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# A Survey of the Present Status of Classroom Music in the Tacoma Public Schools

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A SURVEY OF THE PRESENT STATUS OF CLASSROOM MUSIC  
IN THE TACOMA PUBLIC SCHOOLS

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A Thesis  
Presented to  
the Graduate Faculty  
Central Washington State College

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

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by  
James M. Trotter  
August 1961

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APPROVED FOR THE GRADUATE FACULTY

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## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

The principle of the "self-contained" classroom is another area of disagreement in elementary music. Some authorities feel that music is best taught by a music specialist, even though it be only two or three times weekly. Others feel that the classroom teacher can do a better job because she knows the children better and because she can employ music at various times during the day (7:46).

#### I. THE PROBLEM

##### Statement of the Problem

The above quotation from Cecil states, in part, the purpose of this study. A recent trend places many subjects formerly taught by a special teacher within the realm of the classroom teacher. This is consistent with the theory of the self-contained classroom.

Public Education in Washington, stated, "The tendency seems to be away from special music teachers in the grades. Classroom teachers are expected to teach their own music, and most of them are becoming qualified to do so" (45:247).

This writer questions whether most classroom teachers are really qualified to teach their own music. Also, this writer knows from personal experiences and observations that in many schools some classroom teachers feel incompetent to teach their own music. In this situation, they are trading classes in order to avoid teaching music. Also, in many

schools, music is being taught entirely or in part by a special music teacher.

Regardless of whether the classroom teacher teaches her own music, either independently or with a supervisor's assistance, or whether music is taught entirely or in part by a special teacher, a number of problems exist. There is a lack of understanding between the classroom teachers and the music specialists. Also, there is a definite lack of correlation between the classroom teacher's training in how to teach music and what is expected of her if she teaches her own music. This, too, causes misunderstandings and hurt feelings.

Regardless of the type of misunderstanding or lack of training of the classroom teacher in music, the children in the music classes are the ones who suffer most. This, then, is truly the main problem.

### Purpose

The purpose of this study was (1) to survey teachers of grades four, five, and six in the Tacoma School System to determine how many believe music should be taught by a special music teacher, the classroom teacher, or both; (2) to determine the amount of time allowed each week, in the grades surveyed, for teaching music; (3) to discover the attitudes of teachers surveyed toward music and its relation to the over-all school program; (4) to discover their

attitudes toward music teachers; (5) to receive suggestions from classroom teachers as to how the music program in grades four, five, and six could be improved to better benefit the children; and (6) to receive suggestions from classroom teachers as to improvements that could be made by the music teacher.

Conclusions will be drawn from the results of the survey concerning the status of music in the elementary schools of the Tacoma schools. If improvement appears necessary from the results of the survey, suggested improvements might reduce misunderstandings concerning the music program. In this way the teaching of music will be improved and the children of the Tacoma schools will benefit.

### Importance of the Study

Music has gradually gained a more important place in the elementary school program. Where it was once considered a "frill," it is now considered an integral part of the overall educative program. Moffit states it this way:

Music belongs in the school curriculum as an active area of content study. It can and should be taught along with science, English, history, geography or other subjects. Music in the curriculum offers opportunity of artistic, physical, mental and spiritual growth. Language arts and elementary mathematics can find physical expression in music. Great literary masterpieces can be depicted through music, and spiritual truths expressed in its great themes. At the same time, music can afford wonderful fun and experiences of pure pleasure.

Elementary music experiences belong in the curriculum. Every first-grade child is entitled to the joy of simple

beautiful melodies and rhythmic expression. Every fifth-grade child is entitled to participate in the singing of songs related to the heritage and growth of our nation.  
.....

Schools need both the arts and the sciences. Schools must keep a broad, inclusive curriculum rich in content and challenging for achievement. To build a total school curriculum let's have music--music in the broad sense--in every school (30:46).

Considering the importance of music both as a separate subject and related to other subject matter areas, there should be more mutual understanding and appreciation of each other's position between the classroom teacher and the music teacher. There also seems to be a weakness in the lack of correlation between the subject matter of music and its relation to the other subject areas.

This writer will not presume to find all the answers to the above mentioned difficulties. However, he will try to show through this study where more understanding and appreciation of each other's common problems may be established between the classroom teachers and the music specialists. He will try to find suggestions and answers that will be of service to both the music people and classroom teachers.

II. DEFINITIONS OF TERMS USED

Music

Music will refer only to classroom music taught in grades four, five, and six. It includes all aspects of the

elementary school music program, be it singing, music appreciation, rhythm activities, notation, or terminology. The study will not encompass instrumental music.

### Music Teacher

Throughout this thesis, the title music teacher means the teacher specially trained to conduct music classes in the elementary grade levels involved. She does not usually aid the classroom teacher in a supervisory capacity, but rather does the actual teaching of music herself, whether it be in the classroom or in a separate music room.

### Music Supervisor

As used in this thesis, the title music supervisor means a person who supervises, advises, and assists the classroom teacher in teaching music. The music supervisor usually does little teaching of music herself but acts mainly in a supervisory capacity. At times, upon request of the classroom teacher, she may demonstrate some phase of music teaching.

### Classroom Teacher

The title classroom teacher refers to the person who teaches the subjects for a particular grade within one specific room. Music, art, and physical education may be but are not always taught by a specially trained teacher.

### Self-contained Classroom

In this study, the self-contained classroom refers to the situation in which one teacher is responsible for all subjects for her children.

### Use of the Terms "She" and "Her"

This writer will use the terms "she" and "her" when referring to the classroom teacher, the music teacher, and the music supervisor. He will do this because women are still in the majority at this grade level.

### III. LIMITATIONS OF THE STUDY

In deciding the limitations of this study, the writer considered several aspects. He concluded it would be wiser to limit his study to one large, specific school district. By so doing, he believed a higher percentage of questionnaires would be returned. Also, any conclusions and suggestions drawn may more readily be used by the school district concerned than by a variety of districts in which a sampling of ideas is taken. Consequently, this writer has worked exclusively with the Tacoma, Washington, school system.

The reader should keep in mind that the results of the study are based on a questionnaire that samples ideas and impressions from a relatively small group of classroom teachers located in one specific part of the state of Washington. Consequently, the results of the study are an

indication of, not a complete and unequivocal answer to, the questions being considered.

The study was limited to one large school district where a canvas of the fourth, fifth, and sixth grade teachers involved could be made. Suggestions can be implemented better under these conditions. The Tacoma music supervisor requested that a summary of the thesis and the questionnaires be returned to his office upon completion of the thesis so that he may implement practical suggestions.

The reader should also keep in mind that the questionnaire was directed only to Tacoma teachers of grades four, five, and six. Primary teachers were not queried, neither were elementary music teachers, music supervisors, nor principals. If these groups had also been questioned, there would surely be additional information. The writer believed the most important group, the one whose opinions have not been considered to any great degree, is that of the classroom teacher.

#### IV. ORGANIZATION OF REMAINDER OF THE THESIS

The organization of the remainder of the thesis is as follows: Chapter II will summarize the pertinent literature, including books, periodicals, theses, and other written material. Chapter III will discuss the various questions asked and how they pertain to the over-all study. Chapter

IV will show results of the questionnaire. Percentages of the various questions will be shown. Suggestions will be drawn from the information contained in the questionnaire. Further suggestions and conclusions will be made in a later chapter. Chapter V will summarize what has been discovered by the study. It will draw conclusions and make suggestions regarding the classroom music program in the Tacoma Public Schools. The Bibliography will list all pertinent material investigated and the Appendix will include all letters, questionnaires, and forms used.



