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STATE AND COUNTY SUPERVISION
OF PUBLIC SCHOOL MUSIC

A dissertation submitted to

The Graduate Faculty of the Teachers College
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF EDUCATION

1938

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ACKNOWLEDGMENT

The writer is deeply grateful to all who have made this study possible and who have assisted in its preparation:-

To Dean Louis A. Pechstein, Dr. Carter V. Good, and Dr. Samuel L. Eby, who were members of my dissertation committee and gave freely of their time and advice.

To Miss Tillie Sylfest, county superintendent of Trempealeau County, Wisconsin, and Mr. John C. Lawton, county superintendent of Vernon County, Wisconsin, who made it possible to apply tests in the counties named above.

To music educators from the country at large, state superintendents of education, state supervisors of music, and other members of state departments of education who furnished data without which this study could not have been carried on.

To Mr. Omer N. Renfrow, principal of Whittier High School, Cincinnati, Ohio, who gave much help and counsel especially with the tables and statistics of the study.

To my wife, Margaret Linfield Annett, who made many suggestions for improvement in addition to typing the dissertation.

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CHAPTER I
THE PROBLEM

There is a dearth of material relative to the various aspects of music education. Research workers are inclined, because of more training or interest in academic subjects, to confine their attention to these subjects. Their attitude was well expressed by one of Kelley's judges in rating tests, who says of the Kwalwasser-Ruch Tests of Musical Accomplishment,¹ "What do we know about this anyhow? Better let musicians judge this!"²

Many examples may be cited of studies relating to administrative and supervisory workers in more general educational fields.³ Yeuell has investigated the work of

¹ Jacob Kwalwasser and C. M. Ruch, Kwalwasser-Ruch Test of Musical Accomplishment. Iowa City: The University of Iowa, 1924. Pp. 8.

² Truman Lee Kelley, Interpretation of Educational Measurements, p. 276. Yonkers-on-Hudson, New York: World Book Co., 1927.

³ G. H. Yeuell, "The Special Work and the Office of the State Director of Teacher Training." Unpublished Doctor's Thesis, Teachers College, University of Cincinnati, 1927.

the state director of teacher training. Toothman⁴ and Ward⁵ have made comprehensive studies of the office of dean in the liberal arts college. Rogers⁶ has studied state supervision of elementary schools. It seems just as reasonable that studies should be made relative to workers in a special field such as that of music.

Music educators are coming to realize that there must be more intelligent experimental study concerning the various branches of music education. Flagg suggests many problems that require solution. Among other questions, she asks if there is room for a more nearly experimental approach to the problems of music supervision, if music education departments are giving modern emphasis as understood in the light of the best general supervisory practice, and if there are studies of what the classroom teacher wants of a music supervisor as well

⁴
H. F. Toothman, "The Academic Dean of the Liberal Arts College." Unpublished Doctor's thesis, Teachers College, University of Cincinnati, 1932.

⁵
M. S. Ward, Philosophies of Administration Current in the Deanship of the Liberal Arts College. Teachers College Contributions to Education, No. 623. New York: Teachers College, Columbia University, 1934. Pp. vii / 128.

⁶
M. P. Rogers, A State's Supervision of its Elementary Schools. Teachers College Contributions to Education, No. 679. New York: Teachers College, Columbia University, 1936. Pp. v / 117.

as studies of what the music supervisor wants of a class-
room teacher.⁷

In view of this spirit of inquiry, accompanying the general increase in the number of hours given to the teaching of music in our schools, it is desirable to investigate many problems of music education.

Purpose of the Study

The purpose of this study is to ascertain the present status of the position of state supervisor of music, to survey the best practices now in use by incumbents of the position, to evaluate a typical program of county supervision such as a state supervisor of music might well carry on throughout all the counties of a state, and to determine whether each state should have a state supervisor.

The writer has set himself to answer the following questions:

1. How many states have a law requiring the teaching of music in the public schools?
2. How many states have a state supervisor of music?

⁷ Marion Flagg, "Where Next? And How Shall We Find the Way?" Music Educators Journal, XXII (November-December, 1935), 30-2.

3. How many states that do not have a state supervisor of music feel the need of such an officer?

4. What activities are carried on by the present state supervisors of music? What activities seem to be neglected?

5. What is the status of these state supervisors of music as regards age, education, previous experience, and salary?

6. What music activities are carried on in states having no state supervisor of music but in which other agencies are carrying on work or a part of the work which a state music supervisor would do in case one existed?

7. Does the type of supervision carried on by a state supervisor of music produce results that are commensurate with the labor and finances involved?

8. Would the results of such supervision warrant the statement that each state should appoint a state supervisor of music as soon as possible?

Value of the Study

Up to the present time, there have been only a few state supervisors of music. Since music is beginning to occupy a place among the recognized subjects of the school curriculum, and since there must be reasonable uniformity in courses of study in order to achieve the best results, it seems probable that gradually more states will

employ a state supervisor of music. It is even more pertinent that this study be carried on at the present time when only a few supervisory workers are employed than after the position has become more standardized. For the worker in music, the problem is as important as are the various inquiries into the academic fields to the general educator.

The writer, although employed by a teacher-training institution, has been called on many times by county officers to assist them in the preparation of courses of music study and to aid them in music supervision. He, therefore, has become much interested in the problems of music supervision and approaches this study with heightened interest and curiosity.

The present study should prove helpful in securing a better understanding of the actual duties performed by the state supervisor of music; it should aid residents of states now without a state supervisor of music to determine whether to support a movement for such an officer; it should aid state superintendents of states with a state supervisor of music to determine what functions can be wisely delegated to him; it should offer helpful suggestions to persons looking forward to preparation for the position and should furnish data which may be used in graduate schools offering courses in music education.

Sources of Data

The problem is subdivided into two parts: Part A and Part B. In Part A an effort is made to present as complete a picture as possible of the position of state supervisor of music. The survey method is used in this section of the study. As a first step in securing the data, a check list was sent to the state superintendents of schools in all the states. This check list is found in the appendix, (p. 139). The information requested was as follows:

1. Does the given state have laws concerning compulsory instruction in music?
2. Is there a state supervisor of music?
3. If the state has no state supervisor of music, does any other agency perform the duties which would otherwise fall to such an officer?
4. Is there a felt need for a state supervisor of music?
5. Is music supervision amply taken care of without such an officer?

The second step was to send a check list to all state music supervisors (or, in states which do not provide for a state music supervisor, to others who perform similar duties). In this check list it was asked whether they were supervising such activities as:

1. Development of courses of study in music.
2. Organization of music contests.
3. The establishment of new music courses and music activities.
4. Credit for outside-of-school music study.
5. Meetings for music teachers.
6. Music clinics.
7. Lectures at county institutes.
8. "Community sings."
9. Demonstrations and consultations.
10. The giving of tests in music.
11. State-wide examinations in music.
12. Correspondence courses in music.
13. Aid for classroom teachers.
14. Other activities.

