

Central Washington University ScholarWorks@CWU

All Electronic Theses

Electronic Theses

1954

A Study of Music in the Elementary School as Taught by Graduates of Central Washington College Who are Non-Music Majors and Minors, Years 1949-1953

Kay S. Kimmel
Central Washington University

Follow this and additional works at: <http://digitalcommons.cwu.edu/etd>

 Part of the [Curriculum and Instruction Commons](#), [Educational Methods Commons](#), and the [Elementary Education and Teaching Commons](#)

Recommended Citation

Kimmel, Kay S., "A Study of Music in the Elementary School as Taught by Graduates of Central Washington College Who are Non-Music Majors and Minors, Years 1949-1953" (1954). *All Electronic Theses*. Paper 170.

This Thesis is brought to you for free and open access by the Electronic Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Electronic Theses by an authorized administrator of ScholarWorks@CWU.

A STUDY OF MUSIC IN THE ELEMENTARY SCHOOL AS
TAUGHT BY GRADUATES OF CENTRAL WASHINGTON
COLLEGE WHO ARE NON-MUSIC MAJORS AND
MINORS, YEARS 1949-1953

by

Kay S. Kimmel

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Education
in the Graduate School of the
Central Washington College of Education

May 30, 1954

LD
5771.3

K49s

SPECIAL
COLLECTION

75903

APPROVED FOR THE GRADUATE FACULTY

Russell Ross, COMMITTEE CHAIRMAN

E. E. Samuelson

Mabel Anderson

ACKNOWLEDGMENTS

Grateful acknowledgment is made to Mr. Russell Ross for his untiring interest and guidance throughout this study.

Special acknowledgments are also made to Dr. E. E. Samuelson, Miss Mabel Anderson, Miss Juanita Davies, Mr. Joseph Haruda, and Dr. Ernest Muzzall for their interest and cooperation in this study.

TABLE OF CONTENTS

| CHAPTER | PAGE |
|--|------|
| PREFACE | 1 |
| I. INTRODUCTION TO THE STUDY | 3 |
| II. METHODS AND PROCEDURES OF STUDY | 13 |
| III. TABLES OF QUESTIONNAIRE RESULTS | 27 |
| IV. SUMMARY: CONCLUSIONS AND RECOMMENDATIONS | 43 |
| BIBLIOGRAPHY | 61 |
| APPENDIX | 66 |

LIST OF TABLES

| TABLE | PAGE |
|---|------|
| I. Teacher's Training before Entering College | 28 |
| II. Specific Musical Experiences before College | 29 |
| III. Courses other than Music 2 Taken at College | 30 |
| IV. Substitute Courses for Music 2 | 30 |
| V. Areas of Help Presented in Music Classes | 31 |
| VI. Teacher Help if They Teach Their Own Music | 34 |
| VII. Teacher Help if They Don't Teach Their Own Music | 35 |
| VIII. Singing Activities Taught in Classroom | 35 |
| IX. Rhythm Activities Taught in Classroom | 36 |
| X. Listening and Appreciation Activities | 36 |
| XI. Other Activities Taught in Classroom | 37 |
| XII. Correlation of Subjects with Music | 37 |
| XIII. Experience Since College | 38 |
| XIV. Further Training Needed | 39 |
| XV. Room Equipment Needed. | 39 |
| XVI. Musical Assets or Qualifications for Teacher | 42 |

PREFACE

The value of public school music has been greatly stressed by leading educators. One of our foremost music educators, Lilla Belle Pitts, describes the prominent place music holds in our schools today in the following paragraph:

Music education in our elementary schools does not need another summarization of accepted thought and practice. Moreover, the time is past for justifying and defending music as an essential factor in a comprehensive scheme of education. Even a superficial survey of the status quo of music in our schools would show that what is, is good. So good, in fact, that music is being challenged to cut across life and the everyday experiences of all people as effectively as it already cuts across certain aspects of education and the culture.¹

There is agreement among educators that the elementary classroom teacher in many cases is unable to handle her own music program.² There is also agreement among educators that the classroom teacher must be capable of handling her own music program, since the average school system is usually limited to one elementary specialist who has insufficient time to devote to each child's individual growth.³ However, because of her lack of skill and/or confidence the classroom

¹ Pitts, Lilla Belle, The Music Curriculum in a Changing World, p. 3.

² Squire, Russel N., Introduction to Music Education, p. 98.

³ Krone, Beatrice Perham, Teaching Music in the Elementary School, p. 1.

teacher is often unwilling to teach her own music.⁴

It is to be hoped that this study will point up those areas where improvement can be made in the guidance of the classroom teacher of music in Central Washington College. The writer hopes to gain a greater personal understanding of public school music problems which will be of value to her in her position as a music coordinator.

The philosophy of this study will be that expressed most clearly by the Music Educators National Conference Committee of 1950 in the booklet entitled Music for Everyone.⁵

A Creed for Music Educators

More Music in Education.
More Education Through Music.

For

Our Children
Our Teachers
Our Schools
Our Nation

⁴ Brooks, B. Marion, and Brown, Harry A., Music Education in the Elementary School, p. ix.

⁵ Music Educators National Conference, Music for Everyone, 1950.

CHAPTER I

BACKGROUND AND HISTORY OF THE PROBLEM

Music, too, is recognized as an integral part of life, rather than merely an isolated experience. And it is not merely an ornamental fringe upon the edge of life's garment but a vital part of life itself. Beauty permeates the Universe. It is the leaven that causes life to continue to be a pulsating, throbbing, absorbing thing; not merely a garnish that can be added or left off a capriccio. A universe without beauty would be a dull, dreary, hopeless Universe. It is music and the other arts that make life interesting and bearable. So in dealing with music we must not teach it in isolation, but as a part of the common experience which is the life of humanity.¹

Music has long held its high position as an instrument of humanity.² The value of music education in the public schools is widely recognized by educational authorities today even though it was the middle of the 19th Century and actually the beginning of the 20th before it was accepted as a serious subject in the curriculum.³

From its beginning with Lowell Mason in 1838⁴ and up to within a few years ago public school music was a special subject and required a special teacher. However, today in many schools in the

¹ Gehrekens, Karl (Wilson), Music in the Grade School, p. 146.

² Mursell, James L., and Glenn, Mabelle, The Psychology of School Music Teaching, p. 21.

³ Squire, op. cit., p. 4.

⁴ Ibid., p. 6.

United States and in the state of Washington, classroom teachers are being encouraged to conduct classes which were once directed only by music specialists.

As progress was made in education, less attention was given to special subjects and more emphasis was placed on integration or the relation of one subject to another in the curriculum.⁵ It was felt that the combining or overlapping of subjects increased interest and learning for students.⁶ The specialist who conducted the special subjects became a supervisor or guidance person rather than a teacher and there was less strict adherence to time schedules for subjects.⁷ The new educational idea centered around the child and his experiences and it was necessary for the regular classroom teacher to be capable of handling the entire school curriculum for her grade, including the teaching of the arts.⁸

With this new educational idea in progress it became necessary for the colleges to make additions to their educational courses for preparation of the classroom teacher who was to handle all the subjects in her particular grade.⁹

⁵ Brooks, B. Marion, and Brown, Harry A., op. cit., p. 253.

⁶ Loc. cit.

⁷ Mursell, James L., Music and the Classroom Teacher, p. vi.

⁸ Faltz, Donald G., "In the Brief Time Allotted," Educational Music Magazine, 33:31, March-April, 1950.

⁹ Loc. cit.

With the situation of the classroom teacher taking over music classes came many doubts and fears that music would be taught by incompetent personnel and that within a few years the cause of music would be lost and students would suffer a lack of musical knowledge. Today this controversy continues between educators over the problem of the efficiency of the classroom teacher of music as compared with the special teacher of music.¹⁰

Many colleges now offer preparation in the field of public school music for the classroom teacher while others debate or ignore the importance of such preparation in the curriculum. The following paragraphs state the irregularity of college music requirements very clearly:

Teacher training instructors carried on surveys to discover just what the various practices were in the different institutions in the field of music. The findings were as varied as the number of institutions. The hour requirement varied from none to from seven to ten. Some institutions allowed all sorts of substitutions, and some were very lax in the requirement that all grade teachers take any music at all.

From the above seeming hodge-podge of practice, some instructors felt that at least a course that would be as practical and usable as possible should be offered. This was especially the conclusion of those instructors who had had previous experience in the supervision of classroom teachers in an actual school situation.¹¹

It is interesting to compare these requirements mentioned previously with those listed by the Music Educators National

¹⁰ Squire, op. cit., p. 98.

¹¹ Faltz, loc. cit.

Conference requirements of 1951, contained in a bulletin entitled, Music Developments of the Classroom Teacher.¹²

Recommended Program:

The Music Education Research Council of the Music Educators National Conference recommends the following program as basic for students preparing to teach in elementary schools:

Required Courses:

1. Orientation--Freshman Year. A course designed to acquaint the student with the relationship of music to human culture, to provide opportunities for active and significant experiences in music and the fine arts, to further understanding and knowledge, to develop individual integrity in judgment as a result of discussion, analysis, and observation.
2. Elementary School Music--Junior Year. (Prerequisite: a functional ability in voice and piano) Experiences in the music activities of the elementary school: developing the child's voice, the place of unison and part singing in the music program, sensing music through rhythmic movement, the approach to an understanding of the musical score, the use of rhythmic, melodic and harmonic instruments in the classroom, the unfolding of creative abilities, listening to music, active participation, observation and discussion to discover how music may be most effectively used by the teacher in realizing the over-all aims of the modern school.
3. Classroom Teaching--Senior Year. In his practical teaching experience the student should be expected to participate in music activities of the elementary school to the same degree that is expected of any other elementary school subject.

¹² Music Educators National Conference, Music Development of the Classroom Teacher, p. 13.

Supplementary Courses--Sophomore Year

These courses are designed for those who, upon examination, do not possess sufficient performing ability to meet minimum needs in those areas most commonly used in classroom teaching. They should precede the course in elementary school music offered during the Junior year.

1. Class Piano Instruction (no fee). Emphasis upon the acquirement of a functional ability at the piano; reading of melodies, use of primary chords in simple harmonization, and musical performance of material of elementary grade.
2. Class Voice Instruction (no fee). Emphasis upon the acquirement of a pleasing singing voice, and the musical interpretation of song literature for children.