## CHAPTER II

### REVIEW OF THE LITERATURE

Many people in the field of music have stated what they believe constitutes a good elementary music program. Some of the writings of these music specialists will be discussed later in this chapter. However, the classroom teacher's position has often been ignored. Actually, after an extensive search of written materials, only two articles were found written directly from the classroom teacher's point of view.

Jones, in his article "Faculty Cooperation With Music," states that a fellow teacher made this comment to him:

You music people are a selfish group. You disrupt our schedule. You get the youngsters all excited. You don't seem to realize our work is also important. You want Johnny for practice whether he's got his arithmetic or not. In short--you music teachers want to put on a big show; get all the applause, and--to heck with everything else (24:34).

Mr. Jones concludes:

Faculty support strengthens any music teacher. This support will make you happier in your work and you will feel a new energy for accomplishment. Others will help us--if we recognize and help them. The result? We'll all benefit (24:34).

The only other writing directly concerned with what the classroom teacher thinks was by Lilla Belle Pitts.

Following are her opinions and suggestions:

Make the situations in which music is involved happy ones. . . . Too many of us--regular teachers, so called--

have grown up with a mind set against music because of mistakes made by some music teacher in our past. One, usually, who cared so much about teaching the skills of music, and drilling for perfection of performance, that she forgot all about the most important thing of all--bringing enjoyment to each individual child.

Present to classroom teachers new and improved teaching materials as well as better ways of presenting songs, rhythms, recordings and the like. . . .

Philosophies of education change; emphases change. The music specialist can help classroom teachers to keep abreast of significant changes.

Supplement demonstration teaching with enrichment from related fields, such as literature, art and social studies. The music teacher could go further by making appropriate story books, pictures, books about music for children and magazine articles available to teachers.

Establish helpful interchanges between classrooms. The good things observed in one room could be passed along by the music teacher to others. . . .

Be resourceful and adaptable to situations that arise. To be able not only to meet the general needs of a given group of children, but also to be able and willing to put aside a pre-plan when she comes face to face with an immediate interest the children have. . . .

Encourage and help classroom teachers to enlarge the scope of their musical interests and competencies. . . . Here is a fertile field for the music specialist whose musical skill is matched by human understanding.

Provide opportunities, for all, rather than a few talented children to enjoy and participate in music in all of its richness and variety. . . .

If the music specialist is to teach children, not just music, she needs to develop an interest in and an understanding of the processes of the total growth of a child--physical and emotional, mental and spiritual.

Be on the alert for enriching correlation of music with the varied centers of interest going on in many classrooms. Where schedule time permits, have conferences with classroom teachers so that, together, they can help make music an integral part of the total classroom

program. Without question, music can be used to bring out the emotional aspects of a unit of work. And it is a great help to the classroom teacher to have the music teacher's cooperation. Especially valued are related songs and rhythmic activities, appropriate dramatizations and recordings and associated readings suitable for children at given levels of maturity. In addition to these, the music teacher can also assist in pointing out resources in the community.

Be adaptable and sympathetic in dealing with individual teachers. Many teachers are open to suggestion, even to change, . . . But there are always some who object to any deviation from their regular routines. Teachers of this type usually prefer to follow a definite outline, arbitrarily set up by the music specialist. The latter call for patience, sympathy and tact in handling. The music specialist who is responsible for the over-all program of music is faced with the problem of bringing these two extremes together. The common meeting ground for all concerned is, of course, the best interest of children. With this controlling purpose to go on, self-centered and special interests eventually make way for wholesome, willing cooperation.

Seek and find strength. In the broad and varied experiences offered by today's music curriculum, every teacher as well as every child can find some musical activity that he does well. . . . Music is for life in all of its variety and richness. It is not limited, therefore, to a few sterile techniques, nor to a narrow and monotonous range of activities and approaches. On the contrary, the realm of music is as broad as it is varied. There is room for all, and avenues of approach stretch out in all directions.

It is expected that the music specialist will make the many lines of musical exploration and discovery clear to classroom teachers. Furthermore, it is hoped the music teacher will serve as an ever-present guide in assisting classroom teachers to find in themselves undreamed of powers of musical expression. Whenever strengths are found and exploited, the ground is prepared for developing increased power as well as broader interest in music.

Finally, the classroom teacher looks to the music specialist for inspiration and enthusiasm, for encouragement and self-confidence which they [sic], in turn, may pass on to children. And happy is the child who comes under the influence of a classroom teacher who knows that

young hearts and minds are led to do undreamed of things when encouraged to try themselves out fully and freely in colorful and imaginative musical undertakings (44:42-44).

The digest of opinions and suggestions just quoted were gathered by Pitts, on an informal basis, from heterogeneous groups of classroom teachers representing every section of the country. They give evidence to the vital and wholesome conditions that exist in both general and special education.

At this time, the writer will consider some of the opinions of music specialists as to what constitutes a good music program.

Regarding whether music is best taught by the classroom teacher or the music specialist, Kilpatrick says this:

In my opinion, music can be taught successfully by these (classroom) teachers from kindergarten through the first four grades, and with considerable success in the fifth and sixth grades, depending upon the type of music education program required and the assistance available from a music teacher, consultant, or supervisor (25:11).

One reason Kilpatrick gives to substantiate her opinion is that music can be better integrated with other subjects by the classroom teacher. She states:

If music is taught by the classroom teacher, it can be more functional in the daily lives of children than when taught on a regular twenty--or thirty--minute schedule by the music teacher.

. . . . .

The development of music in proximity to other subjects contributes to increased interest and expedites learning. Also, music becomes more purposeful in the mind of children. A busy music teacher running hither and yon on a

thirty-minute schedule for every class rarely has sufficient time to confer with all classroom teachers. This lack of communication endangers desirable integration and causes music to remain in a vertical structure (25:12).

Humphreys, in her discussion of whether music is best taught by the classroom teacher or music teacher, makes these comments:

The only one who has this over-all picture is the classroom teacher. It is she, therefore, who should teach her own music, but teach it with the help of a music specialist (23:117).

.....

Help will always be needed by an expert in this subject if "self-contained" can be applied with any degree of significance to the teacher in a classroom (23:118).

From the Music Education Source Book Number Two come these comments regarding who should teach music:

In some elementary schools today, the music program is being carried by teachers who have studied both music and children as major interests in college. They are fully qualified in musical skills and resources to make this area alive and meaningful. Other schools rely upon the general teacher to use and develop his own musical resources. Less than half of these classroom teachers have the direct help of music teacher advisors. A traveling music teacher in some localities must divide his teaching time among many classrooms and children, while still other schools employ a music teacher to give private or small group instrumental lessons to a few children. . . .

Coming more and more into the national picture are classrooms where one teacher is urged to be responsible for integrating all learning situations of the students. These teachers usually need, and some of them ask for, help with materials, ideas, and procedures which will enable them to draw upon the variety of learning possible through music. . . .

Cooperative help is supplied in a number of places by music teachers and supervisors who work as consult-

ants, demonstration teachers, workshop leaders, and organizers of resource material. Some are called as needed, others visit classrooms with regularity to add their special help and to keep in touch with children's needs and interests. Keeping contact with children is particularly important for a special teacher to work adequately in the helping capacity.

.....

In many schools, inadequate music preparation of the classroom teacher has curtailed the music experiences of boys and girls who are eager participants when there is skillful use of materials.