Though this check list may have suggested the answers desired, it seemed a necessary step in securing a description of the functions of these officers. A specimen copy of this form is in the appendix, (p. 141).

A personnel study also was included in order to secure a record of the training and experience of incumbents of the position. A history of the development of the office was requested, as well as the method of appointment to the office.

Finally, the state supervisors of music were asked to list their duties for a week's time in half-hour

periods. The purpose was to secure more definite data concerning their activities. Directions were sent to these officers for use in keeping a record of their activities. The forms for both the personnel study and the time study analysis are in the appendix, (p. 143).

A report of Part A of this problem is found in Chapters III and IV.

Part B consists entirely of an experimental study. The report of this study is found in Chapter V. One hundred pupils in a county in Wisconsin, which has been supervised for a period of five years in much the same manner as would be possible under a state music supervisor, were compared with one hundred pupils in a neighboring county in the same state which has had no music supervision. Every effort was made to equalize or control all factors except the variable to be measured, namely, presence or absence of supervision. The writer believes that this section of the study will be especially useful to the state officer in music, the general educator, and possibly the layman. If there is a tendency to question the value of supervision in music, the data presented here should prove valuable in determining its merit.

More detailed descriptions of the foregoing procedures are given in their logical places later in this study.

CHAPTER II

RELATED LITERATURE

Interest in State Music Supervision

More and more, music is beginning to occupy a place among the recognized subjects of the school curriculum. It was first introduced in the schools of an occasional town or city in which it was held in higher than ordinary esteem, but, at present, there is scarcely a school system that does not offer a course of study in music. In order to achieve the best results, there must be a certain uniformity in these courses of study which is promoted, in a few of the states with a state-wide program of music, by a state supervisor or director of music. It seems probable that gradually more states will employ a state officer of this sort. The interest in the appointment of state supervisors of music is shown in an article by Miss Ada Bicking,¹ formerly state supervisor of music in Michigan. The article is written, she says, in reply to many inquiries. She writes that, in most states, the state superintendent of education has the

¹ Ada Bicking, "Why a State Director of Music Education?" Educational Music Magazine, XV (November-December, 1935), 57.

power to appoint a state supervisor of music. In some states, however, his appointee must be approved by the governor or the state board of education. Organizations that should be enlisted to bring about the appointment of a state supervisor of music follow: Federated women's clubs, parent-teacher associations, child-study clubs, and business and professional groups. Among the duties of the state supervisor of music she mentions:

(1) The granting of all general and special licenses or certificates which qualify special teachers of music.

(2) Interpretation and evaluation of music courses in the schools of the state.

(3) Consultation with heads of the departments of music in the various state educational systems regarding teacher training.

(4) The holding of conferences with administrators, boards of education, principals, and teachers as to educational procedures.

(5) The making of surveys.

(6) The preparation of courses of study, outlines, bulletins, and teaching helps.

She stresses the need of a sufficient budget for the state supervisor of music as well as cooperation from those with whom he has contact.

Studies Relating to Music Supervision

It is not surprising, perhaps, that no specific study has been made concerning the duties of the state supervisor of music. Smith,² however, has investigated supervisory practices, problems, and methods in music in twenty-four cities and towns of Connecticut. He offers suggestions for changes for individual communities and for the state as a whole. Jeremy,³ too, has constructed a self-rating scale for the music supervisor.

Surveys of Music Education.—The results of several surveys that have direct or indirect bearings on music supervision are available. Many of these concern secondary education. The most extensive is that of Pierce,⁴ and is a part of the National Secondary School Survey. Her chief findings are:

1. A course in general music is almost always

² Samuel Smith, "Music Supervision in Connecticut Public Schools." Unpublished Doctor's thesis, New York University, 1933.

³ Ruth Jeremy, "A Self-rating Scale for the Music Supervisor." Unpublished Master's thesis, Kansas State Teachers College, 1934.

⁴ Anna E. Pierce and Robert S. Hilpert, Instruction in Music and Art. National Survey of Secondary Education, Bulletin No. 17, Monograph No. 25, Part I, pp. 1-43. Washington, D. C.: Government Printing Office, 1932.

required of all pupils during the first two years of junior high school.

2. Beginning with the third year of the junior high school and continuing throughout the senior level of instruction, most schools place music on an elective basis, allowing pupils to take work in theoretical, appreciation, vocal, and instrumental subjects.

3. Music educators agree on objectives of instruction, but use different means to achieve them. Definite courses of study have been accepted in some cases, while in others more tentative plans are undergoing a process of testing before being accepted. Some directors set up certain goals to be achieved and through frequent consultation with teachers and observation of teaching, guide the work without adhering strictly to written plans.

⁵
Shouse has studied the status of required music in the high schools of California. One hundred and sixty-five senior high schools of California sent in replies to a questionnaire concerning enrollments of music departments, number of music courses offered, number of teachers on the music faculty, assembly music, and music which is extra-curricular. Data indicate that no music is required

⁵
Mary Shouse, "The Status of Required Music in the California High Schools." Unpublished Master's thesis, New York University, 1931.

above the eighth grade except in a very small percentage of schools, and that more than seventy per cent of the students do not elect music and are largely dependent on incidental sources for the music which they happen to hear.

⁶ Skelly has investigated music in the high schools of New Mexico. He determined what and how much music is being taught in the high schools of the state as well as the types of training needed for the future music instructor of New Mexico. ⁷ Anderson has made a survey of music education in the secondary schools of two Ohio ⁸ counties. Good has discussed the music curriculum in secondary schools.

⁹ In the instrumental field, Hastingsky has made a survey of the orchestras and bands of the high schools of Kansas, and ¹⁰ House has studied the high school bands

⁶ Paul C. Skelly, "The Status of Music in the High Schools of New Mexico." Unpublished Master's thesis, New Mexico State Teachers College, 1934.

⁷ Anna Eleanor Anderson, "A Study of Music Education in Secondary Schools of Ashtabula and Butler Counties." Unpublished Master's thesis, Ohio State University, 1932.

⁸ Carter V. Good, "The Music Curriculum in Secondary Schools," American Educational Digest, XLVIII (December, 1928), 176-178.

⁹ Bert Lewis Hastingsky, "A Survey of Orchestras and Bands in the High Schools of Kansas." Unpublished Master's thesis, Kansas State College, 1931.

¹⁰ Ray W. House, "A Study of High School Bands in North Carolina." Unpublished Master's thesis, Duke University, 1930.

of North Carolina. In these studies, they have investigated the organization and methods of supporting these organizations, as well as their management. Taylor¹¹ has studied the three-year junior high schools of Pennsylvania since their classification as such and has made an effort to ascertain the general situation in the field of instrumental music in these schools. He stresses the need of increased activity.

Experimental Studies.- The findings of two experimental studies show the value of certain phases of music supervision. Ewbank¹² describes an experiment in which the children of the sixth, seventh, and eighth grades in twenty-five experimental schools, checked by an equal number of control schools, listened to radio broadcasts which gave musical information, selections for appreciation, rhythm exercises, and instruction in class singing. The results of tests given before and after the series of lessons showed an improvement with a critical ratio well above four in favor of radio instructed children.