In speech, literature, art and physical education, close and significant relationships exist with music.

Elective Courses

Within the restrictions imposed by the college authorities, ample opportunity should be provided for the student to elect and to explore courses which satisfy specific interests and talents. In this group may be listed music appreciation, theory and fundamentals of music, song literature for children, choral and instrumental ensembles, class and individual lessons on instruments and in voice, rhythmic activities, folk dancing and the like. Of particular interest is the tendency upon the part of a number of colleges to establish choral groups, especially designed for those preparing for classroom teaching, in which any student may participate. Another development worthy of note is the growing concern for providing greater opportunities for students of special abilities in small ensembles.¹³

¹³ Music Educators National Conference, Ibid., pp. 13-14.

In the State of Washington, classroom teachers are rapidly being expected to teach their own music classes in the elementary school.¹⁴ It is believed that music will be of greater benefit to children if used by the classroom teacher throughout the school day rather than taken a few minutes per week with the music specialist.¹⁵

In this situation of the music program being handled by the classroom teacher one music supervisor or consultant is able to offer aid to several schools in one district.¹⁶

Strayer says of music in the elementary school:

Here, again, is an activity which should be encouraged, not only for the enrichment it provides at the present, but to make living more meaningful in the years ahead. Greater budgets for music should be encouraged. This subject develops abilities in the individual which no other subject can develop.¹⁷

The music program in the elementary school as conducted by the classroom teacher is still in its infancy in the State of Washington. It is the writer's intent to examine the replies of a number of classroom teachers from one particular teachers' college to determine their background of training and their success in the field. It is hoped that the study will point up places in the preparatory program of the teacher

¹⁴ Strayer, George D., Public Education in Washington, p. 247.

¹⁵ Mursell, op. cit., p. 35.

¹⁶ Strayer, loc. cit.

¹⁷ Loc. cit.

where improvement can be made in the curriculum of the college.

In order to clarify the text of this study several terms which will be used frequently throughout the reading are defined as follows:

DEFINITION OF TERMS USED IN STUDY:

1. Classroom music teacher: The regular teacher of any specific grade level who is expected to handle her classroom music along with other subject matter of her grade. This teacher often may be a music major or minor but in this study she will be just the average teacher with no more college training in music than is required for a B. A. in Education or her total number of music hours must be less than those required for a minor in music. Although men teachers in the elementary schools are becoming more popular, since the majority of positions are at present held by women teachers the classroom music teacher will be referred to throughout the study as "her" and "she."
2. Self-contained classroom: In this study the self-contained classroom will be known as the classroom where all subject matter including the arts is conducted by the classroom teacher. Help in organization of subjects and procedures and methods are usually received from a district supervisor for each field.
3. Special Music Teacher: The special music teacher will be considered the teacher who conducts all the music classes in the elementary school on all grade levels. She does not usually aid the classroom teacher as a supervisor, but rather goes into the classrooms and conducts the music class herself once or twice a week depending of course on the size of the school system she directs.
4. Music Supervisor: The music supervisor will be considered in this study as the person who organizes, directs, and aids the classroom teacher in the administration and organization of her music program in the self-contained classroom. Often she is known as coordination and research person for the music program.

5. Music Requirement: A music requirement for a general education student is a course in music which is required of all elementary teachers for a B. A. in Education.

RELATED RESEARCH

A careful examination of lists of graduate theses published in the last eighteen years shows that little research has been done in the United States in the field of public school music as taught by the classroom teacher graduates of a specific college. As for Washington State and Central Washington College in particular only one thesis showed relative materials which might be pertinent to this study.

Ivan A. Hill, 1950, completed a study entitled, A Critical Analysis of the Training of the Homeroom Music Teacher.¹⁸ According to Hill this study was made for the purpose of defining and analyzing the problems faced by educators concerning the teaching of homeroom music. This study attempted to show the conditions of the homeroom music situation in relation to the qualifications of the teachers as they themselves and their principals, evaluated their training, experience and equipment and their suggestions for improvement.

This investigation covered only the State of Washington as of the year 1948-1949 and included 209 schools with over twenty pupils each.

¹⁸ Hill, Ivan A., A Critical Analysis of the Training of the Homeroom Music Teacher. Central Washington College, 1950.

Hill stated the results of the study as follows:

From a total of two hundred nine principals contacted, one hundred forty-two responded, making a total of sixty-eight per cent compared with seventy per cent for the first ten principals contacted. (These ten were included in trial test.)

One hundred six schools reported that regular homeroom teachers were teaching music in their rooms without a music major or minor degree. Forty-one per cent of the principals reported that, in their opinion, the teachers were adequately trained to teach classroom music. Twenty-seven per cent of the principals reported that the homeroom music teachers were not adequately trained. Twenty-one per cent marked no comment and eleven per cent failed to mark any choice.¹⁹

A total of three hundred ninety-six homeroom teachers were found by Hill to be teaching music in the elementary schools without a major or minor degree. Each of these qualified persons was sent a study questionnaire and Hill received a return of 38 per cent or a reply from one hundred fifty teachers.²⁰

In concluding the study Hill questioned whether teachers who are not adequately trained would be able to accomplish the successful teaching of music. This question seems valid since this study showed that 38 per cent of the homeroom teachers examined had five or less hours of college training. In answer to this question Hill concluded:

It is recognized that college training is not the only yardstick by which to measure the success of a teacher. If music is recognized as a necessary subject which should be taught in the elementary schools, why, then, should not the

¹⁹ Hill, Ivan A., op. cit., p. 42.

²⁰ Ibid., p. 27.

student be required to meet certain standards before he can be permitted to teach music in the elementary schools: This 30 per cent corresponds closely to the 28 per cent of the teachers who were called "not adequately trained" by the administrators, many of the same teachers could be in both groups.²¹

When one hundred forty-one teachers were asked the question, "Do you feel adequately prepared in light of the courses listed above, to teach your own classes," 52 per cent answered "yes," 29 per cent answered "no," and 8 per cent answered "questionable." This means that barely one-half of the teachers believed that they were qualified.²²

²¹ Hill, Ivan A., op. cit., p. 43.

²² Ibid., p. 45.

CHAPTER II

METHODS AND PROCEDURES

The problem, A Study of Music in the Elementary School As Taught by Graduates of Central Washington College, Who Are Non-Music Majors and Minors, Years 1949-1953, was chosen as a valid one for examination since the writer feels that there is a definite need for a better understanding of the public school music program as directed by the elementary classroom music teacher. Perhaps this problem can be best understood through the writing of one educator who has the responsibility of assisting classroom teachers in preparation for this field work. Russell Ross, Assistant Professor of Music at Central Washington College, has recently written the following statements on the classroom music program:

The effective teaching of music in the elementary grades of the public schools has become a serious problem. It has become so because of two factors:

1. A tremendous increase in the birth-rate since the second World War has caused an unprecedented upsurge in elementary school enrollments.
2. School boards have been unwilling or unable to increase their elementary music staffs to provide enough music specialists to supply these children's needs for music in their own room.

One possible solution lies in the classroom teacher teaching her own music. Besides the obvious relief this would afford the overworked grade music specialist, there is a secondary advantage in that the classroom teacher has an opportunity for integration of subject matter in her teaching which is impossible

for the music specialist. Unfortunately, many of these teachers have had little or no experience with music or music teaching and the seeming complexity of guiding music activities arouses in them a fearful, negative attitude toward any proposal having to do with their teaching the subject. Such training as may be available to them in teacher-training institutions is often inadequate to help them meet this problem with confidence and skill. Workshops and in-service training programs often fail for want of cooperation on the part of the teacher who needs the help the most, that is, the unmusical teachers.¹

This study is limited to only one state and only one teacher training institution but a study of the field of school music shows that other states and other colleges have similar needs and problems.²

Central Washington College is considered by educational authorities to be among the leading teachers' colleges in the state of Washington. It offers the standard undergraduate and graduate courses that are prescribed by the State curriculum committees.

It is the purpose of the study to determine the success of Central Washington College elementary graduates in just one of the many courses offered in the college, the field of music. Elementary school teacher graduates are required to take one quarter (5 credits) only of music as sufficient requirement towards a Bachelor of Arts Degree in Education and a Standard General Certificate.³ Yet many of the graduates are expected to teach their own music in the public school classroom.

¹ Ross, G. Russell, The Classroom Teacher as a Teacher of Music, Term paper, Chicago Musical College, 1953, p. 1.

² Music Educators National Conference, Research Studies in Music Education, 1932-1948.

³ Central Washington College, General Catalog, 1953-54, p. 50.

With the trend of the self-contained classroom situation the teacher is required to handle every subject in her grade level with only the possible help of a district supervisor.⁴

Music and art more than any other subjects have been known to aid humanity⁵ and yet of all courses in teacher preparation they receive the least attention in the required course for a Bachelor of Arts Degree in Education and a Standard General Certificate with the exception of speech and home economics. To stress this point further the college requirements in other courses as compared to music are listed by the Central Washington College Catalogue as follows:⁶

REQUIREMENTS FOR THE GENERAL CERTIFICATION

General and Professional Education

| <u>Subject</u> | <u>Credits</u> |
|------------------------|----------------|
| Art | 2 |
| English | 14 |
| Health-P. E. | 9 |
| Home Economics | 3 |
| Social Science-History | 13 |
| Music | 5 |
| Science | 10 |
| Speech | 2 |
| Psychology | 14 |
| Education | 31 |

⁴ Faltz; loc. cit.

⁵ Pitts, op. cit., p. 4.

⁶ Central Washington College, loc. cit.

It is also necessary for the reader to become acquainted with three music courses which will be discussed throughout this thesis. Only one of these courses is required to graduate from Central Washington College but all three of these subjects have separate and distinct values in the school's curriculum.

Music 1 -- Fundamentals of Music: Required of music majors and minors. Provides basic instruction in all phases of ear-training and sight-singing. To include melodic and harmonic dictation, intervals, notation, key signatures, and scales. Five credits.

Music 2 -- Fundamentals of Music: This course is for non-majors and non-minors who are preparing to teach in the elementary and intermediate grades. Instruction is given through practical experience with the basic music series to assist the classroom teacher in teaching his own music. Five credits.