More than half the classroom teachers who have cooperated in surveys state that music was limited or omitted in their college training. Colleges of teacher education vary widely in how they are meeting the music need in elementary classrooms (33:57-58).

From the superintendent's point of view, Conner says:

We must face the fact that the average elementary school teacher coming out of our teacher education institutions today does not have enough training in music to do the job that ought to be done in this area of the curriculum (9:34).

Tallmadge, in his article "Music Specialist vs. Classroom Teacher," comments:

The article, "Organizational Plans Favored by Administrators for Elementary School Music,"<sup>1</sup> a study of a number of Arizona elementary schools, includes the following findings: "There seems to be a tendency for principals to favor plans involving greater use of the music specialist in the elementary schools."

The Oklahoma study described in the September-October, 1956 issue of Music Educators' Journal seem to contain similar evidence. It was pointed out that of the total number of persons questioned, 63.4 per cent preferred specialized instruction. This was broken down into groups as follows:

---

<sup>1</sup>"Organizational Plans Favored by Administrators for Elementary School Music," Music Educators' Journal, 43:50-51, January-February, 1957.

Administrators . . . . .	64.1 per cent
Classroom teachers . . . . .	60.3 per cent
Music teachers . . . . .	70.3 per cent

While no recent studies have been made in the western New York area, my own opinion, based only upon informal methods of personal inquiry, is that the tendency is towards the music specialist and away from the classroom teacher (46:59).

.....

The classroom teacher seems to have five areas in which, all things being equal, she has a natural advantage over the music specialist. The five areas are:

1. The teaching and singing of popular "community" and "campfire" songs.
2. The planning for the use of music in large areas of study. The use of such materials when and as the need arises in the unit of study.
3. The teaching of and participation in rhythms and folk-dancing activities.
4. The planning and carrying out of listening experiences during story hour or nap time, and the further use of music for relaxation between subjects or upon other impromptu occasions.
5. The use of music for purposes of emotional guidance. (There are times when a humorous song, a hymn, a popular song, or a song of solace and comfort may be just the thing needed in order to help a boy or girl over some particularly difficult emotional block. The classroom teacher, not the music specialist, can best accomplish this because she understands the emotional needs of the children, and because the music specialist is not always present when needed.)

In view of the important contribution which the classroom teacher can make to the music program in the above five areas, it would seem to be the part of wisdom for all concerned to work for:

1. Adequate musical instruction for elementary teachers in teacher training institutions.
2. Organizational plans in the elementary school

which provide opportunities for the classroom teacher to plan a significant part in the program of music instruction.

3. The provision of in-service training where necessary (46:59-60).

The Oregon State Department of Education makes some pertinent remarks concerning how music should be taught, under the heading "Use of General Music Specialist":

Efficient use of a music specialist requires cooperation between the music teacher and the classroom teachers involved. A regular schedule must be maintained and should avoid conflicts with programs and special activities. Promptness in beginning and closing classes is necessary. Under this plan, the music specialist is normally available for two 30 minutes periods or three 20 minutes periods per week while the classroom teacher carries on the music program on other days.

The music period should be looked upon as an integral part of the child's education in which the music specialist both complements and supplements the work of the regular teacher. Good cooperative planning by the music specialist and classroom teachers will help achieve this aim. This means that the classroom teacher will stay with the children and work with the music specialist during the music period--that she will not use it regularly for other professional duties or for relief. Though highly desirable, a relief period for the elementary teacher should be provided in some other manner than through abandonment of music instruction to the music specialist.

Another excellent use of the music specialist may be as a consultant during the teacher in-service program (37:88).

The Spring, 1961, issue of the Washington Music Educator contains the article "Music in Bellevue (The Grade School Program)." This article comments:

The self-contained classroom, with singing as the basic activity, has been accepted as the best way to present a functional music program. Daily classroom music experiences (a twenty-minute period is encouraged)



are therefore the responsibility of the classroom teachers, who in turn are assisted by the music consultants through individual help, special bulletins, classroom demonstrations, district workshops and grade level meetings. Workshops of five two-hour sessions give professional credit, and there are four grade level meetings a year. Of further assistance is the guide for elementary classroom teachers, which has been prepared for use with Our Singing World, the adopted text (41:10).

A number of other sources discuss whether music should be taught by the classroom teacher, the music specialist, or both. Writers who are strong proponents of the self-contained classroom are in favor of the classroom teacher teaching her own music. They feel that she is in a better position to integrate music into the over-all educational program. They feel the child benefits more from this type of program. These proponents of the self-contained classroom believe the classroom teacher should either be adequately educated by the teacher training institutions to teach her own music or else she should work under the direction and supervision of a music consultant or supervisor.

Some other sources believe the children benefit most if music is taught to them by a person specially trained in the field of music. They contend that the classroom teacher is not usually trained in music and, therefore, is not qualified to teach her own music.

A number of other people believe that the music education of elementary children should be a cooperative program with the classroom teacher and the music specialist working together, the music teacher teaching music on a

scheduled basis and the classroom teacher augmenting this with additional music in her classroom. This would seem to be a meeting ground of the first two divergent opinions. Obviously, there is no universally accepted opinion as to who should teach music in the elementary school.

There does, however, seem to be general agreement that music should be correlated with other subjects, regardless of who does the actual teaching. Gehrkens, after discussing the general relatedness of subjects and pointing out that music, too, is an integral part of life, makes these observations concerning the correlation of music with other subjects:

Since it is now universally agreed that everything in the world is irrevocably connected with everything else and that music is thus vitally and intimately a part of the rest of man's life, therefore the teacher of music will consider his subject to be more than an isolated thing to be dealt with as though nothing else exists. Instead, he will try to understand how music is related to other parts of school life and will encourage his pupils to become intelligent about these relationships. He will also make an attempt to interest teachers of other subjects in music, to such an extent that they will all desire to correlate their subjects with music, even as the teacher of music is trying to integrate his subject into the general educational scheme.

The closest connection of all is probably that with the other arts, and the wide-awake instructor will discover many items in music that are closely related to similar items in painting and sculpture; in poetry, fiction, and mythology; and even in architecture--which has been fancifully referred to as "frozen music," and between the form of which and the design of music there are many obvious similarities.

But there are other contacts also, and the astute instructor will ferret out and correlate his subject with facts of Geography and History, of Language study and Literature, and of various occupations, such as farming,

fishing, tailoring, storekeeping. He will help his pupils to see that art and nature are closely connected, and he will cooperate freely with the Physical Education department, realizing that here is a possible alliance that may bring large returns in the direction of rhythm training; but which if not cultivated, may become an arch enemy because of the undesirable character of the music frequently used for physical education exercises (16: 147-48).

Mr. Gehrkens then discusses how music may be correlated with specific subjects.

Forrest E. Conner makes these comments from the position of a superintendent:

Here the administrator, with the best advice that he can get must make the decision whether there will be provided a regular period for the teaching of music, or whether its teaching shall be integrated with that of other subjects. The obvious answer so far as most administrators are concerned is that we should have both. Music should be integrated with the other subjects of the curriculum as a means of enriching both the music and the academic subjects (9:37).

.....

I close with a statement that I am certain that I speak for a vast majority of administrators. I give to the music educators of the country the assurance that we regard music as a part of our American heritage which must be preserved through the schools; a skill, an art and an aesthetic experience, the possession of which is the right of every child of every parent (9:39).

Regarding correlation of music, Mursell and Glenn state:

A program of music education must be correlated in two senses. It must be internally homogeneous, and it must establish its natural contacts with other phases of school work.