11

Walker D. Taylor, "Survey of Instrumental Music in Three-year Junior High Schools of Pennsylvania." Unpublished Master's thesis, New York University, 1931.

12

H. L. Ewbank, "A Wisconsin Experiment in Radio Teaching," Music Supervisors Journal, XVII (November-December, 1930), 29.

13

Finley set up an individual remedial program for monotonies and studied its effectiveness with forty-three children over a period of fourteen weeks. He reports varying degrees of improvement.

Preparation of Teachers.- Naturally, the music supervisor is intensely interested in the preparation of the teachers under his supervision. For this reason, the studies of Weis¹⁴ and Wolfe¹⁵ are closely allied to the subject of music supervision. Weis has investigated the music preparation of elementary teachers in the state teachers colleges of Colorado, Kansas, Missouri, Illinois, and Kentucky. He has studied the standards for teaching music in the grades, present practices, training required by teachers colleges, the certification of elementary teachers, and the music preparation of elementary teachers. He gives suggestions for improvement.

Wolfe analyzed sixty-four school music curricula offered by fifty-one state teachers colleges and the replies

13

Francis F. Finley, "The Improvement of Pitch Performance of Rural Children." Unpublished Master's thesis, Ohio Wesleyan University, 1933.

14

Ezra H. F. Weis, The Music Preparation of Elementary Teachers in State Teachers Colleges. Teachers College Contributions to Education, No. 599. New York: Teachers College, Columbia University, 1934. Pp. 104.

15

Irving Willis Wolfe, "An Analysis of the Teachers College Education of Music Teachers and Supervisors." Unpublished Doctor's thesis, Northwestern University, 1936.

to questionnaires sent to 564 music school graduates and 625 school administrators. He found that teachers college curricula fall short in the total space devoted to specialized preparation for music teaching, that the study of psychology needs more emphasis, and that music teachers should be prepared to teach in a second subject field. He gives minimum standards for the admission of candidates and sets up standards leading towards a balance between general and specialized education.

Principles of General Supervision

In addition to the literature concerning music supervision or closely allied fields, there is a considerable fund of information regarding general supervision which is valuable to the supervisor of music.

Barr and Burton furnish an historical account of general supervision which reveals the large part the special subjects have occupied in the development of general supervision:

There was for many years no supervision; supervision, such as it was, was carried on by the superintendent of schools. The work of the elementary school principal was confined to teaching in the upper elementary grades, to solving problems of discipline, and to the doing of a certain amount of clerical work. The curriculum consisted chiefly of reading, handwriting, and arithmetic. Beginning about 1870 a number of new subjects - manual training, home economics, music, drawing, and physical education - were introduced into the curriculum. By 1908 the list of special subjects had been extended to include music, drawing, penmanship, manual training, sewing, cooking, and physical education. As neither the

principal, the regular teacher, nor the superintendent were ordinarily prepared to give instruction in these subjects, the work was placed in the hands of specialists. The new subjects came to be known as special subjects. In the beginning, as is yet the practice in many school systems, the special teacher became a sort of traveling teacher, more closely related to the central office than to the local school. As time passed and the work grew, the function of the traveling specialist divided: the teaching specialist became an integral part of the local school, responsible to the principal, the traveling specialist remained as the special supervisor attached to the superintendent's office.¹⁶

The same authors further recount a thesis by Harris who found in a study of the organization of supervision in cities having a population of twenty-five thousand or more that, in returns from 160 cities, the chief purpose of supervision was "assistance" or the improvement of teaching. The second most frequently named purpose was "assistance and evaluation," aimed at both improvement and inspection. The third was "guidance and coordination," and the fourth and last was "evaluation" which may be interpreted as inspection.¹⁷

Barr and Burton advocate that state and county supervision should emphasize the assistance and improve-

16

A. S. Barr and W. H. Burton, The Supervision of Instruction, p. 1. New York City: D. Appleton and Co., 1926.

17

R. W. Harris, as quoted by A. S. Barr and W. H. Burton, The Supervision of Instruction, p. 55. New York City: D. Appleton and Co., 1926.

18

ment of teaching rather than inspection.

Alberty and Thayer dwell upon the attributes of the democratic supervisor and accordingly distinguish between "drivership and leadership." Uhl lists six fundamental considerations that lie at the base of all supervision:

1. The supervisor must formulate a defensible system of general educational objectives. Into these general objectives must be infused those that give meaning to the work of each department.
2. He should be familiar with those activities of pupils and teachers that make possible the attainment of his aims.
3. The materials of instruction must be considered so that appropriate activities can be planned for the attainment of objectives through the mastery of subject matter.
4. General teaching procedures, together with methods and devices for conducting these procedures, must receive attention.
5. Since no pupil can master all the details of a curriculum, and since few can profitably master their curricula as completely as can the most brilliant student, standards of achievement must be formulated.
6. All supervisors should know the extent to which academic activities have been successful and, therefore, need to formulate plans for the measurement of accomplishment.

18

A. S. Barr and W. H. Burton, op. cit., p. 66.

19

H. B. Alberty and V. T. Thayer, Supervision in the Secondary School, pp. 91-2. Boston: D. C. Heath and Co., 1931.

20

Willis L. Uhl and Others, The Supervision of Secondary Subjects, p. 3. New York City: D. Appleton and Co., 1929.

Summary

No specific study has been made concerning the duties of the state supervisor of music. Bicking has written concerning the method of appointment and the duties of the office. Smith has investigated music supervision in twenty-four cities and towns of Connecticut, and Jeremy has constructed a self-rating scale for the music supervisor.

The results of several surveys that have direct or indirect bearing on music supervision are available. These include the survey of Pierce which is found in the National Secondary School Survey, and those of Shouse, Skelly, and Anderson who have investigated music in the secondary schools of various states. Good has discussed the music curriculum in secondary schools. Hastingsky, House, and Taylor have made surveys of instrumental music.

Two experimental studies which are of interest to the music supervisor are those of Ewbank and Finley. Ewbank showed the value of the radio in music instruction, and Finley studied the effectiveness of an individual remedial program for monotones. Wolfe and Weis investigated the preparation of teachers.

In addition to the literature concerning music supervision, there is a considerable fund of information regarding general supervision which is valuable to the supervisor of music. Barr and Burton reveal the large part

which the special subjects have occupied in the development of general supervision. Alberty and Thayer describe the democratic supervisor, and Uhl lists fundamental considerations that lie at the base of all supervision.

CHAPTER III

A PERSONNEL STUDY OF STATE MUSIC SUPERVISION

Report of the Check List sent to State Directors of Education

A picture of the interest taken in music by the state departments of the various states and the most important territories should be as complete as possible. Hence a check list was sent to the director of education in each state and territory. In all fifty-three were reached, and one hundred per cent responded. Not each one, however, answered each question on the check list as is noted later in the chapter. A list of these directors and the states or territories with which they are connected, as well as a copy of the check list, is found in the appendix, (p. 131).

