knowledge about music
13. Lack of knowledge of academic subject matter
14. Lack of intelligence
15. Lack of sufficient skill as a pianist
16. Lack of performing ability in at least one field
17. Poor scholarship
18. Lack of sufficient skill as a vocalist⁷

It is interesting to compare and find the similarity in the two listings. Notice the first trait in both lists has to do with the person and not with musical knowledge. Increasing attention should then be placed upon the personality traits in the prospective music teachers. "A pleasing personality is desirable for all teachers, but it is particularly desirable

⁷Jackson Ehlert, "Causes for Failure Among Music Teachers," Music Educators Journal, (January, 1951), 37.

for the school music teachers because of the aesthetic and social qualities of music."⁸

⁸ Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States (New York: Teachers College, Columbia University, 1937), p. 119.

CHAPTER III

THE CLASSROOM TEACHER AND MUSIC

Since the classroom teacher has a more direct contact with the children in her room many hours during the day, naturally this teacher is the one who has the greatest amount of influence upon these children. The classroom teacher has served as the most important factor in bringing music into the lives of all school-age children. Although the responsibility of the elementary school music has been placed with the special music teacher, it is still the classroom teacher, in the majority of schools, who acts as the medium through which music reaches our children. Today, departmentalization is gradually going out of the school systems and the emphasis is being placed upon the self-contained classroom.

The fusing of music into the curriculum, under this self-contained classroom, becomes the job of the classroom teacher. The necessity of providing the teacher with a background of music becomes increasingly important as the amount of music in the daily program increases.

Before a teacher can teach any subject there must be a desire to enrich children with knowledge and appreciations of that subject. The personality of the teacher has a great deal of influence in the ability of helping these children. "One of the most important factors in developing the higher likings and

preferences in music is the teacher's own personality."⁹ The classroom teacher not only does most of the direct teaching but is the one who establishes children's feelings toward music, either consciously or unconsciously. Her personality will automatically transfer musical appreciations without the child or teacher being aware of the fact.

Hazel Morgan has listed some personal qualifications which designate a good teacher.

Much has been written about the necessity for a desirable personality because its presence or its lack is apparent in every contact the teacher has both social and personal. It would include such items as a pleasant attitude toward everything, in other words, a positive instead of a negative attitude, or extroversion as contrasted with introversion; reliability or dependability so that unwavering confidence is present; sincerity which reflects an honesty of mind and intention; industry which stems from intelligent steadfastness and habitual diligence; tact which comes from a delicate, sympathetic perception and gives an adroitness in successfully meeting the requirements of a situation; initiative which demonstrates energetic aptitude to introduce courses of action; willingness constructed to mean desirous of and ready to perform duties not only required but beyond the terms on contract; imagination connoting the exercise of plasticity and creative powers; and cooperativeness which has the aspect of modesty and welcomes opportunity to operate jointly for mutual benefit.¹⁰

While it is known that two individuals with equal intelligence and equal physical charm often react upon people very differently,

⁹ Marion Brooks and Harry Brown, Music Education in the Elementary School (New York: American Book Co., 1946), p. 136.

¹⁰ Hazel N. Morgan, "Music and the Elementary School Teacher," Education Magazine, (September, 1951), 39.

it is realized that a combination of traits would make one the life of the party and the other a bore. Personality does seem to rank high on any list of characteristics for teachers and we know this personality is contagious to children, who are particularly susceptible. The warming influence of a teacher's genial personality is often carried by a child through middle life and to old age. Therefore, every effort to attain a pleasing personality is worth while.

Dr. Mursell of Columbia University gives us some attitudes the classroom teacher can help a class attain.¹¹ To be able to put these attitudes into the classroom, the teacher must always be alert and effective which makes demands upon her. Through her the pupils should acquire positive attitudes toward music in general and toward the particular musical undertaking. Children should acquire the attitude of regarding and using music as an expressive art. Here, the classroom teacher can be very helpful by allowing the children to be free and self-expressive at various times throughout the day. Lastly, the teacher can help the pupils attempt the highest attainable degree of perfection by keeping standards high. Care should be taken in reaching this perfection that the element of enjoyment is not lost. Before a classroom teacher can share these ideas with her own pupils a certain degree of knowledge of the subject and a few musical standards must be acquired.

¹¹James L. Mursell, Music and the Classroom Teacher (New York: Silver, Burdett and Company, 1934).