Music 3 -- Introduction to Music: A music appreciation course for non-music majors and minors in the Junior-Senior High curriculum and in the college of arts and sciences. Important works of the great composers of all periods are studied, with special emphasis on fundamental musical concepts (rhythm, melody, harmony, form) as aids in intelligent and appreciative listening. Recordings are used extensively both in and out of class. Five credits.⁷

One who sets out to study or solve a problem must examine carefully all materials and instruments available for the most efficient management of such a problem.

In order to make an accurate study of the classroom teacher, her musical background, before and during college and her efficiency as a classroom music teacher in the field, there are several sources

⁷ Ibid., p. 157.

which must be drawn upon for information. The primary sources used in this investigation will be the classroom teacher herself, the college of training, the individual music classes required in college, and the supervisor of music in her particular school. Special emphasis will be placed on information gained from the individual classroom teacher.

In order to make this study as up to date as possible graduates from Central Washington in the last four years were to be considered for investigation. It was generally felt that music majors and minors could conduct music efficiently in their respective elementary classrooms because of their adequacy of training. Therefore, music majors and minors were to be excluded from this study and only non-music majors and minors to be considered for investigation.

Only teachers from kindergarten through the sixth grade were to be included in the study because the self-contained classroom plan is usually used only on these grade levels. Special teachers in most cases are employed for junior high and high school work.

The only records on former students of Central Washington College which were complete enough to give pertinent information to this study were found in the Office of Student Personnel and Placement at Central Washington College. The writer examined graduate records, placement files and subject files on every graduate student of Central College from the year 1949 through the year 1953 to determine persons who could qualify for inclusion in this study.

It was found that 194 students could qualify for the investigation as far as having a B. A. in Education, were non-music majors and minors and were teaching at present on grade levels of kindergarten through sixth grade.

The next step in the study was that of determining how to contact those qualified teachers for the study. Two methods of contact were possible, the first one involved personal contact of the writer with each person to be questioned; the second was that of questioning by mail.

Since the former methods involved personal contact it would be variable and slightly prejudiced because of any influence intentional or unintentional which might be exerted by the examiner. Also the high economical expenditure involved did not make this plan as feasible as that of contact by mail questionnaire.

Since the questionnaire by mail method was chosen it became necessary to secure the grade teacher's present teaching address and the name and address of her principal and school. Each qualified graduate was checked in the 1953-54 Washington State Directory⁸ to secure the above information.

It was found that these 194 teachers to be included in the study were teaching under the direction of 127 principals.

⁸ Wanamaker, Pearl A., Washington State Directory, 1953-54.

With the selection of the specific problem to be studied and the method of study to be followed the next step to take into consideration was the writing of the questionnaire itself.

It was necessary to construct a questionnaire which would obtain all necessary information needed in the accurate study of music as taught by Central graduates in the elementary school. The questionnaire had to be clearly and concisely written, time conservative and worthwhile for the teachers to answer. It had to be organized so that the complete musical history of the person questioned might be accurately determined and valid conclusions might be drawn from the results as to the teacher's work in the field of classroom music.⁹

In view of the above requirements a questionnaire was constructed by the writer with the competent help of her adviser, which would include the necessary requirements of an adequate questionnaire.

The questionnaire was organized into seven main headings as follows:

- I. Background of Music Training Before Entering College at Central Washington College of Education
- II. Music Experience at Central Washington College
- III. Extent the Areas of Study Presented in Music Classes Have Helped in Planning or Presenting Music Activities
- IV. Use of Music in the Classroom
- V. Music Experience Since Leaving Central College

⁹ Good, Carter, Barr, A. S., and Scates, Douglas, The Methodology of Educational Research, pp. 286-376.

VI. Further Music Training Which Would Be Advantageous

VII. Room Equipment Useful for More Effective Music Teaching

In order to check the adequacy of question organization and to determine the approximate time needed to answer the questionnaire a trial test was given. With the help of seven elementary teachers from the Roosevelt Grade School at Granger, Washington, under the direction of Principal Henry Westergaard the questionnaire was put to test. Each of these teachers had a classroom situation with the music program taught for the most part by the teacher herself. All but three teachers had taken Music 2 at Central. Of the three who did not take Music 2 at Central one had taken the same course at Denver College, one had taken no music, and one had taken Music 1 in place of Music 2.

A few minor questionnaire changes were found necessary during the trial test and corrections were made on the revised questionnaire. The median time limit for answering the questionnaire was twelve minutes, a feasible limit to ask classroom teachers to take off from their regular duties.

After the trial corrections it was felt that the revised questionnaire would be sufficiently comprehensive and economical in time limit to be used for the large main study.

The next step in the study was the contacting of the principal of each school to ask for approval in working with the teachers on this study. This contact was accomplished by sending a mimeographed letter

to the principal explaining the study and what teacher help was needed for its success. A typed postal card was sent with the letter for convenience in replying. The card required only the signature of the principal and the name of the school. Duplicate copies of both letter and card may be seen in the appendix on pages 67 and 68.

This method of principal contact prepared the school system for the questionnaire which was to follow and gave the principal a chance to see the study as a possible aid to his school. One hundred twenty-seven principals were contacted. One hundred one or 79.52 per cent returns were received.

These principals had charge of 163 teachers; thirty-one teachers were excluded from the investigation because of the failure of twenty-six principals to answer the questionnaire. Many principals showed their interest in the study by asking to have results of the investigation or by making favorable comment on the project as being a possible help to their schools.

Each principal's return card was checked on the master copy of "sends" and "returns" and those asking for the results of the study were listed.

With the receipt of the principal's card of approval for the study to include his school, all qualified teachers under this principal were sent a letter explaining the purpose of the questionnaire, the questionnaire itself and a return envelope stamped and self-addressed to the writer. A copy of these materials appears in the appendix

Library
Central Washington College
of Education
Ellensburg, Washington

on pages 69 to 77. One hundred sixty-three teacher questionnaires were sent out in this order. As these questionnaires were returned each was checked on a general master list similar to that used for the principals' returns.

Since the teachers were not required to sign their names on this questionnaire each copy was numbered in the upper left hand corner of the second page and as returns were received the corresponding number on the master copy was checked. This number showed the name of the sender and the school from which the reply came. One hundred eleven teacher questionnaires were returned out of the 163 which were sent, making a 68.09 per cent return. However, of this 68.09 per cent two returns were sent by music majors and four returns were sent from music minors which were not designated as such in the files used for this research. The final tabulation of the questionnaires excluded answers written by these six people.

Since a valid number of answers were received from both principals and teachers no attempt was made to contact those persons who failed to reply. It was felt that first answers were more valid since the reply was made voluntarily by the teacher. Often insistence of reply can have a damaging effect on the cause.

SUPERVISOR QUESTIONNAIRE

Complementary to the teacher survey a questionnaire survey was made of thirty-five Washington Music Supervisors to determine their

views concerning the elementary classroom music program as conducted by the classroom teacher. The writer believed that the opinion of the supervisor would directly affect the attitudes and efficiency of the classroom music teacher in any particular district conducting such a program. Since there have been varied feelings as to the importance of the self-contained classroom music program the following questions were asked:

1. Do you feel it is necessary for the classroom teacher to teach her own music? Why?
2. Do you feel that most classroom teachers can teach music efficiently? Comment.
3. What do you believe are the ten most important musical assets or qualifications which a classroom teacher must possess to teach an effective music program?

Letters of explanation and an attached questionnaire were sent to thirty-five supervisors with return envelopes included for convenience in replying. Questionnaires were sent only to those supervisors who were designated by the Washington State Directory¹⁰ as being elementary directors or supervisors or were listed as Head Supervisors or Directors of Music in general.

Each of the questionnaires sent was numbered in the upper left hand corner so returns might be more accurately determined. A check of returns similar to that of the principals' and teachers' master

¹⁰ Wanamaker, op. cit.,

listing was used in tabulating returns.

Of the thirty-five questionnaires sent, returns were received from twenty-one or 60 per cent of the supervisors. The questionnaire compilations will be included in the following chapters.

PERSONAL VISITATIONS

Since Music 2 is the basic requirement and often the only music course elementary education majors study while in college it seems to the writer that a great deal of the teacher's future use of music in the classroom would depend on the musical knowledge gained in this class.

The writer felt that it was important to gain first hand information concerning this course which should have such a great influence on the field of public school music as taught by the classroom teacher. Here was the foundation course upon which all the graduates of Central Washington College would build their classroom music programs.

In order to study this course more thoroughly the writer made frequent observations of two Music 2 classes during a period of one quarter. Each music class was conducted by a different instructor. In the general catalogue of Central Washington College,¹¹ Music 2 is defined as

¹¹ Central Washington College, loc. cit.

A course for non-majors and non-minors who are preparing to teach in the elementary and intermediate grades. Instruction is given through practical experience with the basic music series to assist the classroom teacher in teaching his own music. Five Credits.

It is interesting to note that the two classes observed were taught with somewhat different goals in mind. One teacher believed that students should learn music through learning to teach it or according to how it might apply in the classroom of the elementary teacher. Here fundamentals were learned through personal experience in many fields of music such as instruments playing (flute-phones, piano, rhythm instruments, etc.), teaching of songs and rhythms, and in general presentation of music materials to class members through individual teaching experience.

The other class in Music 2 stressed the importance of learning fundamentals of music as an end in themselves by experiencing singing, record listening, and piano playing. This teacher emphasized the importance of studying further classes in music to gain knowledge in the methods and materials for teaching elementary music.

Both classes had their merit and it is hard to judge accurately which class might have had the greatest carry-over of experience for the classroom teacher in the field. However, it was felt by the writer that since most students take only one music course in college, unless they major or minor in the subject, it is necessary to emphasize methods and procedures of teaching music as well as the learning of basic fundamentals in Music 2 classes. Teachers have a tendency to teach as they

have been instructed; therefore, the importance of an all-inclusive program of music in the classes of Music 2 seemed advisable.

It was the writer's intent to make personal visitations to classroom music situations in the field as frequently as possible to increase personal understanding of public school music problems.

In preparation for this study a survey was made of all available music periodicals published for the period of four years which concerned the classroom teacher of music. A review was also made of all music education literature which was available in the Central Washington College library on music education.

CHAPTER III

TABLES OF QUESTIONNAIRE RESULTS

Of the 163 teachers who were contacted with questionnaires the returns netted 68.09 per cent or 111 returns. Of these returns six questionnaires are not totaled in the following evaluations because the replying teachers were music majors or minors. Only 105 or 64.41 per cent will be included in tabulations. The following tables indicate the information derived from the questionnaires.