States Having Laws Requiring Music Education.-

The first item on the check list asked if the given state has a law requiring that music be taught in the schools. The replies of the group are shown in Table I.

TABLE I

REPORT OF DIRECTORS OF EDUCATION CONCERNING LAWS REQUIRING
MUSIC EDUCATION

Report of State Superintendent	Number Reporting	Per Cent Reporting
States and territories having a law requiring music instruction.....	11	21
States and territories not having a law requiring music instruction.....	42	79

Eleven states and territories, or twenty-one per cent, have a law requiring the teaching of music in the public schools. These are Arizona, California, the District of Columbia, Georgia, Indiana, Maryland, Nevada, South Carolina, Tennessee, Pennsylvania, and West Virginia. Forty-two, or seventy-nine per cent, of the states and territories have no such law. Doubtless, in most of these forty-two states and territories, music education is regarded highly and is taught as carefully as in states with such a law. At many times, however, such a law would be an aid to the advancement of music education.

States Having a Supervisor of Music.— In the next items on the check list, it was asked whether the given state has a state supervisor of music or, if not, whether

any other agency performs the duties, or a part of the duties, that would fall to the state supervisor of music in case such an officer existed in the state. The names, addresses, and duties performed by such agencies were also requested. The replies are tabulated below.

TABLE II

REPORT OF FIFTY-THREE DIRECTORS OF EDUCATION CONCERNING
MUSIC SUPERVISION IN THEIR RESPECTIVE STATES OR TERRITORIES

Report of Director of Education	Number Reporting	Per Cent Reporting
States and territories having a supervisor of music.....	8	15
States and territories having no supervisor, but having some other agency performing the duties, or a part of the duties which would otherwise fall to him.....	18	34
States and territories having no music supervisor, or other agency performing such duties....	27	51

It is seen that but eight states, or fifteen per cent of the fifty-three states and territories, have, at present, a state supervisor of music. Of the remaining forty-five states, eighteen, or thirty-four per cent of the entire fifty-three states and territories, have some agency performing the duties, or a part of the duties,

that would fall to the state supervisor in case such an officer existed in the state. Twenty-seven states and territories, or fifty-one per cent, have no supervision in music education. Thus it appears that our school authorities are, to a large extent, interested in such subjects as reading, writing, and arithmetic, and that music is somewhat neglected. The states having state supervisors of music are Delaware, Louisiana, Missouri, New York, Ohio, Pennsylvania, Texas, and Virginia. A number of these states are neighbors one to another. This fact suggests that the supervision has been successful, and that, in some instances, states nearby, observing the advantages accruing from such supervision, have, in turn, appointed a music supervisor. Though North Carolina has no state music supervisor, a considerable amount of agitation was recently raised for such an officer. The fact that the state borders on other states having music supervision may account for the interest evidenced there. It is rather strange that of the states having a state music supervisor Pennsylvania is the only one to have a law requiring instruction in music.

The duties performed by others than a state supervisor in eighteen states will be dealt with in detail in Chapter IV.

Directors of Education Reporting the Need of a

State Music Supervisor.- In Table III, reports are given of the replies received from the directors of education in states and territories having no state supervisor of music as to whether, in their state, a need is felt for such an officer.

TABLE III

REPORT GIVEN BY FORTY-FIVE DIRECTORS OF EDUCATION CONCERNING NEED OF MUSIC SUPERVISION

Report of State Superintendent	Number Reporting	Per Cent Reporting
Need is felt for a state supervisor of music.....	17	39
No need is felt for a state supervisor of music.....	14	31
No answer.....	9	20
"Some need" felt for a state supervisor of music.....	4	8
Other needs felt to be more important.....	1	2

It is encouraging to find that in seventeen, or thirty-nine per cent of the states having no state supervisor of music, a need is felt for one. No answer was received from nine, or twenty per cent, of the state directors. This may be taken to mean either that the state director did not wish to put himself on record as

feeling the need of a state supervisor of music, or because he did not have enough data to answer the question. Fourteen, or thirty-one per cent, reported no felt need for such an officer. The state superintendent of New Mexico reported that "distances are too great" for state music supervision. The state superintendents of Colorado, Minnesota, and North Dakota reported "some need," and Dr. John G. Rockwell,¹ state superintendent of schools of Minnesota, stated, in a personal interview with the writer, that "the best the state can hope for at present is a general curriculum specialist who can act as coordinator of all subjects." The director of education of Idaho answered that other needs were more important. The seventeen directors of education reporting a need for a state supervisor of music were those holding office in Alaska, Connecticut, Georgia, Hawaii, Kansas, Kentucky, Michigan, New Jersey, North Carolina, South Carolina, South Dakota, Oregon, Utah, Vermont, Washington, West Virginia, and Wisconsin. It might be expected that in the eighteen states in which individuals are carrying on the work or a part of the work which a state supervisor would do in case one existed, there would be an almost certain demand for a state supervisor of music. Table IV, how-

1

Personal interview with Dr. John G. Rockwell, State Superintendent of Education of Minnesota, St. Paul, Minnesota, April 12, 1937.

ever, which follows, shows that this is not the case.

TABLE IV

REPORT OF THE DIRECTORS OF EDUCATION OF EIGHTEEN STATES OR TERRITORIES HAVING SOME SUPERVISION OF MUSIC

Report of State Superintendent	Number Reporting	Per Cent Reporting
Need felt for a state supervisor of music.....	7	39
No need felt for a state supervisor of music.....	5	28
No answer.....	5	28
Other needs felt to be more important.....	1	5

Seven, or thirty-nine per cent of the state superintendents of these states, would prefer a full-time supervisor of music; five, or twenty-eight per cent, seem to be satisfied with things as they are; five, or twenty-eight per cent, give no answer; one writes that other needs are more important. A question might be raised as to what would happen to music education in some of these states if this more or less gratuitous assistance should be removed.

States Amply Taken Care of by Already Existing Authorities.— The next item on the check list is closely allied to the last one. The superintendents of those

states that do not have a state supervisor of music are asked if authorities already existing in their states provide amply for the music situation in the schools. Since eight of the fifty-three states and territories have state supervisors of music, this question concerns only the remaining forty-five. The replies to this question are recorded in Table V.

TABLE V

REPORT OF FORTY-FIVE DIRECTORS OF EDUCATION CONCERNING THE
NEED FOR A STATE SUPERVISOR OF MUSIC

Report of Director of Education	Number Reporting	Per Cent Reporting
Amply provided for.....	9	20
Not amply provided for.....	17	39
No answer.....	10	22
Reasonably well provided for.....	7	15
Considered a local matter.....	2	4

The same seventeen directors of education who report the need of a state music supervisor write also that existing authorities do not provide for the music situation in their states. These states have been listed earlier in the chapter and comprise thirty-nine per cent of the group. Nine, or twenty per cent, feel that the

music situation is amply provided for at present. One of these nine, reporting as above, is the superintendent of education of the District of Columbia. He feels that the city music supervisor of Washington is fully able to cope with the situation. Three of the others are in states in which assisting agencies are exceptionally prominent. Seven, or fifteen per cent, feel that the music situation is taken care of reasonably well, while two superintendents report that they consider it a matter for the local authorities throughout the state. Since a negative answer might involve unfavorable criticism, it is not surprising that ten, or twenty-two per cent of the state superintendents, preferred not to commit themselves.