Never before in our history has music played such an outstanding part in the lives of individuals. Millions of dollars are being spent annually on music in America. Therefore some understanding of music is expected of every individual. The teacher must have "(1) a consciousness of joy in musical activity, and (2) an awareness of the joy music may bring to others."¹² Unless these ideas are present, the teachers' guidance will be ineffective. If this vital feeling for music is present the teacher will enjoy the music along with the children. Enthusiasm for the subject will lead to good teaching. If music has really brought enjoyment into the life of a teacher the desire to share these experiences will be evident.

The feelings and the attitudes a teacher has toward music are the result of her experiences which may be of various natures. The emotional and intangible experiences may seem to be illogical but nevertheless these are the ones which give the strongest feelings.

Since the actual experiences with and in music are so important it is becoming necessary that the classroom teacher have more background in the subject. In Karl Gehrken's book, published in 1919, the fact that more musical training was needed for the classroom teacher was quite evident even in those days.

¹²Louis K. Myers, Teaching Children Music in the Elementary School (New York: Prentice-Hall, Inc., 1950), p. 138.

Most normal schools are now offering at least one course in music, and some schools are giving their teachers as thorough training in this subject as in any other. But, unfortunately, there are still a great many normal schools in which the music course involves only one unprepared recitation a week for a year, and in this very small amount of time but little can be accomplished. But worse than this, there are now in our public schools thousands of teachers who have come from a normal school course in which there was at that time no music whatever, and there are, of course, many additional thousands who have never been to normal school at all. Conditions are improving, and some day every grade teacher will know at least something about music, but that day is not yet here.¹³

Even though a few of these teachers are still in the school systems, probably most grade teachers have had some music education, however poor it may have been.

In a study of music preparation for elementary teachers made throughout five mid-western states, Ezra Weis found:

The required musical courses in the training of these (classroom) teachers, according to their reports, are: sight-singing, ear-training, public school music methods, appreciation, and chorus.¹⁴

This listing shows the frequency the course was taken by order of its rank. Eastern Illinois State College has only one required music course in the elementary curriculum but by its description it is quite inclusive. The course is planned with emphasis . . . placed upon the musical development of the prospective teacher by means of group and individual

¹³Karl Gehrken, An Introduction to School Music Teaching (Boston: C. C. Birchard and Company, 1919), p. 85.

¹⁴Ezra Weis, The Music Preparation of Elementary Teachers in State Teachers Colleges (New York: Teachers College, Columbia University, 1934), p. 12.

singing, bodily movements and response to rhythm, study of elementary music theory, ear-training, music reading, study of the elements of design in music, and acquaintance with music literature used in the elementary phase of the lower grade music curriculum.¹⁵

Whatever the course offered in music education, it should be in accordance with the most modern trends in education and be taught from a practical standpoint. Too often courses in music designed for the preparation of classroom teachers are regarded as an insignificant course by the music department. The importance of these courses should be felt and be taught by the best teachers in the department.

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 provision in their curriculums for the preparation of elementary teachers in the special subjects.¹⁶

These college courses must be built with complete awareness of the needs of the classroom teacher and an understanding that the musical background of many of these teachers will be very limited. The Music Education Research Council of the Music

¹⁵Bulletin (Charleston, Illinois: Eastern Illinois State College, 1951-1952), p. 116.

¹⁶Myers, Kiefer, Merry, and Folly, Cooperative Supervision in the Public Schools (New York: Prentice-Hall, 1938), p. 171.

Educators National Conference recommends three courses to be required for all students preparing to teach in the elementary grades. The three courses suggested are: orientation, elementary school music, and classroom teaching. In the latter some practical experience in teaching children would be required. If these courses are arranged to be taken at intervals throughout the four years, a better understanding of music education will grow and develop.

To learn the feelings of teachers about their own needs in teaching music the question was asked: "What do you think would help you teach music to children better?" the result was a list of answers of which more knowledge and training was most frequent, occurring 73 times; more and better public school music methods, 54; sight-singing and ear-training, 54.¹⁷

A great deal of what is attained in music depends upon the results reached by the classroom teacher. The work done in reading techniques by this teacher can be of great help to the child in reading music.