TEACHER QUESTIONNAIRE RESULTS

I. What Background of Music Training Did You Have Before Entering Central Washington College?

TABLE I

TRAINING BEFORE ENTERING COLLEGE

| Training | Cases (Out of 105) | | |
|---|--------------------|----|-----------|
| | Yes | No | No Answer |
| A. Learned to read music in the grade school? | 51 | 54 | |
| B. Had most of my grade music experience from the music specialist? | 36 | 65 | 4 |
| C. Had most of my grade music experience from a classroom teacher? | 57 | 44 | 4 |
| D. Sang in the high school chorus or other vocal groups while in high school? | 40 | 65 | |
| E. Had the ability to sing accurately and match pitches after high school? | 45 | 56 | 4 |
| F. Played in the high school orchestra or band? | 26 | 77 | 2 |
| G. Took private lessons on the piano? | 42 | 60 | 3 |
| H. Had music experience other than mentioned above? | 34 | 19 | 5 |

TABLE II
OTHER SPECIFIC EXPERIENCES

| Experience | Cases |
|--|-------|
| Lessons: | |
| Violin | 9 |
| Voice | 6 |
| Piano Acc. | 4 |
| Saxophone | 2 |
| Trumpet | 2 |
| Clarinet | 1 |
| Drum | 1 |
| Harmonica | 1 |
| Mandolin | 1 |
| Organ | 1 |
| Spanish Guitar | 1 |
| Participation (Group): | |
| Church Choir | 1 |
| Camp Singing Groups | 1 |
| Dance Band | 1 |
| School Band | 1 |
| U. S. Army Band | 1 |
| Course: | |
| Sightreading Course | 1 |
| Others: | |
| Extensive Listening (Records and Radio) Concerts | 1 |

II. Music Experience at Central Washington College

- A. Did you take Music 2, Fundamentals of Music, which is required of all elementary teachers now graduating from Central College:

Yes 71 No 34

- B. If you took Music 2, Fundamentals of Music, what was your instructor's name? (This question for information of music faculty only.)

- C. What other music courses did you take at Central?

TABLE III

OTHER MUSIC COURSES TAKEN AT CENTRAL

| Course | No. Cases | Course | No. Cases |
|-----------|-----------|-------------------|-----------|
| Music 3 | 36 | Music 151 | 2 |
| Music 103 | 8 | Piano (Applied) | 2 |
| Music 152 | 6 | Music Workshop | 1 |
| Band | 3 | Organ | 1 |
| Choir | 3 | Theory in Rhythms | 1 |
| | | Violin (Applied) | 1 |

TABLE IV

COURSES TAKEN AS SUBSTITUTES FOR MUSIC 2

| Courses Substituted | Cases | Courses Substituted | Cases |
|---------------------|-------|---------------------|-------|
| Music 3 | 26 | Music | 1 |
| No Substitute | 3 | Band | 1 |

Twenty-six persons were allowed to substitute Music 3 for Music 2 and one person was allowed to substitute Music 1 for Music 2. One person took only band and three people took no music at all.

D. Did your student teaching experience include any necessity for you to teach music?

Yes 22 No 82 No Answer 1

E. Are you a music major or minor?

Neither 105 Major 2 Minor 4

III. Indicate to what extent the following areas of study presented in music classes have helped you in planning or presenting music activities.

TABLE V

EXTENT OF HELP IN AREAS OF MUSIC PRESENTED IN
COLLEGE MUSIC COURSES AT CENTRAL WASHINGTON COLLEGE

| Area of Study | Of much help | Of some help | Of no help |
|--|--------------|--------------|------------|
| A. Knowledge of music theory (scales, intervals, keys, harmony, rhythm) | 20 | 34 | 23 |
| B. Knowledge of elementary music methods | 17 | 35 | 20 |
| C. Knowledge of elementary school music materials | 21 | 36 | 19 |
| D. Acquaintance with songs suitable for the elementary school | 32 | 23 | 21 |
| E. Practice in singing songs | 30 | 30 | 17 |
| F. Practice in learning songs from records (Record songs) | 13 | 34 | 27 |
| G. Practice in learning songs from teachers' singing (Rote Songs) | 15 | 32 | 26 |
| H. Practice in sightreading songs. (Reading Song) | 18 | 23 | 27 |
| I. Developing ability to lead miscellaneous group singing (Community Song) | 7 | 28 | 29 |

TABLE V (Continued)

| Area of Study | Of much help | Of some help | Of no help |
|--|--------------|--------------|------------|
| J. Knowledge and experience in making original words and tunes. | 3 | 13 | 50 |
| K. Developing ability to conduct listening experiences and ear-training activities | 20 | 33 | 19 |
| L. Knowledge and experience in free physical response to music | 14 | 32 | 25 |
| M. Knowledge and experience in musical games and dances | 28 | 27 | 20 |
| N. Developing ability to play the piano | 19 | 30 | 21 |
| O. Ability to play the simple melody instruments (song flute and tonette) | 6 | 21 | 33 |
| P. Knowledge and experience in the use of rhythm instruments | 16 | 28 | 23 |
| Q. Knowledge and experience in making rhythm instruments | 7 | 29 | 28 |
| R. Actual practice in presentation of lessons to class members | 17 | 21 | 26 |
| S. Observation of music teaching in the Elementary School | 25 | 32 | 20 |
| T. Other techniques which have been of help to you (Specify) | | | |
| 1. Student Teaching (Actual Practice) in presentations | 2 | | |
| 2. Observations | 1 | | |

TABLE V (Continued)

| Area of Study | Of much help | Of some help | Of no help |
|---|--------------|--------------|------------|
| 3. Use of autoharp | 1 | | |
| 4. Choosing and playing records for specific grade levels | 1 | | |
| 5. Learning stories of music for music appreciation | 1 | | |
| 6. Use of student performers--study technique | 1 | | |
| 7. Outside study on my own | 1 | | |

IV. Use of Music in the Classroom

A. Do you teach your own music in your classroom?

Yes 57 No 48

B. Do you teach music classes other than your own homeroom?

Yes 6 No 97

C. Does anyone help you plan your music program or give you aid in teaching music?

Yes 59 No 36

D. If you have aid in teaching check the following source or sources of help listed below:

1. District music supervisor 282. Special music teacher for your school 563. Other teachers in your system 164. Others: (list) Student teachers 1

Out of the seventy-one cases who took Music 2, forty-seven teach their own music classes and twenty-four do not. Out of persons that took Music 3, six teach their own music classes while thirty persons do not. The two persons who took Band and Music 1 do not teach and of the three persons who had no music two are teaching and one is not.

It is important to know although 46 per cent of the returns answered "no" to the question "Do you Teach Your Own Music?" it was found by compilation of the other questions answered that they were using music in correlation with other classwork and many were conducting various phases of music in the classroom. Because of this the questioner feels justified in using these answers in making out the percentages of the whole.

Supplement information to Question IV.

TABLE VI

WHAT HELP DO CLASSROOM TEACHERS HAVE
IF THEY TEACH THEIR OWN MUSIC

| Source of Help | Cases |
|---------------------------|-------|
| District music supervisor | 26 |
| Special music teacher | 23 |
| Other teachers | 6 |
| Others | 6 |
| No help | 13 |

TABLE VII

WHAT HELP DO CLASSROOM TEACHERS HAVE
IF THEY DON'T TEACH THEIR OWN MUSIC

| Source of Help | Cases |
|---------------------------|-------|
| District Music Supervisor | 3 |
| Special Supervisor | 32 |
| Other Teachers | 6 |
| Others | 3 |
| No Music | 8 |

E. What musical activities do you teach in your classroom:

TABLE VIII

MUSICAL ACTIVITIES TAUGHT IN CLASSROOM

| I. Singing activities taught | Cases (Out of 105) |
|--|--------------------|
| A. Songs from records (Record Songs) | 64 |
| B. Songs from your own singing (Rote) | 57 |
| C. Teach-tone matching exercises for non-singers | 23 |
| D. Sight-singing songs (Note or Reading) | 33 |
| 1. Through musical symbols (Do, Re, Mi) | 15 |
| 2. Through Numbers (1, 2, 3) | 9 |
| 3. Through letter names of notes (C, D, E) | 7 |
| E. Correlation of simple melody instruments | 40 |
| 1. Instruments used: | |
| Piano | 14 |
| Rhythm Instruments (sticks, drums, etc.) | 9 |
| Tune bells | 5 |
| Autoharp | 3 |
| Song Flute | 2 |
| Tone Blocks | 2 |
| Xylophone | 1 |
| Harmonica | 1 |
| Accordion | 1 |
| Trumpet | 1 |

TABLE IX
RHYTHM ACTIVITIES

| II. Rhythm Activities | Cases |
|--|-------|
| A. Free physical response to music through individual interpretation | 40 |
| B. Dramatization of Music | 23 |
| C. Use of basic rhythm patterns such as walking, running, skipping, etc. | 54 |
| D. Correlation of rhythm instruments with singing program | 24 |
| E. Playing of rhythm instruments | 29 |
| F. Working with rhythm band | 16 |

TABLE X
LISTENING AND APPRECIATION ACTIVITIES

| III. Listening and appreciation activities | Cases |
|---|-------|
| A. Through records as a means of learning words and music to a new song (Rote) | 52 |
| B. Through free creative response | 33 |
| C. Through relaxation to music | 58 |
| D. Through the use of visiting artists and/or local talent as a means of appreciation | 14 |
| E. Through the use of visual aids materials (slides and films) | 12 |
| F. Through singing | 66 |
| G. Through playing melody instruments | 8 |
| H. Through rhythms | 42 |
| Others: listed: Standard Broadcast | 2 |

TABLE XI
OTHER ACTIVITIES

| IV. Others | Cases |
|--|--------------|
| A. Study the rudiments of music (music structure and basic) fundamentals | |
| 1. Through singing and rhythms | 36 |
| 2. Through original composition | 4 |
| 3. Through playing of instruments | 12 |
| B. Through the playing of the autoharp | 7 |
| C. Through the making of original rhythm instruments | 6 |
| D. Teach the fundamental techniques of piano playing or give a general knowledge of the keyboard structure | 1 |
| F. Do you correlate music with other subjects taught in the classroom? | |
| Yes <u>73</u> | No <u>17</u> |
| G. What subjects have you found offer the best correlation with music? | |