Publication of Courses of Study.- In the last item on the check list, the state superintendents are asked whether the laws of their states, concerning music instruction, courses of study for music, etc., are issued in pamphlet form. In answer to this question none of the directors of education reported publications relating to laws on music supervision. Of the fifty-three directors of education questioned, thirty-six, or sixty-eight per cent, replied that they had no published course of study in music. Only seventeen, or thirty-two per cent, reported that they had such publications. All of these that were available have been examined. They are listed in the bibliography.

The elementary courses of study issued by the state departments of Idaho,² Maine,³ Nevada,⁴ New Hampshire,⁵ and Oregon,⁶ contain a section on music. In most cases, this is a concise, stereotyped, and formal course. The high school course of study issued by the state department of the District of Columbia⁷ contains a section on music which is rather short and somewhat antiquated. The state departments of Minnesota,⁸ Ohio,⁹ and Oklahoma¹⁰ issue much

² Idaho, Course of Study for Elementary Schools of Idaho, pp. 466-499. Boise, Idaho: Idaho State Board of Education, 1931.

³ Maine, Elementary School Curriculum, pp. 197-206. Augusta, Maine: Maine State Department of Education, 1931.

⁴ Nevada, Suggestive Course of Study of the Elementary Grades, pp. 47-48. Carson City, Nevada: The Nevada State Board of Education, 1931.

⁵ New Hampshire, Program of Studies Recommended for the Elementary Schools of New Hampshire, pp. 220-249. Concord, New Hampshire: New Hampshire State Board of Education, 1930.

⁶ Oregon, Course of Study for Elementary Schools, pp. 107-186. Salem, Oregon: Oregon State Department of Education, 1933.

⁷ District of Columbia, Course of Study for the High Schools, p. 26. Washington, D. C.: Board of Education of the District of Columbia, 1932.

⁸ Minnesota, Music for Junior and Senior High School Periods. St. Paul, Minnesota: State of Minnesota Department of Education, 1932. Pp. 75.

⁹ Ohio, Ohio High School Standards, pp. 150-161. Columbus, Ohio: State of Ohio Department of Education, 1937.

¹⁰ Oklahoma, High School Course of Study in Music. Oklahoma City, Oklahoma: State of Oklahoma Department of Education, 1931. Pp. 58.

more modern and complete courses. The state departments
of Montana,¹¹ Ohio,¹² South Dakota,¹³ Pennsylvania,¹⁴ and
Texas¹⁵ issue separate courses of study in music for the
elementary and rural schools. These courses are likewise
full and cover the subject in detail. Montana¹⁶ also
issues a separate course of study relating to credits for
the study of various musical instruments. An excellent
manual for teacher-training in music is published by the

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- ¹¹ Montana, Course of Study for Fine and Industrial Arts and Music, pp. 185-406. Helena, Montana: Montana State Department of Education, 1930.
- ¹² Ohio, A Course of Study in Music Education for Grades I - VI. Columbus, Ohio: Ohio State Department of Education, 1935. Pp. 184.
- ¹³ Ohio, A Course of Study in Music Education for One and Two Room Schools. Columbus, Ohio: Ohio State Department of Education, 1935. Pp. 48.
- ¹⁴ South Dakota, Music and Fine Arts for Secondary Schools, pp. 1-64. Pierre, South Dakota: South Dakota Department of Public Instruction, 1934.
- ¹⁵ Pennsylvania, Course of Study in Music Education for Elementary and Secondary Schools. Harrisburg, Pennsylvania: Pennsylvania Department of Public Instruction, 1935. Pp. 122.
- ¹⁶ Texas, The Teaching of Music in Texas Public Schools. Austin, Texas: Texas State Department of Education, 1935. Pp. 127.
- ¹⁷ Montana, High School Applied Music. Helena, Montana: Montana State Department of Public Instruction, 1933. Pp. 177.

18
 state department of Nebraska. The state department of
 19
 Maryland has issued a very helpful manual relating to
 the use of music in activity units. The elementary course
 20
 in music for Ohio also includes a section containing much
 helpful material concerning the same subject. Though
 21
 California prints a large bulletin containing material
 for activity units, music is somewhat slighted.

Activities of the State Supervisors of Music

According to the check list, eight states have
 supervisors of music. Another check list was prepared
 and mailed to these supervisors. This check list, a copy
 of which will be found in the appendix (p. 141), had been
 22
 examined and revised by Miss Ada Bicking, director of

18
 Nebraska, Public School Music. Lincoln,
 Nebraska: Nebraska Department of Public Instruction,
 1935. Pp. 44.

19
 Maryland, Tentative Goals in Elementary School
 Music with Suggestions for Their Achievement. Baltimore,
 Maryland: The Maryland State Department of Education,
 1929. Pp. 155.

20
 Ohio, op. cit., pp. 31-60.

21
 California, Teachers Guide to Child Develop-
 ment. Sacramento, California: California State Department
 of Education, 1930. Pp. xxiv / 658.

22
 Personal interview with Miss Ada Bicking,
 director of the Arthur Jordan Conservatory of Music,
 Indianapolis, Indiana, February 1, 1936.

the Arthur Jordan Conservatory of Music at Indianapolis, Indiana, and by Dr. John W. Beattie,²³ dean of the School of Music of Northwestern University at Evanston, Illinois. Both of these individuals have been former state supervisors of music in Michigan. The check list, doubtless, was somewhat suggestive, but it seemed necessary for the sake of uniformity. The supervisors were asked to add any other activities which might have been omitted from the check list.

Of the states having state supervisors of music, seven, or eighty-seven per cent, replied to the inquiries sent them.²⁴ One of the supervisors who replied did not fill out the check list.²⁵ Texas has two state supervisors of music, one for vocal music and one for instrumental music, and Louisiana has recently appointed an assistant state supervisor of music. Filled-in check lists were returned, therefore, from eight state supervisors

23

Personal interview with Dr. John W. Beattie, dean of the School of Music of Northwestern University, Evanston, Illinois, January 30, 1936.

24

No reply was received from Dr. M. Claude Rosenberry, state supervisor of music of Pennsylvania.

25

Dr. Russell Carter, state supervisor of music of New York, did not fill out the check list, but wrote as follows: "I do not feel that I can take the time to fill out the very detailed check list, several copies of which have been sent to me. My duties are largely those of the average director of music in a large city, magnified as to territorial extent."

of music, including the two in Texas and the assistant supervisor of music of Louisiana. For the purpose of this study, the two supervisors of music in Texas will be regarded as one supervisor, since the work of supervision is divided between them. Table VI presents a complete list of the activities of the six supervisors and one assistant supervisor of music.