(a) The internal correlation of the whole program of music education is a matter of great importance. If any musical activity exists in isolation from the rest, it is a sure sign of something wrong. It means that

educational principles are being violated, that the teaching function is weakened, and that the pupil's musical development is imperiled. . . .

(b) In our second chapter we saw that music has natural affinities with a wide range of culture. This is our basic reason for insisting that the work in music should be inter-twined with other fields of interest. The natural educational relatives of music are history, geography, art, science, and physical education. If effective contacts between these various subjects and music are established, they reciprocally vitalize one another. We do not, of course, mean that a highly formal scheme of correlation should be worked out, particularly in the grades. What is wanted is a music teacher of culture wide enough to see the relation of what he is doing to other fields, a classroom teacher sufficiently musical to perceive the relationship of other fields to music, and teaching material which lends itself directly to the making of these contacts. If we fail to secure correlation between music and other subjects, our music program is impoverished in itself, and will not yield its full value as an agency for developing the personality of the pupil (36:89-91).

Much more has been written concerning the correlation of music with other subjects and the correlation of various aspects of music. However, there seems to be general agreement that both types of correlation are essential to provide the best kind of music program for children.

There also seems to be some disagreement as to how music should be taught and what should be stressed. Cecil says:

Conflicting theories are running rampant today in the field of elementary general music. One group demands that the word "fun" be completely wiped out of the elementary music vocabulary and stresses the teaching of the fundamentals of music with sight reading a song with syllables as their principal goal. Another group states that skill building is not their aim but that they would rather build an understanding of and a liking for good music. The first group returns with, "Yes, but you don't teach

them anything" (18:46+).

Max T. Krone discusses the fact that music is too often taught by strict rote method, phrase by phrase, without due regard to beauty or without necessary enthusiasm on the part of the music teacher. He suggests teaching songs in their entirety with the children joining in on the refrain while they listen to the verses. He points out that this way, through repetition, not phrase by phrase, is how children learn popular songs (28:14+).

Mr. Masao Hamano, Director of Music, Metropolitan Board of Education, Tokyo, Japan, made a three month tour of parts of the United States in 1957 for the purpose of examining music education in the United States. His impressions are interesting in view of the fact that they come from a man whose background is entirely different from that of writers reared and educated in this country. Mr. Hamano lists four basic impressions:

1. Activities in the classroom are all performed in a pleasant atmosphere.
2. Teachers and pupils are very friendly with each other.
3. Shorter music periods--more frequent--make a music lesson pleasant--at the same time being practical and conducive to learning on the part of the pupil.
4. Most important: Greater emphasis is given (in the United States) to the pupils' interest in music with less emphasis on practice or drill as is the case in Japan (20:14+).

No general agreement could be found among authorities as to which should be most emphasized, the fundamentals of music, singing and listening, or music for "fun." Music should be enjoyable to the pupils, wherever the emphasis is placed.

Another aspect that needs investigating is what type of person the music teacher should be. This was touched upon briefly early in this chapter but will be discussed more here. The Music Education Source Book states:

A great deal has been written about the relative importance of personality and knowledge of subject matter in the teaching field, but it all boils down to the cold fact that the young teacher is severely handicapped by lack of the type of personality needed for school teaching. In the field of music, this happens all too frequently because interest in music is so often found among persons who may be classed as introverts and whose interest is concentrated on the subject of music rather than on the subjects to be taught--people. These persons often enter on a teacher-training career with little realization that some day they will be dealing with people--all kinds of people, with and without musical ability (32:40).

The above states one problem that often exists with regard to the music teacher as a person. Mursell has much to say concerning the personality, training, and abilities of the music teacher. Of importance to this discussion, is this comment:

In order to maintain anything like an ideal teaching contact, the teacher must be an expert. . . . It is found that the most frequent reason, either for success or for failure, is competence or the lack of it, by which is chiefly meant mastery of the material to be taught and knowledge of how to handle it. Thus the prestige of the teacher depends upon his competence or expertness,

and prestige is very necessary for ideal teaching contact (34:282).

Mursell and Glenn state a similar opinion:

So we insist that to obtain creative results, the teacher and supervisor of music must be musical personalities. They should stand as representatives of what music can and should mean in life, and this is the heart of their power in the classroom (36:101-2).

Many more sources might be cited concerning the abilities, training, and personality of the music teacher. Writers state their opinions in many different ways. However, they all agree that the music teacher should be well trained in her field of music, that she should like children and enjoy teaching, that she should have a friendly, outgoing personality, and that she should be adequately educated in fields other than music.

This chapter has attempted a review of related literature and tried to show some of the different ideas and opinions common to many writers. If the reader wishes to pursue the pertinent writings in more detail, he is referred to the bibliography.

## CHAPTER III

### THE QUESTIONNAIRE

This chapter will discuss the questionnaire that was used. Results of the questionnaire will be given in a later chapter.

Good and Scates say this concerning the questionnaire and the use thereof:

A questionnaire is a form prepared and distributed to secure responses to certain questions; as a general rule, these questions are factual, intended to obtain information about conditions or practices of which the respondent is presumed to have knowledge (18:606).

.....

The essentially cooperative nature of the questionnaire is a characteristic too frequently overlooked by beginners in research and even by more experienced investigators. Graduate students and many others are so close to their own studies that they may lose perspective concerning what reasonably may be asked of another person, usually a complete stranger. It is reasonably certain that the questionnaire goes to people who are already busy, and, although they would like to be helpful, they commonly have large obligations and duties for which their positions are responsible (18:607).

.....

The questionnaire maker must keep in mind the psychology of the potential respondent, because the recipient of the questionnaire is not personally interested in either the investigator or his project. If the recipient of the blank helps by way of a response, he probably is using time that he needs for his own work and is doing so in a spirit of generosity or helpfulness (18:608).

Keeping the above in mind, the questionnaire was kept as short and concise as possible, covering the subject and making it as easy as possible for the recipient to answer.



The questionnaire was analyzed and re-written several times in order to have it conform to the standards stated above. All questions were devised so that they could be answered by checking answers or by writing only two or three words. Space was provided for the recipient to make additional comments.

When the questionnaire was first written, it was divided into sections. As the questionnaire was refined, the actual sections disappeared, but the questionnaire still falls into natural divisions.

The first three questions dealt with general information about the recipient. They concerned whether the recipient is male or female, what grade she teaches, and her musical background and training.

Questions four, five, and six were also general information questions relating to whether music is taught, if it is taught in a special room or in the classroom, and how much time is allowed for the teaching of music. These questions were designed to gather general information concerning the status of music in the fourth, fifth, and sixth grades in the Tacoma School System. They also were non-analytical questions to get the recipient thinking about her music program.

Questions seven through seventeen made specific enquiries as to the classroom teacher's beliefs, complaints,

and impressions concerning music in her grade. The only exception to this is question ten, which asked if the music teacher is a man or a woman. Some of these questions were general; some were quite pointed in asking the teacher if she believes the music teacher is correct in her methods, if she is autocratic or cooperative in her association with the classroom teacher, and if the classroom teacher believes a better job of teaching music could be accomplished by some other method.

Questions eighteen, nineteen, and twenty gave the teacher an opportunity to comment on different phases of the music program. This space was provided so that the classroom teacher could add anything that had not been covered in the previous questions. The number of comments was most gratifying.

The responses to the questionnaire will be the concern of the next chapter.