The ability of the child to read along smoothly in music is one which may depend, to a certain extent, on his eye-span and his ability to read in phrases. The reading of notes, one at a time, as a word-by-word reader might read would be detrimental to the keeping of the proper time in music.¹⁸

¹⁷Ezra Weis, The Music Preparation of Elementary Teachers in State Teachers Colleges (New York: Teachers College, Columbia University, 1934), p. 70.

¹⁸Janet D. Harris, "Music and Language Reading," Music Educators Journal, (November-December, 1947), 30.

The philosophy of "Music for every child and every child for music," that has developed in the last few years has done away with the idea that only a talented few could participate or even enjoy music. As the schools began to develop a music program for everyone, new teaching techniques became essential. Procedures from the instrumental music lessons were copied in trying to develop vocal classroom situations but the two could not be organized alike. So, obviously, it has become necessary to give much thought and attention upon new teaching processes. The pendulum has swung too far to the fanatical worship of tricks and fads and "rule-by-thumb" methods. Some of the best teachers demanded stilted rules to follow as teaching devices, therefore book companies, in order to appeal to these teachers, started making guides to accompany their series of books. These guides went into great detail in developing a lesson and left nothing to the imagination of the teacher. Guides can be of help to the resourceful teacher who will use them along with her own creativeness and does not depend entirely upon them.

One of the most important changes, it is predicted, which will occur in music education in the coming decade will be the doing away with teachers' manuals. The traditional teachers' manual is a vestige of the old days when teachers had little or no adequate preparation and had to have specific directions to tell them what to do day by day in their work.¹⁹

¹⁹Marion Brooks and Harry Brown, Music Education in the Elementary School (New York: American Book Co., 1946), p. 304.

Teachers of today do not need these recipes for teaching as the methods of education are improving in the teacher training institutions.

Music supervisors have gone method-crazy. Their special professional training has concentrated almost entirely upon the techniques and procedures of classroom teaching and has ignored those broader issues which so illuminate the classroom situation.²⁰

Every school has its "pet" procedure to offer teachers; music reading being one of the phases of music hit the hardest by these procedures. Of course, method cannot be eliminated entirely from teaching music reading but it can be made more meaningful by keeping away from the "set-by-rule" skill type of learning.

Dr. Mursell relates an experiment that took place in a Junior High School where students had previously attended a number of different rural schools. Some of these schools carried on quite a definite music program with considerable emphasis and effort to teach the children to read the musical score. In others no such effort was made toward reading the score, but instead music was taught in a varied program. In this particular Junior High, a general music course was offered and the score was taught in an interesting manner. Part-singing was the purpose for learning this note reading. At the end of three months there was no noticeable difference between children who had come

²⁰James L. Mursell, Human Values in Music Education (New York: Silver, Burdett and Company, 1934), p. 169.

from the schools where reading was stressed and those who had come from the non-reading program.²¹

We are beginning to hear a great deal about the developmental approach to teaching and it has worked its way definitely into the music field. The study of music should not be built upon techniques acquired by routine practice but should grow out of the aesthetic meanings and values.

Music supervisors have found the most common weakness of the classroom teacher is lack of ability to perform in any medium of music, particularly the most helpful one--the piano. They also find a lack of knowledge of musical notation, a meager acquaintance with the literature, and little understanding of the tonal and rhythmic patterns of music.

After a teacher has completed the required college course and has been in the teaching field, inefficiencies in music are realized, therefore, the need is felt for some means of "in-service" training. Before the teacher can do a good job of music education a feeling of security in all of the musical activities must be felt. Because the classroom teacher should understand how children learn more thoroughly than the specialist and is better acquainted with them individually, she should be encouraged to use this knowledge in teaching children through music. Many schools conduct a very well directed study toward the education of teachers

²¹James L. Mursell, Human Values in Music Education (New York: Silver, Burdett and Company, 1934).

who feel insecure in music. A workshop conducted for one day can be very informative and inspirational. These, often, are conducted for a county group at an institute or as a sectional meeting. Also summer workshops or extension courses are offered which can help the teacher gain more confidence in music.

The radio is fast becoming an instructional aid to teachers. Detailed materials of the program are made available with which the resourceful teacher can make the actual program a delightful experience for the child. The musical radio program most often used in this area is the "Magic Harp," conducted once a week over radio station W. L. S., Chicago, Illinois.