TABLE VI

THE ACTIVITIES OF SIX STATE SUPERVISORS OF MUSIC AND ONE ASSISTANT STATE SUPERVISOR OF MUSIC

Activities	Number of State Supervisors Engaged in the Various Music Activities	Per Cent of State Supervisors Engaged in the Various Music Activities
1. Encouragement and aid in		
establishing the follow-		
ing courses and activities:		
A. Secondary schools		
(1) Instrumental classes...	7	100
(2) Appreciation of music..	7	100
(3) Theory of music.....	7	100
(4) Harmony.....	7	100
(5) Voice classes.....	7	100
(6) Glee clubs.....	7	100
(7) A capella choirs.....	7	100
B. Elementary schools:		
(1) Systematic training in		
singing.....	7	100
(2) Instrumental music.....	7	100
(3) Grade school choir.....	7	100
(4) Class piano.....	6	86
(5) Harmonica bands.....	1	14
(6) Rhythm bands.....	1	14
(7) Eurythmics.....	1	14

TABLE VI (Continued)

Activities	Number of State Supervisors Engaged in the Various Music Activities	Per Cent of State Supervisors Engaged in the Various Music Activities
(8) Folk dancing.....	1	14
(9) Making musical instruments.....	1	14
(10) Music activities relevant to elementary curriculum units.....	1	14
(11) Creative activities....	1	14
2. Development of courses of study in music:		
A. Collegiate.....	1	14
B. Secondary.....	7	100
C. Elementary.....	7	100
D. Rural.....	7	100
3. Teacher-training.....	2	29
4. Organization and development of music contests:		
A. City.....	4	59
B. County.....	4	59
C. District.....	1	14
D. State.....	5	71
5. Conducting meetings for music teachers.....	6	86
6. Conducting music clinics....	7	100
7. Giving talks at county institutes.....	7	100
8. Organization of county choruses.....	3	43
9. Outlining of county courses of study.....	2	29
10. Organization of festivals...	2	29
11. Organization of state choruses.....	1	14
12. Visiting and helping classroom teachers.....	6	86
13. Directing "community sings".....	5	71
14. Demonstrations and consultations.....	6	86

TABLE VI (Continued)

Activities	Number of State Supervisors Engaged in the Various Music Activities	Per Cent of State Supervisors Engaged in the Various Music Activities
15. Certification of music teachers.....	4	59
16. Giving of music talent tests.....	2	29
17. Giving of music achievement tests.....	3	43
18. Talks to clubs.....	1	14
19. State-wide examinations in music.....	1	14

Mr. Samuel T. Burns, state supervisor of music of Louisiana, supplements the data on the check list with the following remarks:

Everything concerning music education in the state comes within the province of the state office. The school system of Louisiana is highly centralized so that the influence of the state department of education is felt at all levels. We have assisted in setting up music programs in the State Industrial School, the State School for the Blind, and at the State Penitentiary.

As might be expected, all of the state supervisors of music encourage the standard subjects of the music curriculum. One exception is noted, namely, - piano classes. In this case, six, or eighty-six per cent, of the supervisors report that they are favorable to the activity, while one supervisor reports unfavorably. Since he is employed by a very thickly populated Eastern state, he

probably believes that private piano teachers are well established there and that they meet sufficiently well the demands for this type of work.

One supervisor adds that he is promoting the development of harmonica bands, rhythm bands, eurythmics, folk dances, the making of musical instruments, and other creative activities. These were not included in the check list. Presumably other supervisors are furthering the development of these activities. The fact that they were added by this one supervisor, and not by the others, would seem to imply that he is especially interested in such modern additions to the music program. His interest in rhythmical devices is particularly gratifying since, in the writer's opinion, they have been neglected in the public school music curriculum.

All seven of the supervisors are developing secondary, elementary, and rural courses of study. As was noted earlier in the chapter, however, some states have made much more progress than others. One supervisor writes that he concerns himself with the development of collegiate courses of study. In some states, doubtless, the colleges would regard compulsory supervision by the state as an interference with their authority. Only two supervisors mention any activity in relation to teacher-training. Possibly the teachers colleges and universities of the states, in which the other five supervisors are

employed, meet this demand. All of the state supervisors are interested in some form of music contest, though this interest is divided between city, county, district, and state contests. Six, or eighty-six per cent, of the supervisors mention that they conduct meetings for music teachers. The one supervisor not including this activity is employed by a state which stresses rural supervision, and in which there are comparatively few special music teachers.

All the supervisors conduct music clinics and give talks at county institutes. Only three, or forty-three per cent, of the supervisors have organized county choruses. Only two have devoted any time to the outlining of county courses of study. Unless all of the counties have supervisors of music, it would appear that this service would be invaluable to the counties. The preparation of these outlines is rather a tedious piece of work, but, since all the counties can use the same outline, it certainly should not be impossible to prepare one outline each year.

Only two of the supervisors have organized festivals. However, some states are better adapted to contests and some to festivals, and all the supervisors are promoting one or the other. Only one supervisor has organized a state-wide chorus. Such an organization should be of great value in advancing music in a state, especially when

the music program is relatively new. It would appear that the other state supervisors might spend some time to advantage in furthering such a group.

Six, or eighty-six per cent, of the supervisors spend time visiting and helping classroom teachers. All of these six, however, admit that it is possible to spend only a limited amount of time in such a manner. But five, or seventy-one per cent, of the supervisors direct "community sings." The other two supervisors write that they consider this a matter for local enterprise, and that they believe that their time can be spent more profitably in other ways. ✓

Six, or eighty-six per cent, of the supervisors record that they spend time in demonstrations and consultations. The supervisor not reporting such meetings is the one who was mentioned earlier in the chapter as not giving any time to meetings for music teachers. It is presumed that the same reason may apply in this case as in the other instance. It is surprising to find that only four, or fifty-nine per cent, of the supervisors have duties in connection with the certification of teachers of music. The supervisor of music certainly would be best trained and adapted for certifying music instructors. It may be that, before the existence of this office, other members of the various state departments performed the duty. The writer feels that it is extremely desirable that the state

supervisor of music should take over the function wherever possible.

But two of the music supervisors have given tests for music talent. The others state that they consider this a local matter. Two supervisors give tests of music achievement, and one prepares a state-wide examination in music.

Only one supervisor states that he gives time to talks before the various women's and men's clubs. In some states this doubtless is advisable in order to promote music activities, while in other states it would be unnecessary.

It is interesting to note that one state music supervisor reports that recently he has been spending a considerable amount of his time on "music activities relevant to elementary curriculum units." In a state in which the so-called progressive methods are in use, it is likely that the state music supervisor would be very valuable in aiding the classroom teacher to integrate music with the activity units presented.