TABLE XII
CORRELATION SUBJECTS

| Subjects for Correlation | Cases |
|--------------------------|-------|
| Social studies | 72 |
| P. E. | 49 |
| Art | 33 |
| Health | 9 |
| English | 7 |
| Mathematics | 6 |
| Science | 2 |
| | 1 |

V. What music experience have you had since leaving Central College?

TABLE XIII
EXPERIENCE SINCE COLLEGE

| Music Experience | Cases |
|---|-------|
| A. Teaching your classroom music? | 64 |
| B. Private or class voice lessons? | 1 |
| C. Private or class piano lessons | 3 |
| D. Correspondence work in music? | 1 |
| E. Workshops conducted by your music specialist? | 15 |
| F. In-service training meetings--conducted in your school system by visiting college instructors? | 2 |
| G. Participation in high school or adult music groups? (bands, choirs, orchestras, music clubs) | 13 |
| H. Check group or groups to which you belong: | |
| 1. Community or high school choirs | 2 |
| 2. Community or high school bands | 1 |
| 3. Community or high school orchestras | 0 |
| 4. Community music clubs | 2 |
| 5. Church music groups | 15 |
| 6. Others: | |
| School district chorus | 1 |
| Dance band | 1 |
| Community campsong leadership | 1 |
| Community concerts | 1 |

VI. What further music training do you feel would be advantageous for you?

TABLE XIV
FURTHER TRAINING NEEDED

| Further music training needed | Cases |
|--|-------|
| A. More knowledge of music methods? | 55 |
| B. More knowledge of suitable teaching materials? | 48 |
| C. More knowledge of music fundamentals? | 51 |
| D. Higher degree of skill in singing? | 37 |
| E. Higher degree of skill in playing piano? | 49 |
| F. More confidence in teaching music? | 52 |
| G. Others: | |
| Learn to play piano | 1 |
| Observe presentations of music class in actual classroom situation | 1 |
| Ability to read notes | 1 |
| Ability to sing | 1 |
| Rhythms | 1 |
| Training in elementary rather than high school music | 1 |

VII. What room equipment would you find useful for more effective music teaching?

TABLE XV
ROOM EQUIPMENT NEEDED

| Equipment needed | Cases | Equipment needed | Cases |
|--------------------|-------|--|-------|
| Records | 49 | Autoharp | 14 |
| Phonograph | 45 | Melody Instruments | 14 |
| Piano | 34 | Others: | |
| Rhythm Instruments | 30 | 1. Pictures of Instruments and Composers | 1 |
| Books | 22 | 2. Tape recorder | 1 |
| | | 3. Room suitable for music classes | 1 |

SUPERVISOR QUESTIONNAIRE RESULTS

Thirty-five questionnaires were sent to supervisors in the State of Washington. Of these questionnaires twenty-one were returned and tabulated. The compilations of these questionnaires are as follows:

- I. Do you feel it is necessary for the classroom teacher to teach her own music? Why?

Thirteen supervisors answered "yes" to the above question and stated that they believed that the primary grades (1st through 3rd and possibly 4th) should be taught by the classroom teacher. These supervisors felt that it was easier and more educational for the classroom teacher to conduct the music program. They answered that she could do a much more efficient job of enriching and integrating the program for the child than could the special music teacher. Most of them felt that the financial situation of most schools required that the teachers conduct their own music program.

Eight supervisors felt that it was not necessary for the teachers to conduct music in their classrooms since they felt the majority of teachers lacked qualifications in music. The majority stated that if possible teachers should trade classes so that the more talented and well-trained teacher could handle the program if a specialist were not available. Many of these supervisors felt that the school board could finance special teachers if they wished to do so.

- II. Do you feel that most classroom teachers can teach music efficiently? Comment.

Again thirteen supervisors believed that teachers from grades Kindergarten through fourth could teach music efficiently. Even though some teachers could not sing they could present other phases of music efficiently. Most supervisors believed that grades higher than fourth need special teachers to help with part work. Interest, confidence and willingness were listed high in qualifications for the efficiency of the music program taught by the classroom teachers.

Library
Central Washington College
of Education
Ellensburg, Washington

Eight supervisors answered "no" to the above question and felt that most classroom teachers could not teach music efficiently because of lack of musical training, musical background, interest, lack of singing ability, rhythm, accuracy, confidence, lack of willingness, and sufficient preparation.

III. What do you believe are the ten most important musical assets or qualifications which a classroom teacher must possess to teach an effective music program? (The following listing shows the results of this question)

TABLE XVI
MUSICAL ASSETS OR QUALIFICATIONS
FOR CLASSROOM TEACHER
(supervisors' listing)

| Important assets or qualifications | Cases |
|--|-------|
| Basic knowledge of music | 15 |
| Knowledge of child psychology | 10 |
| Ability to sing | 10 |
| Enjoyment of music (love and appreciation) | 10 |
| Knowledge of methods and materials | 9 |
| Ability in music (such as note reading, etc.) | 8 |
| Piano ability | 8 |
| Cooperation of administration and colleagues | 7 |
| Realization of the value of music | 7 |
| Enthusiasm and vitality | 6 |
| Interest in music | 5 |
| Pleasant personality | 5 |
| Sense of rhythm | 5 |
| Desire to teach | 5 |
| Organizing and Planning ability | 4 |
| Interest in public and community relationships | 4 |
| Imagination-coordination | 3 |
| Creativity | 3 |
| Desire to improve | 2 |
| Ability to make the children enjoy singing | 2 |
| Desire to improve--further education | 2 |
| Confidence and ability in music | 1 |
| Musical insight and feeling | 1 |
| Help the tone deaf child | 1 |
| High level of intelligence | 1 |
| Interest in developing the more talented | 1 |
| Knowledge in the history of music | 1 |
| Presentation of word pronunciation | 1 |
| Open-mindedness | 1 |

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

The most valuable part of any study which has been thoroughly conducted is that section which deals with the conclusions and recommendations which might be drawn from the results of such a study.

It is to be hoped that these conclusions and recommendations will be helpful not only to the writer as was previously mentioned, but also to those departments in Central Washington College which are concerned with the music education of the classroom teacher. It is also hoped that supervisors, principals and teachers will become more sympathetic with the problem of the classroom teacher.

Perhaps the teachers or principals have been aided by the questionnaire which might possibly have given them increased interest in working with the classroom music program. One of the most encouraging answers received from one of the teachers who taught her own music was a statement thanking the questioner for showing her so many possibilities for teaching music.

Interest was shown by the request of many for the questionnaire results. Many copies of the results of this study will be sent to schools and supervisors and may find permanent use in the school files.

This study was conducted with the idea that it would be educational to follow a group of classroom teachers into the field to determine whether college requirements are adequate for present musical needs.

All conclusions are calculated to the nearest percentage whenever possible for easy reading. The results of this study are on the following pages.

BACKGROUND OF TRAINING BEFORE ENTERING
CENTRAL WASHINGTON COLLEGE OF EDUCATION

This question proved of interest to the examiner since in many cases it was found that grade school and high school musical experience influenced the later interest and capabilities of the classroom teacher in teaching her own music. This training is also important since it gives a stronger musical background to the person who is required to take only a Music 2 course in college.

Approximately 49 per cent of the teachers checked had learned to read music in grade school as shown by Table I, Chapter III.

Thirty-four per cent of the teachers had had grade school music experience from a music specialist while 55 per cent of the teachers had most of their experience from the classroom teacher. Therefore, the majority of teachers questioned for this study had been taught by classroom teachers, like themselves.

Approximately 43 per cent of the teachers were able to sing accurately and match pitches after high school. This percentage is significant since over half of those questioned answered that they did not have this important skill which is required for singing.

This skill is often gained for many people from adequate music experience in the grade school.

Twenty-five per cent of the teachers played in high school orchestra or band while 40 per cent took private lessons on the piano. Throughout this study the majority of persons mentioned their wish to have more piano instruction. Nearly 36 per cent had had miscellaneous experience including private instrument lessons, group participation in musical activities, and individual musical achievements such as study and listening as shown by Table II.

MUSIC EXPERIENCE AT CENTRAL WASHINGTON COLLEGE

Music 2, the "music course required of all elementary education students who receive a B. A. in Education,"¹ is now considered in Central Washington College of Education essential preparation for teachers who must conduct their own music classes in the public schools.

It was found, however, that approximately 25 per cent of the teachers had not taken Music 2 but had substituted Music 3 (a junior high and high school teachers' course involving appreciation and listening only) in its place. Approximately 3 per cent of the teachers had had no music courses and one per cent had substituted Music 1 and Band for Music 2 as shown by Table IV. Therefore, approximately 30

¹ Central Washington College Catalogue, p. 50.

per cent of the teachers examined were in a position which required them to teach music and yet had not taken a course to help with this teaching.

Table III shows the percentage of other music courses taken in college by those teachers questioned. Approximately 34 per cent of the teachers took Music 3; in fact, nearly 25 per cent of these persons took it as a substitute for Music 2. Miscellaneous courses in music were taken by 28 per cent of the persons questioned. In this listing Music 103 and Music 152 were taken by the largest percentage of persons.

It was discovered that out of the 68 per cent of the teachers who took Music 2 approximately 66 per cent taught their own music and 34 per cent did not. Out of Music 3 people 17 per cent taught music while 83 per cent did not.

It is interesting to note that in modern educational practices student teaching is valued as an aid to proficiency in handling a subject or grade level, yet in the last four years only 21 per cent of the persons examined had been required to do any student teaching in music.

Perhaps one of the greatest assets to the educational life of the elementary teacher would be the chance to experiment and learn the teaching of music through student teaching experience. Many persons who have cooperated in this study have mentioned the fact that they would appreciate personal observations of music classes as taught in the classroom situation. The college educational departments and the

majority of in-service schools have the opportunity to offer students this chance for musical experience and yet this area has been neglected. According to Dr. J. Wesley Crum, Professor of Education at Central Washington College, Central ranks high in the state of Washington and in the United States in its fine program of student teaching.²

EXTENT OF HELP IN AREAS OF MUSIC PRESENTED IN COLLEGE MUSIC COURSES
AT CENTRAL WASHINGTON COLLEGE OF EDUCATION

Table V was designed to show what areas are believed to be included in the Music 2 course and in any additional course especially constructed for classroom teachers. It attempts to ascertain the amount of help teachers might gain through these courses. The large percentage of No helps in the return questionnaires may indicate that there is no use for that area of study in the classroom teacher's musical activities, or that the particular area or areas were not presented in college classes of music, or that the areas were presented inadequately and could not be put to use efficiently in the classroom.