Our State Supervisors of music can assist the classroom teacher through written guides and suggestions and also help in setting up a uniform music educational program. These guides and courses of study should be used only as reference material in helping to plan the work for the teacher's particular class. A visit from the State Supervisor of Music is an inspiration to the teachers. The enthusiasm received from a call made by the Supervisor can be felt by the children. Our state library has a record lending service available to teachers at no charge with which the whole music program can be enriched. These records can be used to supplant what is already available.

Since music is something felt as much as something learned it is through actual association that one gains the most. By these environmental influences, knowledge and attitudes are gained

without awareness of the learning process and are as significant as a regular course taken in music. Singing in a chorus or church choir or participating in an informal group sing may do a great deal toward making one feel the enjoyment of music. Attending concerts, operas, and recitals will help to keep the teacher musically alert and the interest shown will emphasize the importance of music. The music specialist can be an inspirational influence in encouraging attendance to these programs. It is possible that more is accomplished by making an appearance where good music is heard than by talking about good music. Our colleges can set a standard for teachers that will carry over as they go into the field of teaching.

CHAPTER IV

THEIR RELATIONSHIPS

For the music program to be ideal in a school system, it becomes necessary for the classroom teacher not only to like music but also to like the supervisor. Progress and accomplishment in music will be realized if the classroom teacher and the specialist work in agreement. Karl Gehrkens places much emphasis upon the feelings the children acquire through the teacher's attitude toward the supervisor and her program.

If the teacher likes the supervisor, is enthusiastic over music, and looks forward with anticipation to the supervisor's visits, the children will probably feel the same way, and the results in that room will usually be excellent. But if the teacher is bored; if she feels that she is being imposed upon every time the supervisor assigns any work for her to do; if she busies herself in correcting paper, etc., while the supervisor is giving the lesson; and if at the end of the period she listens to his comments and instructions with an air of indifference and boredom, one would scarcely expect the children in that room to do enthusiastic work in music. In such a situation our first important task is necessarily to get hold of the grade teacher, since the teacher often exerts an almost dominating influence over the attitude of her pupils.²²

The attitude of the classroom teacher toward the music specialist depends a great deal upon the music specialist. An effective person understands the democratic meaning of leadership,

²²Karl Gehrkens, An Introduction to School Music Teaching, (Boston: C. C. Birchard and Company, 1919), p. 88.

the fine art of human relations, and the secret of dealing with groups. The specialist will need these qualities.

This helpful feeling in the school can best be carried out through the proper attitude of the music specialist to the classroom teacher. A good way to create a cooperative feeling is by a positive rather than a negative approach. The specialist should be alert for something good in every lesson taught by the classroom teacher and not continually search for something to criticize. The effect of these two contrasting attitudes upon both the elementary teacher and the children is quite different. The specialist who is outwardly critical, who seems to delight in "rubbing it in" whenever a mistake is made and never has a word of commendation, even when both teacher and pupils have tried especially hard, will leave an atmosphere of gloom or depression. After a call from such a specialist, both teacher and children are likely to feel there is no use in trying further, and the children will probably do worse instead of better. But the cheerful, optimistic specialist who always finds something good to say even when the teacher floundered badly, and who is ready to give some credit for trying, leaves a group of people who are glowing with pleasure and enthusiasm for a better job in the future. For this relationship to be at its best, the music specialist must not only be an expert in the field of music but also have the ability to adjust and get along with people.

Because the music specialist does not always have a definite schedule to follow, the busy classroom teacher may feel that the specialist is not carrying a teaching load as heavy as other teachers and jealousies may arise. Planning and organizing work for the music program may take more time than the classroom teacher realizes. Because the specialist is not actually teaching boys and girls all the time her associates may feel she is having life easier than they.

The music specialist, who enters a classroom with an attitude of preeminence and teaches a demonstration lesson with an air of superiority, will not meet with much cooperation from the classroom teacher. Classroom teachers usually feel their inadequacy in teaching music but they do have abilities which the specialist should recognize. The music specialist can do a great deal in building respect for herself by the attitude taken toward her associates.

The distribution of duties and the voluminous amount of records to keep might be another source of friction between the classroom teacher and the specialist. By not being responsible for a particular group of children, the specialist is usually excluded from these routine duties. Again, the specialist can alter this feeling with a professional attitude and a sympathetic understanding. Music specialists are often paid a higher salary because of special training required or perhaps to attract a

more qualified person, but if the fact is known among fellow teachers a feeling of unfairness may arise.