It is unfortunate that all of the incumbents of the position of state music supervisor could not be represented in the above survey of activities. It is believed, however, that there would be little variation in the results of this survey if all had been represented, and that a

fairly complete picture of the activities of the state supervisor of music has been presented. All the suggestions and criticisms made above have been motivated by a spirit of helpfulness rather than one of criticism, and it is hoped that they will prove of value. It is realized that some suggestions may not be at all advisable under circumstances known only to the supervisor of a state in question.

26

Miss Ada Bicking, former state supervisor of music in Michigan, states that most of the activities quoted above were carried on at the time she was state supervisor. She was entirely "on call," however, by the teachers of Michigan. Among her duties she gave eighth-grade examinations in music to the pupils in the rural schools of the state. Dr. John W. Beattie, ²⁷ also former state supervisor of music in Michigan, recommends that state music supervisors check up on all new music materials published and send the list of this material to those interested. He advises, too, that the state supervisors cooperate with the county normals, in states where such exist, in connection with courses in music education. He believes that extension courses in

26

Personal interview with Miss Ada Bicking,
February 1, 1936.

27

Personal interview with Dr. John W. Beattie,
January 30, 1936.

music for rural instructors should be established, that bulletins listing worthwhile radio programs should be issued, and that a library of music books and phonograph records should be developed.

28

Miss Edith M. Keller, state supervisor of music of Ohio, gives some very interesting facts concerning supervision of music in Ohio as follows:

We have state and sectional music contests sponsored by the Ohio Music Education Association. The state is divided into six districts in accordance with the territory in the six districts of the Ohio Education Association. There is a district chairman in each and clinics, contests, festivals, and so forth, of a sectional nature are sponsored. Ohio State University entertains the state contest in choral, band, and orchestra events. The state solo and ensemble contests are held at Oberlin. All of these affairs are under the direction of the Ohio Music Education Association.

Many of the schools in the state give credit for outside music. Under the new high school standards there will be more provision for this and, in all probability, more work will be done along this line.

There are many demonstrations, clinics, and so forth. We have made a great effort to promote and organize music in rural territory. Most of our counties have county festivals. A number have county supervisors and in the counties which do not have county supervision we find many organized groups working on county courses of study, general county-wide plans, etc.

We have a very close contact with the Ohio Congress of Parents and Teachers. I happen to be the music chairman for the state and work very closely with this organization in promoting a two-fold program, that of adult participation

28

Letter from Miss Edith M. Keller, state supervisor of music of Ohio, Columbus, Ohio, February 27, 1937.

in music and adult support for it through an understanding of the music education program in the schools.

The Time Study Analysis

In order to secure a still better picture of the state supervisor of music, each supervisor was asked to send to the writer a week's schedule of his activities in half hour intervals. But two supervisors complied with this request. These are the state supervisors of Delaware and Virginia. The schedules of these two supervisors are found in the appendix, (p. 150). Of the remaining supervisors, one made no response to the request. The others wrote letters giving their reason for not sending such a schedule. These letters are found in the appendix.

The supervisors who did not send a schedule of their activities state that such a schedule would not present a true picture of their duties. Most of them wrote that one week's schedule might be utterly dissimilar to the next, and they emphasized the lack of routine in their work. The general tenor of these letters is given in the following statement of Mr. Samuel T. Burns, ²⁹ state music supervisor of Louisiana:

29
Letter from Mr. Samuel T. Burns, state supervisor of music of Louisiana, Baton Rouge, Louisiana, July 19, 1937.

The time study analysis asked for would be utterly invalid were I to make any attempt to answer it, for I have no routine whatsoever. No two days are alike, no two weeks, no two months, or no two years.

An examination of the two time schedules found in the appendix shows that the time of these two supervisors was divided between class visitation, conferences with teachers and principals, and attendance at conventions. One of the supervisors spent two days of the week in class visitation, two days and one-half at a convention, and one day in his office. The other supervisor spent four days in class visitation, an evening and a half-day at a convention, and one day in his office. Each supervisor had conferences almost every evening. It is noted, however, that the state music supervisor of Virginia spent all of his time on the music activities of the schools of the state, while the supervisor of music of Delaware was engaged in other musical activities, some of which were more related to the community rather than to the state as a whole. This is not surprising since Delaware is a much smaller state than Virginia. Besides this, the state supervisor of Virginia had been in office only for a few months and was, doubtless, making his first contacts with many of the schools of the state, while the supervisor of music in Delaware had been in office for seven years.

From such a small amount of data, it is impossible to reach general conclusions regarding the amount of time

spent by state supervisors of music on various activities. However, both from the two time schedules and the letters of the other supervisors, it is safe to conclude that class visitation, conferences with other educators, and correspondence take up much of their time.

Vocational History of the State Music Supervisors

It would be incomplete in describing the state supervisor of music not to present information concerning his age, training, and qualifications. The supervisors, too, have been asked to contribute anything available concerning the history of the office. In most cases, however, the office is so new that the history given has been very short. Except in the case of one supervisor, this information was gained through a check list which is found in the appendix, (p. 143). One supervisor³⁰ did not furnish any information but referred the writer to "Who's Who in America"³¹ for particulars regarding his age, training, and experience. One of the state supervisors, however, did not reply to any inquiries mailed him.

30

Letter from Dr. Russell Carter, state supervisor of music of New York, Albany, New York, September 10, 1937.

31

A. N. Marquis, Who's Who in America, Vol. 18, p. 499. Chicago: The A. N. Marquis Co., 1934.

Eight supervisors and one assistant supervisor contributed the information, and these data will be found in Table VII which follows. As has been said, some knowledge concerning one other supervisor was gained from "Who's Who in America."³² Necessarily, this knowledge was much more limited than that learned about the other supervisors. The supervisors will be designated in this table as supervisors A, B, C, D, E, F, G, H, and I, since it is not intended to make the report more personal than is necessary, and particularly if it does not serve some good purpose.

³²A. N. Marquis, op. cit., Vol. 18, p. 499.