The teachers found the following areas of study Of much help in teaching: (Listed in order of greatest number of teachers helped)

| | |
|--|-----|
| Acquaintance with songs suitable for the elementary school | 30% |
| Practice in singing songs | 29% |
| Knowledge and experience in musical games and dances | 27% |
| Observation of music teaching in the elementary school | 24% |

² Quoted from personal conversation with Dr. J. Wesley Crum.

The teachers answered that the following list of areas taught in college classes for the elementary teacher were Of some help:

| | |
|---|-----|
| Knowledge of elementary school music materials | 34% |
| Knowledge of elementary music methods | 33% |
| Practice in learning songs from records "Record Songs" | 32% |
| Knowledge of music theory | 32% |
| Developing ability to conduct listening experiences and ear-training activities | 31% |
| Practice in learning songs from teacher's singing "Rote Songs" | 30% |
| Knowledge and experience in free physical response to music | 30% |
| Practice in singing songs | 29% |
| Developing ability to play the piano | 29% |
| Knowledge and experience in the use of rhythm instruments | 27% |

Areas of No help were listed by the teachers as the following:

| | |
|---|-----|
| Knowledge and experience in making original words and tunes | 48% |
| Ability to play the simple melody instruments | 31% |
| Developing ability to lead miscellaneous group singing | 28% |
| Practice in sightreading songs, "Reading Songs" | 26% |
| Actual practice in presentation of lessons to class members | 25% |

Other cases are significant and are shown on the tables but since they comprise less than $33 \frac{1}{3}$ per cent of the total responses they are not mentioned at this time.

USE OF MUSIC IN THE CLASSROOM

Of the teachers questioned 54 per cent answered that they were teaching music in their classroom while 46 per cent answered that they

were not teaching. However, after making a careful check on the 46 per cent who answered "No" to this question it was discovered that these teachers were using music in their classroom to some degree. Seven per cent of the teachers taught music in rooms other than their own.

Of all those questioned 56 per cent had help in planning their music program while nearly 34 per cent did not. When asked who aided them in teaching approximately 53 per cent answered Special Music Teachers, 26 per cent answered District Music Supervisor, 15 per cent listed other teachers in the system and other percentages were insignificant. Many teachers had more than one source of help.

Of those teachers who answered Yes to teaching their own classroom music it was found that approximately 46 per cent had the aid of a District Music Supervisor, 41 per cent had the aid of a Special Music Teacher, 23 per cent had no help and 21 per cent had other help as shown by Table VI.

Of those teachers who answered No to teaching music in their own classroom it was found that approximately 69 per cent were aided by the Special Supervisor, 17 per cent had no help, 13 per cent had other teachers' aid, 6 per cent had a District Music Supervisor, and 6 per cent had other help as shown by Table VII.

In both Tables VI and VII it must be remembered that often the teacher had more than one source of help; therefore, all sources are included in this percentage.

For convenience in summarizing music teaching activities in this section each activity will be discussed separately under the following headings.

SINGING ACTIVITIES---TABLE VIII

Out of the one hundred five teachers questioned approximately 61 per cent replied that they taught "Record Songs," 54 per cent taught "Rote Songs," and 22 per cent conducted tone-matching exercises for non-singers. In conducting activities in sight-reading of songs approximately 14 per cent used musical symbols (Do, Re, Mi), 9 per cent used numbers (1, 2, 3) and 7 per cent used letter names of notes. Less than 33 1/3 per cent of the teachers were conducting sight-reading exercises in their classrooms yet this was considered one of the greatest personal assets in singing or playing music. "Rote" and "Record Songs" were used predominantly for teaching singing.

It was found that 38 per cent of the teachers correlated singing with simple melody instruments. The piano was listed by 13 per cent as having the best correlation possibilities, approximately 9 per cent used rhythm instruments, 5 per cent used tune-bells and 2 per cent listed the autoharp. Other instruments were listed by 9 per cent of the teachers but the percentage on each is too small to be significant.

RHYTHM ACTIVITIES---TABLE IX

Most teachers will attempt rhythmic activities and listening activities before they will singing because so much of the work can be done by record (even though singing by record is done very extensively as shown by this study). Many teachers feel that they are more competent in rhythms than in other phases of music. This fact is shown by the percentage of people who stated that they did not teach their own music but later answered that they correlated music with other subjects and presented rhythm and listening activities.

In response to the questionnaire approximately 51 per cent of the teachers stated that they used basic rhythm patterns such as walking, running, skipping, etc., while 38 per cent worked with physical response, 28 per cent used the playing of rhythm instruments, 23 per cent correlated rhythm instruments with the singing program, 21 per cent used dramatization of music and 15 per cent worked with the rhythm band.

LISTENING AND APPRECIATION ACTIVITIES---TABLE X

Table X shows the teacher's use of Listening and Appreciation Activities. The majority (63 per cent) used this activity through singing, 55 per cent through relaxation to records, 50 per cent through records as a means of learning, 40 per cent through rhythms, 31 per cent through free creative response, 13 per cent through visiting artists, 11 per cent through visual aids, and 8 per cent through playing melody instruments. Another mentioned activity was the listening to the

Standard Hour Broadcasts each week.

STUDY OF RUDIMENTS OF MUSIC

Another activity which was used in the classroom and merits mentioning at this time is the Study of Rudiments of music. Sixty-three per cent stated they were using this activity as shown by Table XI. The majority, approximately 34 per cent, presented the study of rudiments through singing and rhythms, while 11 per cent taught rudiments through the playing of instruments. The other percentages were too small to be significant and included the use of the autoharp, making of instruments, original compositions, and fundamental piano technics.

CORRELATION—TABLE XII

When asked if they correlated music with other subjects approximately 70 per cent stated that they did, (even those who answered No to the question on teaching their own music). Later it was found that others were correlating but did not mention this fact because they did not handle their entire music program. Social Studies offered the best correlation according to the teachers, with a 69 per cent rating, second was P. E. with approximately 47 per cent, while Art rated a 31 per cent. Other correlations included Health, English, Mathematics, Reading and Science. Table XII shows the correlation percentage of each subject.

MUSICAL EXPERIENCE AFTER LEAVING CENTRAL COLLEGE

Table XIII shows that approximately 61 per cent of the teachers have taught their own music. This percentage does not correspond to the previously mentioned 54 per cent of the teachers who said they were teaching music at the present since several did not continue to teach this year as they had done in the past. Change of school systems and the addition of special music teachers to schools account for some differences in percentages also. When asked about workshops in music approximately fourteen per cent of the teachers had attended workshops conducted by their music specialists and 12 per cent were participating in high school or adult music groups. Other percentages were too insignificant to include. Of the participation in high school or adult music groups there was only one significant percentage to mention. 14 per cent of the persons who belonged to such groups were members of the church music groups.

FURTHER MUSIC TRAINING NEEDED—TABLE XIV

When asked this question on what further music training they felt would be advantageous 50 per cent of the teachers stated that they were in need of more understanding of music methods, approximately 50 per cent needed more confidence in teaching music, 49 per cent needed more knowledge of music fundamentals, 46 per cent needed a higher degree of skill in playing the piano, 46 per cent needed more knowledge of

suitable teaching materials, and 34 per cent needed a higher degree of skill in singing. Advanced college work on in-service training will probably prove the best aids for these teachers. However, the largest percentage could have been helped during their school years. Working with a sympathetic music teacher or supervisor would also be of much help to these teachers.

ROOM EQUIPMENT--TABLE XV

When asked what room equipment they would find useful for more effective music teaching 47 per cent wanted records, 43 per cent wanted phonographs, 32 per cent needed pianos and 28 per cent rhythm instruments. An insignificant percentage included autoharps, melody instruments, books, and pictures of instruments and composers as shown on Table XV.

SUPERVISOR'S QUESTIONNAIRE

Conclusions

The majority of music supervisors in the public schools examined in the study said that the classroom teacher should teach music in her classroom from the grade level of kindergarten through fourth grade. These supervisors felt that the classroom teacher was better qualified to correlate and enrich the curriculum for her children than the special music teacher.

Although it was realized by this group that often the teacher was unprepared to teach all phases of music in the classroom it was believed by the majority that the teacher should teach those areas in which she was the most proficient. It was felt that the classroom teacher should give as much musical training as possible to her children because of the value of music training in the self-contained classroom towards the musical growth of children.

Interest, confidence and willingness were listed by these authorities as important qualifications for the classroom teacher who is to conduct her own music program.

The majority of supervisors felt that it was necessary for part-singing to be conducted in the upper intermediate grades by a teacher who thoroughly understood such work. However, this need not exclude the classroom teacher from continuing to conduct additional music study in other phases of activity.

Table XVI lists the assets or musical qualifications which the supervisors felt the classroom teacher should possess in order to be an efficient music teacher. The ten highest qualifications as listed by the majority of supervisors were as follows: basic knowledge of music, knowledge of child psychology, ability to sing, enjoyment of music, knowledge of methods and materials, ability in music, piano ability, cooperation of administration and colleagues, realization of value of music and enthusiasm and vitality.

SUMMARY OF CONCLUSIONS

1. Music is considered an important subject for every child; therefore, it must be included in the elementary school curriculum.
2. Since a limited number of music specialist are available for a school district and since district funds are often limited, it is felt by most educational authorities that music in the schools should be taught by the classroom teacher under the guidance of an efficient and understanding music supervisor.
3. The classroom teacher should have a good musical background and confidence to conduct many phases of music learning for children. However, this study shows that there is still a great need for improvement in all phases of music teaching by the classroom teacher.
4. Since only one music course is required in college and since a minority of students take other music courses in their college curriculum as shown in this study, this one music course must include as many areas of music learning as possible with special emphasis on methods of teaching. Music 2 does not completely fulfill this requirement.
5. There is a lack of unification of all Music 2 courses; standard goals and aims in this course are not accepted by Central Washington College teachers in the field of music.
6. Students have been allowed to substitute other subjects for Music 2; often these subjects are of no teaching value.
7. Some areas of study presented in the college course (Music 2) are of little value while others are of great importance in the teaching field.
8. The majority of teachers believe they need further knowledge of music methods, music fundamentals, piano skill, and suitable teaching materials.
9. Most Music 2 students have had little or no chance to observe actual classroom music programs. This point was emphasized by teachers in the questionnaire.
10. The majority of teachers did not have any student teaching experience in the field of music in the elementary classroom.