## CHAPTER IV

### THE QUESTIONNAIRE RESULTS

This chapter will discuss in detail the responses to the questionnaire. In tabulating the percentages of the questions, they have been rounded off to the nearest one-tenth of one per cent. In rounding off, a few instances existed where the total percentage was greater than 100 per cent. However, since these instances were rare and the variation negligible, the total was considered 100 per cent.

Of the 294 teachers contacted, 209, or 71.1 per cent, responded. The percentages of the questions was based upon the 209 responses.

The answers to question one indicated that eighty-seven, or 41.6 per cent of the teachers, were men and 122, or 58.4 per cent, were women. The sex of the person seemed to bear no relation to answers; consequently, this was not discussed.

The number of teachers in each grade was quite evenly divided. Between 31 and 32 per cent were found in each grade with the remainder in combination grade rooms. There was no relation between the grade taught and answers to questions; no analysis of this was attempted. Table I indicates the actual distribution.

TABLE I  
 NUMBERS AND PERCENTAGES OF TEACHERS IN  
 GRADES FOUR, FIVE, AND SIX

Grade Taught	Number in each grade	Per cent in each grade
Four	65	31.1
Five	66	31.6
Six	66	31.6
Four and five combination	5	2.4
Five and six combination	7	3.3

Question three, which asked for information about the amount of musical training the respondent had, produced a variety of responses. These totaled greater than 100 per cent because many of the teachers checked two or more of the items listed. One hundred fifty seven, or 75.1 per cent, indicated they had taken one or two music courses in college. Seventy-five, or 35.9 per cent, had taken private piano lessons. Six, or 2.9 per cent, had been music majors, and thirteen, or 6.2 per cent, music minors. Interestingly, sixteen, or 7.7 per cent, stated they had no musical training. Forty-one, or 19.6 per cent, indicated they had other musical training than that listed. This included band and choir in high school or college and church music work.

Any relation between the amount of musical training and attitudes in later questions was negligible. In a few cases, the music majors and minors were teaching their own music. However, no definite relation can be drawn between the amount of musical training in the teacher's background

and her attitudes toward the music program in her grade.

The responses to question three are shown in Table II.

TABLE II

NUMBERS AND PERCENTAGES OF TYPES OF MUSICAL TRAINING  
OF TEACHERS IN GRADES FOUR, FIVE, AND SIX  
IN THE TACOMA SCHOOLS

Type of Musical Training	Number of cases	Per cent of cases
One or two college courses in music	157	75.1
Music minor in college	13	6.2
Music major in college	6	2.9
Private piano	75	35.9
Other (Band, choir, church work)	41	19.6
No musical training	16	7.7

In answer to question four, whether music was or was not taught, there was a 100 per cent response that music was taught.

The answers to where music was taught fell into three categories, rather than just the two listed in the questionnaire. The answers to this question indicates that in 113, or 54.1 per cent of the cases, music was taught in the classroom. In seventy-two, or 34.4 per cent, music was taught in a special music room. Although not asked for in the questionnaire, twenty-four, or 11.5 per cent of the teachers, checked both the blank for the classroom and for the music room or wrote in that music was taught in both places. It was expected that no relation would be found between where music was taught and the attitudes of the teachers. However,

this information was included to help present more clearly the picture of music in the grades surveyed. The results of question five are shown in Table III.

TABLE III

NUMBERS AND PERCENTAGES OF WHERE MUSIC IS TAUGHT  
IN GRADES FOUR, FIVE, AND SIX  
IN THE TACOMA SCHOOLS

Where Music is Taught	Number of cases	Per cent of cases
In the classroom	113	54.1
In a special music room	72	34.4
In both places	24	11.5

It would seem that in the same school district, the amount of time spent in teaching music in the intermediate grades would be somewhat similar. This was not true in Tacoma. The time allowed for music during a week varied from thirty minutes to three hours. However, in excess of 60 per cent of the cases indicated that somewhere between forty minutes and one hour was allowed. The exact breakdown of time is shown in Table IV.

TABLE IV

NUMBERS AND PERCENTAGES OF TIME ALLOWED FOR TEACHING MUSIC,  
PER WEEK, IN GRADES FOUR, FIVE, AND SIX,  
IN THE TACOMA SCHOOLS

Time allowed, per week, for teaching music	Number of cases	Per cent of cases
30 minutes	6	2.9
40 minutes	34	16.3
50 minutes	27	12.9

TABLE IV (continued)

Time allowed, per week, for teaching music	Number of cases	Per cent of cases
60 minutes	71	34.0
75 minutes	19	9.1
90 minutes	14	6.7
100 minutes	10	4.8
120 minutes	10	4.8
150 minutes	6	2.9
180 minutes	2	1.0
Not answered	10	4.8

In general, those teachers who allowed the most time for music had comments on their questionnaires that indicated they were interested in music and that they augmented the music teacher's class with music in the classroom.

In question seven, which asked whether the teachers thought music was receiving too much, too little, or the correct amount of time in the week's activities, 137, or 65.6 per cent, believed music was being given the correct amount of time. This attitude existed, quite predominantly, whether the amount of time stated in the previous question was of a small or a greater amount. Sixty, or 28.7 per cent of the teachers, thought music was receiving too little time, while only eight, or 3.8 per cent, believed music received too much time. Four, or 1.9 per cent of the teachers, did not answer this question. The results of question seven are shown in Table V.

TABLE V

NUMBERS AND PERCENTAGES OF TEACHERS' ATTITUDES TOWARD  
THE AMOUNT OF TIME ALLOWED FOR MUSIC

Attitudes about the amount of time allowed for music	Number of cases	Per cent of cases
Too much allowed	8	3.8
Too little allowed	60	28.7
Correct amount allowed	137	65.6
Question not answered	4	1.9

In question eight, which inquired if the teachers believed music benefits children most when taught as a separate subject in its own time period, when integrated and correlated with other subjects only, or when taught both ways, 155, or 74.2 per cent, believe music was most effective when taught both ways. Fifty-two, or 24.9 per cent, thought music was best taught in a time period of its own, and only two, or 1 per cent, believed it should be taught in correlation with other subjects only. The results to question eight are shown in Table VI.

TABLE VI

NUMBERS AND PERCENTAGES OF TEACHERS' ATTITUDES TOWARD  
WHETHER MUSIC SHOULD BE TAUGHT SEPARATELY OR IN  
CORRELATION WITH OTHER SUBJECTS

The Attitudes	Number of cases	Per cent of cases
Taught as a separate subject in its own time period	52	24.9
Correlated with other subjects only	2	1.0
Both	155	74.2



Question nine, which inquired whether the teachers thought music should be eliminated from the elementary school subjects altogether, produced a response of 207, or 99 per cent, in favor of keeping music in the elementary school while only two, or 1 per cent, thought it should be eliminated entirely.

Questions ten through seventeen, which follow, referred to the attitudes of the teachers toward the music teacher and her presentation of the music program.

Question ten was of a general nature, asking only if the music teacher was a man or a woman. It was found that in 186, or 89 per cent of the cases, the teacher was a woman. In fourteen, or 6.7 per cent, the teacher was a man. The writer had been told by the Tacoma music supervisor that all schools had the services of a music teacher. Undoubtedly, the services were available. However, nine, 4.3 per cent of the teachers, indicated they taught their own music. Practically without exception, teachers who taught their own music had either a music major or minor or had other good musical training or experience.