These are but a few negative attitudes the classroom teacher may develop but the specialist, through cooperative planning, can help these feelings. The most needed elements of a good supervisory plan in the elementary music field are music teachers who understand and respect other people and who are sincerely interested in developing a music program with every concerned--parents, teachers and administrators--having a part in determining its destiny. One small piece of advice that all music teachers should know and understand might be summarized by the Golden Rule--"Do Unto Others As You Would Have Them Do Unto You."

The primary responsibility (of the supervisor) is always with the classroom teacher who is in actual contact with the children, and who must have elbow room to exercise it. But the music specialist can and should serve as her guide, philosopher, and friend.²³

Learning to teach music is made easier by observing music being taught. If a music specialist will teach for the classroom teacher it will be worth many times the hours spent in discussing the "how" of doing it.

The special music teacher must be a consultant. The coordination of the whole music program is dependent upon her. The classroom teachers can teach music but they need help from

²³James L. Mursell, Music and the Classroom Teacher (New York: Silver, Burdett and Company, 1951), p. 280.

an understanding music supervisor. Improvement and continuing musical growth will come from the classroom teacher's eagerness to learn. A feeling of insecurity has long been felt because of their inadequacies in the field of music. This situation may be present because of earlier experiences of being told they were unmusical. The supervisor can be very useful in helping to overcome this feeling of an insufficient background in music.

To be able to carry out the ideal music program, the music specialist must be a person with superior qualifications. Since there is such a close relationship between the classroom teacher and the specialist, ability to cooperate, both personally and professionally, is of most importance. Often the specialist is looked upon by the classroom teachers as a semi-administrator, so the ability to get along with people and a pleasing personality are major factors in considering a person for this capacity.

In many systems music supervisors are considered a special service provided by schools administrators for the purpose of helping principals and teachers coordinate the work of the elementary school system. This type of supervision needs a supervisor or specialist who knows how to prevail upon elementary teachers to help with the music program, even if the elementary teachers may be rather inexperienced musicians. Most classroom teachers are afraid of teaching children music because of their own past experiences with music. To develop a healthy attitude throughout

the entire elementary staff toward the music program is one of the first duties of leadership of the music supervisor or specialist.

The music specialist who wants a supported music program will spend much more time in listening to the classroom teachers than in talking herself. The classroom teachers must feel the specialist is sincere with help and encouragement and that it is for the betterment of the whole musical program that she is earnestly striving.

What are the solutions to the many problems that exist between one person and another, one person and a group, or between groups? Why do some music teachers succeed in developing a fine elementary program and others fail? Why is there a spirit of helpfulness and friendliness among some teaching groups and not among others? Why are the children happy and interested in some rooms and not in others? It seems that the answer might depend a great deal in the term that is classed "cooperation." The good music program will be one that is built because children and teachers involved understand one another and the desire to dominate is not evident. A feeling of security develops out of this atmosphere.

When supervision first came into the school systems the special music teacher assumed the attitude of extreme superiority toward the classroom teacher. The specialist took for granted that the classroom teacher knew little about teaching music. A

cooperative program cannot be organized under those conditions for the classroom teacher must feel significant and her work must be regarded as important.

A good music supervisor or specialist must respect the personality of the classroom teacher and must always be ready to offer friendly advisory service rather than autocratic domination of the work being done. To be able to give constructive criticism and helpful advise even when the assistance is not sought by the classroom teacher is a desirable attribute.

A respect for the teacher's abilities and qualifications will help gain the same mutual respect from his associates in the school system. Making the teacher feel important in the organization will do a great deal toward improving the teaching which is being done. For the classroom teacher to feel the specialist is not always critical will lead to future expansion of the music program. The classroom teacher must be given freedom to teach with guided leadership from the specialist. The specialist must reflect complete confidence in the classroom teacher since it is mainly through her efforts and attitudes toward the music program that any amount of progress can be made.

In conclusion it can be said that both the classroom teacher and the music specialist are necessary to carry on a well-rounded music program. Based on understanding and professional respect, there should be a good relationship between the two, with the child's education being the prime objective. The music specialist

or supervisor is always at the focal point of the program and her strength should be felt throughout the community, but the classroom teacher is coming more and more into the picture of music education because of her close contact and understanding of the individual child.

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