11. Varying amounts of musical help was available to most of the classroom teachers in the field although this help was insufficient.
12. There is a definite need for more in-service training programs in music.
13. Almost every teacher in the field is using music to some extent in her classroom.
14. Every teacher is capable of presenting one or more phases of music to her children.
15. The music program in the classroom is taught with varying degrees of efficiency depending upon the individual teacher.
16. Music experience after leaving college adds to the teacher's own pleasure and advancement.
17. Cooperation, understanding, and encouragement from school authorities influence the teacher's willingness and efficiency in teaching her own classroom music. Often these factors are as important as the musical background of the teacher in determining whether or not she will teach music.
18. Special music teachers have tendency to discourage classroom teachers from teaching music since they believe they are inefficient and unprepared for such work.
19. The community must be made more conscious of the necessary place of music in the school curriculum.

RECOMMENDATIONS

1. Students should be advised more carefully in the selection of a required music course. Stress must be placed on the importance of Music 2 in the program of the grade school teacher.
2. A greater attempt should be made to standardize the music course which is required of classroom music teachers. Goals and aims should be unified in the course.
3. A greater effort should be made to include music training or music teaching in student teaching activities.

4. More observation of actual music classes in action should be made possible.
5. Areas which have been found of value in the field should be emphasized in the required music course. Since most teachers feel the need of more music methods, more knowledge of fundamentals and more piano skill these areas should be stressed in college.
6. Emphasis should be placed on each student's individual musical growth in college music classes. That is, each student should be given every chance to develop all skills possible for use in the classroom situation.
7. General education students should be encouraged to enter into activities of college such as band, orchestra, and choir activities. This is being accomplished to some extent in Central Washington College.
8. Greater emphasis should be placed on the importance of music in the educational scheme today. Correlation possibilities should be stressed and emphasis placed on the similarities of teaching methods used in all subjects.
9. The College should encourage the establishment of more in-service music program under its guidance.
10. Increased opportunities should be opened for advanced training in college or in-service work.
11. Teachers should be exposed to the great possibilities of instrument study in schools as an aid in singing and sightreading activities, such as the use of flute-phones, autoharp, and tune-bells.
12. Importance of visiting musical talent and visual aids as a possibility for increasing student's appreciation and love of music should be emphasized.
13. There is a great need for principal, supervisor, and teacher to cooperate. We may educate for this in our class in college.
14. Music specialists should be trained to see the importance of the classroom teacher in the music program.
15. Sufficient equipment should be available through supervisor, principal and teacher planning.

SUPPLEMENTARY RECOMMENDATIONS

1. Standard books of music methods and procedures such as the standard guide books on other elementary courses should be available in the field of music for all classroom teachers as guides and general reference books.
2. A complete file on music majors and minors activities should be kept at the college, preferably in the department of music.

LIMITATIONS OF STUDY

1. The study covered only Central Washington College of Education graduates from years 1949 through 1953.
2. Inability to measure each teacher's degree of efficiency. More extensive visitations should have been made to prove the correlation between the questionnaire answers and the actual music presentation.
3. The examiner was a music major and was partial to emphasis on music study in the elementary school.

BIBLIOGRAPHY

BIBLIOGRAPHY

A. BOOKS

- Barnett, David, They Shall Have Music. New York: Cornwall Press, 1953.
- Brooks, Marian B., and Brown, Harry A., Music Education in the Elementary School. New York: American Book Co., 1946.
- Campbell, William Giles, A Form Book on Thesis Writing. Boston: Houghton Mifflin Co., 1939.
- Gehreks, Karl, Wilson, Music in the Grade School. Boston: C. C. Birchard and Co., 1934.
- Good, Carter V., and Barr, A. S., and Scates, Douglas E., The Methodology of Educational Research. New York: Appleton-Century-Crofts, Inc., 1941.
- Grant, William Parks, Music for Elementary Teachers. New York: Appleton-Century-Crofts, Inc., 1951.
- Hubbard, George E., Music Teaching in the Elementary Grades. New York: American Book Co., 1934.
- Jeffers, Edmund V., Music for the General College Student. New York: King's Crown Press, 1944.
- Jones, Vincent, Music Education in the College. Boston: C. C. Birchard and Co., 1949.
- Koos, Leonard V., The Questionnaire in Education. New York: The Macmillan Co., 1928.
- Kinscella, Helen G., and Tierney, Elizabeth M., The Child and His Music. New York: University Publishing Co., 1953.
- Krone, Beatrice Perham, Teaching Music in the Elementary School. Chicago, Illinois: Neil A. Kjos Music Co., 1941.
- Landeck, Beatrice, Children and Music. New York: William Sloane Association, inc., 1952.

- Larson, William, Bibliography of Research Studies in Music Education. (Years: 1932-1948). Rochester, Ill.: Eastman School of Music Press, 1949.
- Mursell, James L., Music in American Schools. New York: Silver, Burdett and Co., 1943.
- Mursell, James L., Music and the Classroom Teacher. New York: Silver, Burdett and Co., 1951.
- Mursell, James L., and Glenn, Mabelle, The Psychology of School Music Teaching. New York: Silver, Burdett and Co., 1931.
- Myers, Louise Kifer, Teaching Children Music in the Elementary School. New York: Prentice-Hall Inc., 1950.
- Pitts, Lilla Belle, The Music Curriculum in a Changing World. New York: Silver, Burdett and Co., 1944.
- Strayer, George D., Public Education in Washington, Olympia, Wash.: State Printer, 1946.
- Squire, Russel N., Introduction to Music Education. New York: Ronald Press Co., 1952.
- Thompson, Carl O., and Nordholm, Harriet, Keys to Teaching Elementary School Music. Minneapolis, Minnesota: Paul A. Schmitt Music Co., 1949.
- Wright, Frances, Elementary Music Education. Los Angeles, Calif.: Lymanhouse, 1939.

B. PERIODICALS

- Bakkegard, B. M., "Have We Really Sold Our Communities on Music Education?" The School Musician, 22:6-7, November, 1950.
- Blyth, John D., "Keyboard Experience," The School Musician, 25: 24-25, March, 1954.
- Burmeister, Clifton A., "Music—A Fringe Activity?" Educational Music Magazine, 33:8-9, 89, September-October, 1953.

- Burrow, Raymond, "What is Keyboard Experience?" The School Musician, 22:27, 50, April, 1951.
- Cornwell, Marvin H., "Fun on the Tonette," Educational Music Magazine, 33:35, November-December, 1953.
- Dresden, Katharine W., "The Fog Comes--Then Moves On," Educational Music Magazine, 22:14-15, 56, September-October, 1953.
- Echols, L. W., "Rhythm Band for Elementary School Teachers," School Musician, 24:8-9, 57, November, 1952.
- Faltz, Donald G., "In the Brief Time Allotted," Educational Music Magazine, 39:31-35, March-April, 1950.
- Hummel, J. George, "Sowing the Seeds," The School Musician, 23:16, November, 1951.
- Klatman, Robert H., "An Instrumentalist Discusses the General Music Class," The School Musician, 24:7, January, 1953.
- Magee, Gretchen Ott, "An Experiment in Class-Piano," The School Musician, 24:11, 37, 50, January, 1953.
- Malone, Marjorie Jean, "A Controlled Experiment in the 'Musical Taste in the Lunchroom'" The School Musician, 24:8, January, 1953.
- Nelson, Henry B., "A Letter to the Elementary-Classroom Teacher," The School Musician, 24:14, September, 1952.
- Nye, Robert E., "On Call Elementary Music Supervisor," Educational Music Magazine, 30:13, 53-54, November and December, 1950.
- Robinson, Genevieve, "Keyboard Experience," The School Musician, 24:12-13, 33, 40, November, 1952.
- Saetre, Bilbert T., "Public School Music Problems," The School Musician, 25:23-26, March, 1954.
- Snyder, Alice M., "Music Is My Weak Spot," Educational Music Magazine, 34:16-19, 50, January-February, 1954.
- Sunderman, Lloyd, Frederick, "Creative Music," Educational Music Magazine, 34:22, 52, January-February, 1954.
- Tipton, Gladys, "The Autoharp's Anybody's Instrument," The School Musician, 24:8, 26-27, February, 1953.

C. PUBLICATIONS OF LEARNED ORGANIZATIONS

- Music Educators National Conference, Music in the Elementary School, 1951. Music Educators National Conference.
- Silver, Burdett Co., The Resourceful Teacher, Research Service Department, Silver, Burdett Co., 1950.
- Music Educators National Conference, Musical Development of the Classroom Teacher, (Music Education Research Council Bulletin No. 5) Music Educators National Conference, 1951.
- Music Educators National Conference, Music for Everyone, Chicago, Ill.: Music Educators National Conference, 1950.

D. UNPUBLISHED MATERIALS

- Hill, Ivan A., A Critical Analysis of the Training of the Homeroom Music Teacher. Ellensburg, Washington: Graduate School the Central Washington College of Education, 1950.
- Morgan, Hazel B., Elementary School Music (A Report of Five Selected Areas). Central Washington College Music Education Workshop, 1953.

Library
 Central Washington College
 of Education
 Ellensburg, Washington

APPENDIX

LETTERS AND QUESTIONNAIRES

USED IN STUDY

(Letter to Principal)

January 25, 1954

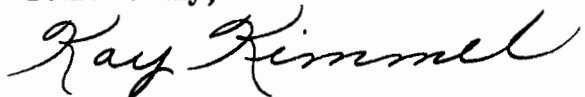
Dear Sir:

Today we face the problem of many elementary teachers being unable to handle their own classroom music program efficiently. I am conducting a study of music education in the elementary school as taught by the graduates of Central Washington College, years 1949-1953. It is hoped that this study will point out those areas where improvement can be made in the guidance of the classroom teacher of music.

The basis of this study will be teacher-questionnaires which will require approximately ten minutes to answer. No teacher is under obligation to answer the form and all materials will be regarded as confidential. With your permission I would like to include teachers from your school in this project.

Your help will be greatly appreciated and if you are interested in the results of this study a copy will be sent to your school upon request. You will find a self-addressed postal card enclosed for your convenience in answering. May we include your school in this project?

Yours truly,



Kay Kimmel
Box 891 C. W. C. E.
Ellensburg, Wash.