Question eleven asked whether the music teacher took into consideration the desires of the classroom teacher about teaching music. One hundred seventy three, or 82.8 per cent, stated their desires were taken into consideration. Twenty-three, or 11 per cent, said their desires were not. Two of the teachers, or 1 per cent, gave the vague answer of

"yes and no." Eleven people, or 5.3 per cent, did not answer this question. The results of question eleven are shown in Table VII.

TABLE VII

NUMBERS AND PERCENTAGES OF CASES WHEN THE CLASSROOM TEACHER'S DESIRES WERE CONSIDERED IN TEACHING MUSIC

Answers	Number of cases	Per cent of cases
Yes	173	82.8
No	23	11.0
Yes and No	2	1.0
Not answered	11	5.3

Question twelve asked if the music teacher was too autocratic and demanding in her relations with the classroom teachers. One hundred eighty-eight, or 90 per cent, indicated that the music teacher was not too autocratic or demanding. Only nine, or 4.3 per cent, indicated that the music teacher was too autocratic or demanding. Twelve, or 5.7 per cent, did not answer the question. The results of question twelve are shown in Table VIII.

TABLE VIII

NUMBERS AND PERCENTAGES OF CASES WHEN THE MUSIC TEACHER WAS TOO AUTOCRATIC OR DEMANDING IN HER RELATIONS WITH THE CLASSROOM TEACHER

Answers	Number of cases	Per cent of cases
Too demanding	9	4.3
Not too demanding	188	90.0
Not answered	12	5.7

Question thirteen asked whether the music teacher was friendly and cooperative in her contact with the classroom teacher. Of the respondents, 200, or 95.9 per cent, indicated the music teacher was friendly and cooperative. Only four, or 1.9 per cent, indicated that the music teacher was unfriendly or uncooperative. Five, or 2.4 per cent, did not answer this question. When relating this question to the preceding one, it would seem that it was slightly more common for the music teacher to be friendly and cooperative than for her to be not too demanding. The results of question thirteen are shown in Table IX.

TABLE IX

NUMBERS AND PERCENTAGES OF CASES WHEN THE MUSIC TEACHER  
WAS FRIENDLY AND COOPERATIVE IN HER RELATIONS  
WITH THE CLASSROOM TEACHER

Answers	Number of cases	Per cent of cases
Friendly and Cooperative	200	95.9
Unfriendly and Uncooperative	4	1.9
Not answered	5	2.4

Question fourteen asked whether the classroom teacher thought the music teacher was aware of the problems and values of subjects other than music. In 170, or 81.3 per cent of the cases, teachers felt the music teachers were aware of the values and problems of other subjects. In twenty-three, or 11 per cent of the cases, teachers indicated they did not feel the music teacher was aware of this.

Sixteen, or 2.4 per cent of the teachers, did not answer this question. The results of question fourteen are shown in Table X.

TABLE X

NUMBERS AND PERCENTAGES OF CASES WHEN THE MUSIC TEACHER  
WAS AWARE OF THE VALUE AND PROBLEMS  
OF OTHER SUBJECTS

Answers	Number of cases	Per cent of cases
Aware of value and problems	170	81.3
Not aware of value and problems	23	11.0
Not answered	16	7.7

In answer to question fifteen, whether the music teacher attempted to correlate music with other subject matter areas, 169, or 80.9 per cent, believed that she did; 25, or 12 per cent, believed that she did not; and 15, or 7.2 per cent, did not answer the question. These results are shown in Table XI.

TABLE XI

NUMBERS AND PERCENTAGES OF CASES WHEN THE MUSIC TEACHER  
ATTEMPTED TO CORRELATE MUSIC WITH OTHER SUBJECTS

Answers	Number of cases	Per cent of cases
Attempted to correlate	169	80.9
Did not attempt to correlate	25	12.0
Not answered	15	7.2

In answer to question sixteen, which asked whether the classroom teacher believed the music teacher attempted too

many, too few, or the correct amount of music activities--19, or 9.1 per cent, felt that too many music programs were attempted. It was interesting that exactly the same number felt that too few programs were attempted. The vast majority of the teachers were satisfied with the status quo. One hundred fifty-five, or 74.2 per cent, thought the correct amount of programs were attempted. Sixteen, or 7.7 per cent, did not answer the question. The results of question sixteen are shown in Table XII.

TABLE XII

NUMBERS AND PERCENTAGES OF CLASSROOM TEACHERS' ATTITUDES  
TOWARD THE NUMBER OF MUSIC PROGRAMS

Answers	Number of cases	Per cent of cases
Too many programs	19	9.1
Too few programs	19	9.1
Correct amount of programs	155	74.2
Not answered	16	7.7

Question seventeen requested whether the teacher felt that a music teacher should teach music or if the children could acquire a better understanding of music if it were taught by the classroom teacher. In 188, or 90 per cent of the cases, the teacher thought it was preferable for a music teacher to teach the music. Eleven, or 5.3 per cent, believed a better job could be done by the classroom teacher. Most of these eleven were people who had indicated a considerable music background. Ten, or 4.8 per cent, did not answer

the question. The results of question seventeen are shown in Table XIII.

TABLE XIII

NUMBERS AND PERCENTAGES OF CLASSROOM TEACHERS WHO BELIEVED  
MUSIC SHOULD BE TAUGHT BY THE MUSIC TEACHER  
OR BY THE CLASSROOM TEACHER

Answers	Number of cases	Per cent of cases
Taught by music teacher	188	90.0
Taught by classroom teacher	11	5.3
Not answered	10	4.8

Questions eighteen, nineteen, and twenty asked for comments. The same comments were made by a number of people. Consequently, a summary of the comments has been made in list form for each question.

Question eighteen asked that suggestions be made as to ways the classroom teacher believed the music program could be improved so as to better benefit the children. In making the summary, this writer used some comments that were presented exactly as written. In other cases, the comments were re-worded without change of intent. The comments were listed according to order of frequency.

1. More time should be allowed for music, preferably some music every day.
2. Each building should have a music teacher, or at least one music teacher should be responsible for only one or two schools.
3. Each building should have a music room where the equipment can be stored and used. Equipment should not have to be transported from room to room.

4. Singing should be fun. There should be more study on songs the children will sing at home, on the bus, and in everyday situations. There should be less tests and technical training, and more singing just for enjoyment.
5. More of the old songs and songs from our heritage should be taught.
6. More popular songs should be taught.
7. A greater emphasis should be placed on music appreciation.
8. Music should be taught that the children enjoy, not music the teacher thinks they should enjoy.
9. Music should be correlated with subjects that are being taught in the classroom, and at the time they are being taught.
10. Enough time should be spent on each song so that the children learn it. Do not try to go so fast that they become confused.
11. There should be a little less history and background, and more actual singing. How much do fifth graders actually remember about the great composers they are introduced to?
12. Music games and activities should be increased.
13. An outline of the year's activities in music should be prepared for the classroom teacher so she can prepare her children for the work in advance.
14. Some outside assignments should be given.
15. There should be a definite program that has its beginning in the primary grades and is followed through, year by year.
16. Care should be taken that the material is not too advanced for the majority of the class.
17. There should be some singing, movement, and listening in every music period. Variety increases the value of the program.

18. Any musical program should be an outgrowth of classroom music or related subject matter--not "shows."
19. Pupils should perform for one another right in the classroom, using their abilities and training in playing various instruments.
20. Music is a change of pace for the children and affords a type of relaxation.
21. Elementary school children should have good instruction in music fundamentals and appreciation. For many of them this will be their only opportunity.
22. Class grade levels should all be taught at the same time, thus giving more time to each grade level.
23. All advertised and promoted concerts for grade children should be at their level of appreciation.
24. For many students, the forty minutes allowed for music could be used in another way.

Question nineteen asked that suggestions be made as to ways the music teacher can improve the understanding and enjoyment of music for the children. The comments and suggestions are not listed in order of frequency, since there were not enough comments about the music teacher to have them repeated several times. The comments and suggestions follow:

1. The music teacher has made the music class a most enjoyable experience for the children. She does an excellent job in the short time allowed her. (This type of comment appeared many times).
2. There should be more music teachers with regular classroom experience.
3. The music teacher should have personal enthusiasm for what is being presented.
4. The music teacher should relax and enjoy it more herself.



5. Music teachers should be used to train classroom teachers so they can teach their own music when she is not available.
6. The music teacher should use vocabulary that is understandable to those children not studying instruments.
7. When the music teacher and the classroom teacher plan something, it should be carried out. In our situation, when it is planned, the music teacher seems to always forget about it.
8. The music teacher teaches notes, rests, and time value, but this is never applied to the songs they learn. All songs are taught by rote with no mention of the things they have learned.
9. The music teacher should be able to handle classroom discipline, but she should be free to eliminate behavior problems, since she does not know most of the pupils as well as the classroom teacher.
10. By making music a pleasant and enjoyable experience, the music teacher is laying a foundation for what is perhaps the pleasantest and most readily available source of cultural activities for adult life.

Question twenty requested that the teacher make any pertinent remarks concerning classroom music that had not been covered elsewhere in the questionnaire. Comments and suggestions from question twenty follow:

1. Perhaps some in-service music workshops for teachers would be beneficial.
2. Either the classroom teacher or the special music teacher should discover and encourage development of special talents.
3. Taking for granted that the classroom teacher knows music and is interested, she can do a better job of teaching music than can a special teacher.
4. I believe the classroom teacher should take a greater part in the music program, particularly,

in helping the music teacher with encouraging the children to sing.

5. I believe a piano should be available to the upper-grade teachers in their classrooms as well as in the lower grades.
6. Possibly a list of recordings could be published of records that could be listened to during art and other subjects.
7. When the music teacher goes to a convention for a week, no music is held nor is any held when she is absent. When she is working on a program and needs extra time for rehearsing, she takes time from the classes instead of rehearsing after school. Other teachers have classes after school for extra work, why shouldn't she?
8. The problem is in teaching methods. The children don't know what is going on half the time. The music teacher spends twenty minutes of the half-hour period talking about notes, instruments, and two or three part singing, five minutes deciding what to do or looking for pages, and five minutes singing. In short, the children are bored and noisy. Fifth grade children like to sing.
9. I would like to be able to teach music in the classroom, but I have no skill with music. I would appreciate a workshop which would present demonstrations of music teaching for the "non" musical teacher.
10. I think music has its place in our culture but the type of music teachers provided makes me resentful because we certainly need remedial work more.
11. Teaching fractions can be well correlated with music. Also, social studies and the physics of sound correlates well with music.
12. A yearly music festival should be instituted for outstanding elementary pupils to create more interest.
13. Couldn't music teachers have the same length of school day as regular teachers, namely, 8:30 till 3:30 instead of 9:00 till 3:00. Why is their's shorter?

14. I wonder if we challenge the children enough in elementary work. Perhaps we are losing musical talent by insufficient early encouragement.
15. I feel that I am somewhat out-numbered in my beliefs, but I do have results. I teach my children to read notes using the scale, tonic chord, octaves, and intervals of thirds. In a month or so after school starts, we can sight read and learn new songs without rote teaching or the piano. (Written by a classroom teacher who teaches her own music).
16. I see the reason for this questionnaire. Some music teachers seem to think the whole school program should revolve around music. Ours, fortunately, doesn't.
17. As long as the music program adds to the children's understanding and appreciation of good music, it has an important place in the elementary curriculum. Nevertheless, it is far from an essential.
18. Many children are not interested or can they ever excel in sports. Music can be an outlet for their emotional energies. We should develop a quiet time in our lives and this could be done in a good musical program.
19. Like all subjects, it's really a question of time. So much has to be covered and there are only a limited number of hours in the day.

This chapter has discussed the results of the questionnaire in detail. It will be the concern of the final chapter to summarize this work and draw conclusions.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

This chapter will attempt to summarize the foregoing information and draw conclusions. From the results of the questionnaire, it would appear that most of the teachers were reasonably well satisfied with the status quo in the Tacoma schools. It is interesting that whether the teacher allowed a small amount of time for music or a greater amount, she generally was satisfied with the amount allowed. Perhaps this is an indication that people are generally content with the status quo if everything is going smoothly.

The fact that 155, or 74.2 per cent of the teachers, believed that music was most effective when taught both as a separate subject and then related to other subjects in the classroom as well, strongly indicated, that, from the classroom teacher's point of view, this is the better method. This attitude agreed with that of music specialists discussed in Chapter II.

It was clearly indicated that classroom teachers realize the value of music--99 per cent of them believed music should remain a part of the elementary school curriculum.

When asked whether the music teacher took her desires about teaching music into consideration, the response showed that 82.8 per cent believed she did. Even with this high

percentage in the affirmative, there is reason for concern when 11 per cent indicated the music teacher did not take her desires into consideration.

Ninety per cent of the classroom teachers indicated the music teacher was not too autocratic or demanding. Although this seems like a gratifying response, there is reason for concern here, also, when 4.3 per cent indicated the music teacher was too autocratic or demanding and 5.7 per cent did not choose to answer the question.

The fact that 95.9 per cent of the classroom teachers said that the music teachers were friendly and cooperative, while only 1.9 per cent indicated they were unfriendly or uncooperative and 2.4 per cent did not answer the question, shows that the music teachers generally enjoy friendly relations with the classroom teachers. It would be this writer's opinion that the 1.9 per cent who did not enjoy friendly relations were cases of individual personality conflicts that may be the fault of the music teacher or of the classroom teacher.

The fact that 11 per cent of the teachers indicated the music teachers were not aware of the value and problems in subjects other than music seems to indicate a need for music teachers to strive to see the whole educational process in greater prospective. Also, 7.7 per cent of the teachers did not answer the question, which seems to indicate that

they either did not know if the music teacher was aware of the value and problems or else they did not wish to answer.

Although the results of questions one through seventeen were interesting and some seemed pertinent, this writer believes the true wishes of the classroom teachers were more accurately shown in the comments in questions eighteen, nineteen, and twenty. Actually, in all probability the first seventeen questions started the classroom teachers thinking about the music program so they were able to make intelligent comments in the last three questions.

Question eighteen requested that comments be made concerning ways the classroom teacher believed the music program could be improved to benefit the children. Many comments were made, but some were repeated many times and some appeared only once or twice. Since the list of comments in chapter four appeared in the order of frequency, it was apparent that what concerned the classroom teachers most were that there was too small an amount of time allowed for music; the music teacher's time was spread too thinly; many buildings did not have adequate music facilities; the classroom teachers believed music should be more fun; and more time should be spent on teaching familiar songs and less time spent on the technical aspect of music. Undoubtedly, in many cases the music teacher could make music more fun and could spend more time teaching familiar songs. It would

seem that any technical aspects needed could be taught more easily and enjoyably through familiar songs and in a congenial atmosphere.