(Principal's Reply Postal Card)

You have my permission to include our classroom teachers, who have graduated from Central Washington College, in your research on Elementary Music.

Signed: _____

School: _____

(Principal's Reply Postal Card--Reverse Side)

Stamp

Miss Kay Kimmel

Box 89, Central Washington College

Ellensburg, Washington

(Letter to Classroom Teacher)

Central Washington College of Education

February 15, 1954

Dear Classroom Teacher,

Today there is a great need for classroom teachers to teach their own music program in the elementary school. I am conducting a study which I hope will give assistance to the classroom teacher of music.

Will you please take ten minutes of your busy day to complete the enclosed questionnaire? It is the basis of this study and your cooperation in checking it will be greatly appreciated. You need not sign your name but all materials received will be regarded as strictly confidential.

We will be happy to send your school the results of this study if you so desire. You will find a self-addressed envelope enclosed for your convenience in replying.

Yours truly,



Kay S. Kimmel
Box 891, C. W. C. E.
Ellensburg, Wash.

(Classroom Teacher Questionnaire)

A STUDY OF MUSIC IN THE ELEMENTARY SCHOOL AS TAUGHT BY GRADUATES
OF CENTRAL WASHINGTON COLLEGE, WHO ARE NON-MUSIC MAJORS AND MINORS,
YEARS 1949-1953

I. WHAT BACKGROUND OF MUSIC TRAINING DID YOU HAVE BEFORE ENTERING
CENTRAL WASHINGTON COLLEGE? (Check the following answers)

A. Learned to read music in the grade school?

Yes____ No____

B. Had most of my grade music experience from the music specialist?

Yes____ No____

C. Had most of my grade music experience from a classroom teacher?

Yes____ No____

D. Sang in the high school chorus or other vocal groups while in
high school?

Yes____ No____

E. Had the ability to sing accurately and match pitches after
high school?

Yes____ No____

F. Played in the high school orchestra or band?

Yes____ No____

G. Took private lessons on the piano?

Yes____ No____

H. Had music experience other than mentioned above?
(Please be specific)

II. MUSIC EXPERIENCE AT CENTRAL WASHINGTON COLLEGE

- A. Did you take Music 2, FUNDAMENTALS OF MUSIC, which is required of all elementary teachers now graduating from Central College?

Yes _____ No _____

- B. If you took Music 2, FUNDAMENTALS OF MUSIC, what was your instructor's name? _____

- C. What other music courses did you take at Central? (Check)

1. Music Education for the Elementary School _____
(Music 103)

2. Music in the Classroom (Music 151) _____

3. Song Literature for the Elementary Grades _____
(Music 152)

4. Others: _____

- D. Did your student teaching experience include any necessity for you to teach music?

Yes _____ No _____

- E. Are you a music major or minor? (Check)

Neither _____ Major _____ Minor _____

III. INDICATE TO WHAT EXTENT THE FOLLOWING AREAS OF STUDY PRESENTED IN MUSIC CLASSES HAVE HELPED YOU IN PLANNING OR PRESENTING MUSIC ACTIVITIES. (Place a check in front of your answers)

- A. Knowledge of music theory (scales, intervals, keys, harmony, rhythms).

____ of much help ____ of some help ____ of no help

- B. Knowledge of Elementary Music Methods.

____ of much help ____ of some help ____ of no help

- C. Knowledge of elementary school music materials.
___of much help ___of some help ___of no help
- D. Acquaintance with songs suitable for the elementary school.
___of much help ___of some help ___of no help
- E. Practice in singing songs.
___of much help ___of some help ___of no help
- F. Practice in learning songs from records (RECORD SONGS)
___of much help ___of some help ___of no help
- G. Practice in learning songs from teacher's singing (ROTE SONG)
___of much help ___of some help ___of no help
- H. Practice in sightreading a song. (READING SONG)
___of much help ___of some help ___of no help
- I. Developing ability to lead miscellaneous group singing
(Community Song)
___of much help ___of some help ___of no help
- J. Knowledge and experience in making original words and tunes.
___of much help ___of some help ___of no help
- K. Developing ability to conduct listening experiences and
ear-training activities.
___of much help ___of some help ___of no help
- L. Knowledge and experience in free physical response to music.
___of much help ___of some help ___of no help
- M. Knowledge and experience in musical games and dances.
___of much help ___of some help ___of no help

N. Developing ability to play the piano.

___of much help ___of some help ___of no help

O. Ability to play the simple melody instruments (song flute-tonettes)

___of much help ___of some help ___of no help

P. Knowledge and experience in the use of rhythm instruments.

___of much help ___of some help ___of no help

Q. Knowledge and experience in making rhythm instruments.

___of much help ___of some help ___of no help

R. Actual practice in presentation of lessons to class members.

___of much help ___of some help ___of no help

S. Observation of music teaching in the Elementary School.

___of much help ___of some help ___of no help

T. Other technique which have been of help to you (specify)

IV. USE OF MUSIC IN THE CLASSROOM:

A. Do you teach your own music in your classroom?

Yes ___ No ___

B. Do you teach music classes other than your own homeroom?

Yes ___ No ___

C. Does anyone help you plan your music program or give you aid in teaching music?

Yes ___ No ___

D. If you have aid in teaching check the following source or sources of help listed below:

1. District music supervisor_____
2. Special music teacher for your school_____
3. Other teachers in your system_____
4. Others: (list) _____

E. What musical activities do you teach in your class room?
(check the following)

1. Singing activities

- a. Songs from records (RECORD SONGS) _____
- b. Songs from your own singing (ROTE) _____
- c. Teach tone-matching exercises for uncertain singers _____
- d. Sight-singing songs (NOTE OR READING):
 1. Through musical symbols
(DO, RE, MI) _____
 2. Through numbers, (1, 2, 3) _____
 3. Through letter names of notes (C, D, E)

- e. Correlation of simple melody instruments with the singing program (song flutes, etc,) _____
 1. What instruments do you use (list)

- f. Correlation of rhythms and games with singing program _____
- g. Making of original words and tunes _____

2. Rhythm Activities

- a. Free physical response to music through individual interpretation _____
- b. Dramatization of music _____
- c. Use of basic rhythm patterns such as walking, running, skipping, etc. _____
- d. Correlation of rhythm instruments with singing program _____
- e. Playing of rhythm instruments _____
- f. Working with the rhythm band _____

3. Listening and Appreciation Activities

- a. Through records as a means of learning words and music to a new song (Rote) _____
- b. Through free creative response _____
- c. Through relaxation to music _____
- d. Through the use of visiting artists and/or local talent as means of appreciation _____
- e. Through the use of visual aids materials (slides and films) _____
- f. Through singing _____
- g. Through playing melody instruments _____
- h. Through rhythms _____

4. Others

- a. Study the rudiments of music (music structure and basic fundamentals)
 1. Through singing and rhythms _____
 2. Through original compositions _____
 3. Through the playing of instruments _____

- b. Through the playing of the autoharp_____
- c. Through the making of original rhythm instruments_____
- d. Teach the fundamental techniques of piano playing or give a general knowledge of the keyboard structure_____

F. Do you correlate music with other subjects taught in the classroom?

Yes_____ No_____

G. What subjects have you found offer the best correlation with music? (check only three)

English_____ health_____ mathematics_____

social studies_____ spelling_____ art_____ P. E._____

Others (list) _____

V. WHAT MUSIC EXPERIENCE HAVE YOU HAD SINCE LEAVING CENTRAL COLLEGE?

- A. Teaching your classroom music? Yes_____ No_____
- B. Private or class voice lessons? Yes_____ No_____
- C. Private or class piano lessons? Yes_____ No_____
- D. Correspondence work in music? Yes_____ No_____
- E. Workshops conducted by your music specialist? Yes_____ No_____
- F. In-service training meetings conducted in your school system by visiting college instructors? Yes_____ No_____
- G. Participation in high school or adult music groups? (bands, choirs, orchestras, clubs) Yes_____ No_____
- H. Check the groups or groups to which you belong:
1. Community or high school choirs_____
 2. Community or high school bands_____
 3. Community or high school orchestras_____

4. Community music clubs_____

5. Church music groups_____

6. Others: _____

VI. WHAT FURTHER MUSIC TRAINING DO YOU FEEL WOULD BE ADVANTAGEOUS FOR YOU?

A. More knowledge of music methods_____

B. More knowledge of suitable teaching materials_____

C. More knowledge of music fundamentals_____

D. Higher degree of skill in singing_____

E. Higher degree of skill in playing piano_____

F. More confidence in teaching music_____

G. Others: (list) _____

VII. WHAT ROOM EQUIPMENT WOULD YOU FIND USEFUL FOR MORE EFFECTIVE MUSIC TEACHING?

piano_____

rhythm instruments_____

books_____

autoharp_____

melody instruments_____

phonograph_____

records_____

Others: _____

(Letter to Music Specialist)

Central Washington College of Education
Ellensburg, Washington

January 27, 1954

Dear Music Specialist:

Today many educators feel that there is a great need for classroom teachers to teach their own music program in the elementary school. I am conducting a study which I hope will point out areas where improvement can be made in the guidance of these teachers. This study will be confined to graduates of Central Washington College of the last four years.

In order to make this study complete it is important to obtain the views of the music supervisors concerning the classroom music program. In order to accomplish this purpose will you please take a few minutes of your time to answer the enclosed question sheet?

Your help in making this study a success is indispensable and as such will be highly appreciated. If you are interested in the results of this study a copy will be sent to your office.

Yours truly,



Kay Kimmel
Box 891, C. W. C. E.
Ellensburg, Wash.

(Music Specialist Questionnaire)

QUESTIONS CONCERNING THE CLASSROOM
MUSIC PROGRAM

1. DO YOU FEEL IT IS NECESSARY FOR THE CLASSROOM TEACHER TO TEACH
HER OWN MUSIC? WHY?

2. DO YOU FEEL THAT MOST CLASSROOM TEACHERS CAN TEACH MUSIC EFFECTIVELY?
COMMENT.

3. WHAT DO YOU BELIEVE ARE THE TEN MOST IMPORTANT MUSICAL ASSETS OR
QUALIFICATIONS WHICH A CLASSROOM TEACHER MUST POSSESS TO TEACH AN
EFFECTIVE MUSIC PROGRAM? (Use reverse side of paper if more space
is desired.) Please number items.