Many of the comments to question eighteen appeared only once or twice. Consequently, no general conclusions may be drawn from them. They were included because they were the honest opinions of some of the classroom teachers. Some of these comments and suggestions, even though they appeared only once or twice, showed thought and concern on the part of the classroom teachers and should be recognized as local problems.

Question nineteen asked for suggestions and comments as to ways the music teacher could improve the understanding and enjoyment of music for children. Comments concerning the music teacher which were not repeated were merely listed. However, some of the comments seemed to fall into a pattern of agreement.

The comment most often found was that the music teacher was doing an excellent job in the time given and under the existing conditions. The comment that there should be more music teachers with regular classroom experience certainly bears merit. Whether all music teachers will actually have classroom experience is doubtful, but certainly they should all be aware of what is going on in the classroom and of the classroom teacher's problems. In order to work

effectively with the teacher, she must have this understanding. Of course, the classroom teacher should also be aware of the problems of the music teacher and should seek help in relating music to other subjects.

Also, the comments that the music teacher should show personal enthusiasm for what she is presenting and that she should enjoy what she is doing were obvious constructive criticisms.

Several comments concerning the music teacher indicated definite weaknesses on her part. Although no teachers are perfect and but a small per cent excellent, the music teacher should try to present information to the children in the most understandable and interesting manner, remember what has been planned with the classroom teacher and carry out her part, do her best to make the music program as educational as possible, and be as cooperative and friendly as possible with the classroom teachers.

In the final question, the classroom teachers were asked to make any pertinent remarks concerning classroom music that had not been covered elsewhere in the questionnaire. One particularly good comment was that the classroom teacher could do a better job of teaching music if it were taken for granted that she knew music and was interested. The specialists would agree with this, but they so often find teachers with insufficient background in music that they are apt to



assume this weakness on the part of most teachers. A few of the comments showed lack of understanding of the music program and teacher; a personality clash between the classroom teacher and the music teacher; poor music teaching; or elements of several of these. Certainly, there is reason for concern when several comments indicated that the classroom teacher thought the music teacher was interrupting her class too much, that she wasted time with irrelevant things and insufficient planning, that the music teacher's day was shorter than that of the classroom teacher's, that the music teacher too often thought the whole school program should revolve around the music program, and, finally, that some of the classroom teachers did not feel that music was really essential.

Some excellent comments were made as to ways the classroom teacher could correlate her subjects with music. Also, several teachers wished that some type of in-service training could be provided so they could better help with the teaching of music and that lists of materials and recordings could be made available so that they would have this material when needed. Implementation of these suggestions would seem beneficial.

Perhaps the last comment to question twenty indicated a real problem that exists not only in music but in all subjects and in life, for that matter. This comment said, "Like all subjects, it's really a question of time. So much

has to be covered and there are only a limited number of hours in the day."

Regardless of time, teaching conditions, or personality factors of the music teacher or the classroom teacher, all teachers must try to educate children to the best of their abilities in music as well as all other subjects. It is to this end this work was done.

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A P P E N D I X



COVERING LETTERS AND QUESTIONNAIRE

I. LETTERS

Mr. Frank Anarde was generous in providing a letter to accompany the writer's material. This letter follows:

TACOMA PUBLIC SCHOOLS

March 6, 1961

TO: Principals and Teachers of Grades 4, 5, and 6

Each year numerous questionnaires come to us from graduate students and we are glad to be of help whenever possible. The questionnaire attached is one in which only the Tacoma Public Schools is asked to participate. It is a survey related to music teaching in the elementary school and directed specially to teachers of grades 4, 5, and 6.

It will be appreciated if all teachers will take a few minutes to complete the questionnaire and return to me, unsigned, not later than Friday, March 10.

FRANK ANARDE  
Director of Music Education

The writer considered it necessary to provide an explanatory letter to the questionnaire. The letter follows:

ANDREW CHRISTENSEN ELEMENTARY SCHOOL  
10232 BARNES LANE  
TACOMA 44, WASHINGTON  
March 6, 1961

Dear Fellow Teacher:

I am a former music instructor now teaching fifth grade in the Andrew Christensen School. For part of the work toward my Master's Degree, I am compiling information concerning classroom music in the intermediate grades of the Tacoma schools. The attached questionnaire is being

sent to fourth, fifth, and sixth grade teachers in your school system.

I am particularly indebted to Mr. Joseph Lossoie, and Mr. Frank Anarde for their help and cooperation.

The purpose of the questionnaire is (1) to determine the amount of time being spent each week in teaching music; (2) to discover the attitudes of classroom teachers toward music and its relation to the overall school program; (3) to discover the feeling of the classroom teacher toward the music teacher; (4) to receive suggestions from classroom teachers as to ways they feel the music program in grades four, five, and six might be improved; and (5) to receive suggestions from classroom teachers on ways the music teacher might be of more assistance to them.

Your help in completing the questionnaire will be greatly appreciated. Your answers will appear only as part of the mass computation. Results of the questionnaire will be provided to your school system.

I sincerely thank you for your cooperation and assistance.

Very truly yours,

s/James M. Trotter

## II. QUESTIONNAIRE

### CLASSROOM MUSIC SURVEY

#### TACOMA CITY SCHOOLS

Please check the suitable answer or fill in the question, whichever is indicated.

1. Are you male\_\_\_\_, or female\_\_\_\_?
2. What grade do you teach? Four\_\_\_\_, Five\_\_\_\_, Six\_\_\_\_.
3. How much training have you had in music? None\_\_\_\_, One or two college courses\_\_\_\_, Music Minor\_\_\_\_, Music Major\_\_\_\_, Private piano lessons\_\_\_\_, Other\_\_\_\_\_.
4. Is music taught in your grade? Yes\_\_\_\_, No\_\_\_\_\_.

5. Is music taught in your classroom\_\_\_\_, or in a special music room\_\_\_\_\_?
6. How much time, per week, is spent in teaching music to your students?\_\_\_\_\_.
7. Do you feel classroom music is receiving too much\_\_\_\_, too little\_\_\_\_, or the correct amount of time\_\_\_\_ in your week's activities?
8. Do you believe music benefits children most when taught exclusively as a separate subject in a time period of its own\_\_\_\_, when it is integrated and correlated with other subjects only\_\_\_\_, or when it is taught both ways\_\_\_\_\_?
9. Do you believe that music should be eliminated from your elementary school subjects altogether? Yes\_\_\_\_, No\_\_\_\_\_.
10. Is the music teacher a man\_\_\_\_, or a woman\_\_\_\_\_?
11. Does the music teacher take your desires about teaching music into consideration? Yes\_\_\_\_, No\_\_\_\_\_.
12. As opposed to question eleven, is the music teacher too autocratic and demanding in his (her) relations with you? Yes\_\_\_\_, No\_\_\_\_\_.
13. Is the music teacher friendly and cooperative in his (her) contact with you\_\_\_\_, or does he (she) tend to be unfriendly and uncooperative\_\_\_\_\_?
14. Do you believe the music teacher is aware of your problems and the value of subjects other than music? Yes\_\_\_\_, No\_\_\_\_\_.
15. Does the music teacher attempt to correlate music with subject matter areas other than music? Yes\_\_\_\_, No\_\_\_\_\_.
16. Do you feel the music teacher attempts too many\_\_\_\_, too few\_\_\_\_, or the correct amount\_\_\_\_, of music activities and performances?
17. Would you like to have a music teacher continue to teach the music to your children\_\_\_\_, or do you believe a better understanding of music could be acquired by the children if you taught the music yourself\_\_\_\_\_?