TABLE VII

VOCATIONAL HISTORY OF EIGHT STATE SUPERVISORS OF MUSIC
AND ONE ASSISTANT STATE SUPERVISOR OF MUSIC

State Supervisors of Music	A	B	C	D	E	F	G	H	I
1. Age.....	42	41	30	31	Not Given	40	29	42	56
2. Training in years.....	6	8	6	6	7	7	6.5	7	6
3. Previous ex- perience:									
a. Years as ele- mentary teacher.....				3	7	2			
b. Years as high school teacher.....	5		8	4	.5	1		4	
c. Years as col- lege teacher.	4	13			7	1.5	8	7	2
d. Years as city supervisor of music.....	3	2	5		2				10
e. Years as gener- al state supervisor....				4					
f. Years as county supervisor of music.....						14			

TABLE VII (Continued)

State Supervisor of Music	A	B	C	D	E	F	G	H	I
g. Years as specialist in music - state department of education.....									1
4. Previous position.....	College instructor	College instructor	City supervisor of music	General state supervisor	College instructor	County supervisor of music	College instructor	College instructor	City supervisor of music
5. Native of state...	No	No	Yes	Yes	Yes	No	Yes	No	Yes
6. Years in present position.....	7	1	1	4	17	4	.17	4	14
7. Salary.....	\$4000	\$3600	\$2400	\$3000	\$3600	\$4500	\$3600	\$1650 (part time)	
8. Expense allowance.....	\$.05 a mile and \$500	\$1000	Not given	\$.05 a mile and hotel	\$3.50 daily for hotel & meals - all traveling expenses within state	No limits stated	No limits stated	Mileage	

TABLE VII (Continued)

State Supervisor of Music	A	B	C	D	E	F	G	H	I
9. Appointed by.....	State board of education	State superintendent of education	State superintendent of education	State superintendent of education	State superintendent of education	State superintendent with confirmation by state board	State superintendent with confirmation by state board	State superintendent of education	
10. Qualifications...	Determined by state board	Determined by state superintendent	Training and successful experience	Degree and experience	Broad training & experience	Knowledge of education and music	Not specific	Degree and experience	
11. Position created in.....	1930	1936	1929	1933	1922	1934	1937	1933	
12. Most important work.....	Nothing especially stressed	Rural and contests	Rural	Rural	Rural	Rural	Instrumental music	Instrumental music	

TABLE VII (Continued)

Mean Age.....	34.5 years
Mean Years of Training.....	6.6 years
Mean Years of Previous Experience.....	13.1 years
Mean years Holding Position.....	5.8 years
Mean Salary.....	\$3514.29

(Six state supervisors of music and one assistant state supervisor of music)

It will be seen from Table VII that the ages of these state supervisors of music vary from twenty-nine to fifty-six, with a mean age of 34.5 years. The training of the occupants of the position ranges from six to eight years, with a mean of 6.6 years. Their experience, in many instances, is unlike, but it is noted that the previous position of six, or sixty-seven per cent, has been that of college instructor. Their previous experience varies from eight to 18.5 years, with a mean of 13.1 years. The supervisor with the least previous experience, it should be said, is the one assistant supervisor of music. Five, or 55.5 per cent, of the supervisors are natives of the state in which they hold the position. The supervisors have held their positions from one to seventeen years, with a mean of 5.8 years. The salaries range from \$2400 to \$4500, with a mean of \$3514.29. Only six supervisors and one assistant supervisor, however, are included in the data concerning salaries. The salary of one supervisor was not available, and, since another was paid on a part-time basis, it did not seem reasonable to include this salary in determining the mean.

The data, from this point on, relate only to seven supervisors and one assistant supervisor since no further information was forthcoming from the other supervisor. Of this number, five, or 62.5 per cent, are appointed by the state superintendent of education; two,

or twenty-five per cent, are appointed by the state superintendent with confirmation by the board, and one is appointed by the state board of education. Their expense allowance approaches uniformity. Two, or twenty-five per cent, of the supervisors stress the power of the appointing agency in determining the qualifications of the supervisor. Of the other six, five, or 62.5 per cent, appear to stress the value of training and experience; one supervisor reports that the qualifications are "not specific." Undoubtedly, both the power of the appointing agency and the training and experience of the supervisors played their part in the selection of the supervisors. It is of interest to find that five, or 62.5 per cent, of the supervisors report that their work in rural communities is the most important.

History of the Office

The position of state supervisor of music was created quite recently in most of the states from which information was received, ranging from 1922 to 1936. Little material is available concerning the history of the office. Miss Keller ³³ contributes the following regarding the position in Ohio:

33

Letter from Miss Edith M. Keller, state supervisor of music of Ohio, Columbus, Ohio, February 27, 1937.

Mr. Vernon Riegel appointed the only state supervisor of music in Ohio. In making plans for the position, he and the Civil Service decided that the person employed should be some one with a broad educational, musical, and general background with all types of teaching experience. He was very much interested in promoting music in the state. The position was created and every kind of support given through the state office. Our high school inspectors, teacher-training people, rural supervisors, and all concerned made every effort, in their supervision throughout the state, to encourage music. Contacts were made with county superintendents in an effort to secure cooperation in working out county programs. Many schools were organized at first on a circuit basis, giving one teacher a number of schools. An interesting feature now is the fact that many of these small communities want a resident music teacher. The interest has grown and, for the past year, the supply of teachers has been inadequate to the demand.

34

Miss Nell Parmely, state supervisor of vocal music in Texas, says:

The state superintendent's desire for a music program for rural schools was the main reason for the creation of the office of state supervisor of music in Texas.

35

Mr. Luther A. Richman, the first supervisor of music in Virginia, says:

The office, which was created in 1936, was the result of twenty years of agitation by the musically minded people of the state.

34

Letter from Miss Nell Parmley, state supervisor of vocal music of Texas, Austin, Texas, March 11, 1937.

35

Letter from Mr. Luther A. Richman, state supervisor of music of Virginia, Richmond, Virginia, February 21, 1937.

Summary

This chapter provides: (1) a survey of the interest shown toward music by the state departments of the various states and the most important territories, (2) a list of activities carried on by the state music supervisors now in office, (3) the results of a time study analysis of the activities of these state music supervisors, (4) vocational histories of these supervisors, and (5) a short history of the office. The data secured are summarized as follows:

1. Interest Shown Toward Music in the Various States

(1) Eleven states and territories of the fifty-three states and territories contacted have a law requiring the teaching of music in the public schools. These are Arizona, California, the District of Columbia, Georgia, Indiana, Maryland, Nevada, South Carolina, Tennessee, Pennsylvania, and West Virginia.

(2) Eight states have state supervisors of music. These are Delaware, Louisiana, Missouri, New York, Ohio, Pennsylvania, Texas, and Virginia.

(3) Eighteen of the entire fifty-three states and territories have some agency performing the duties, or a part of the duties, that would fall to the state supervisor in case such an officer existed in the state.

(4) Twenty-seven of the fifty-three states and territories have no supervision in music education.

(5) The directors of education in seventeen states and territories report a need for a state supervisor of music. These states and territories are Alaska, Connecticut, Georgia, Hawaii, Kansas, Kentucky, Michigan, New Jersey, North Carolina, South Carolina, South Dakota, Oregon, Utah, Vermont, Washington, West Virginia, and Wisconsin.

(6) The directors of education of seven of the eighteen states in which individuals are carrying on the work, or a part of the work, which a state supervisor would do in case one existed, would prefer a full-time state supervisor of music.

(7) The directors of education of nine of the forty-five states and territories without a state supervisor of music report no need for such an officer.

(8) But seventeen of the fifty-three states and territories issue courses of study in music.

2. List of Activities Carried on by State Supervisors of Music

(1) With few exceptions, all of the state supervisors of music promote the standard subjects of the music curriculum.

(2) Reports show a neglect on the part of most of the state supervisors of music of the promotion of harmonica

bands, rhythm bands, eurythmics, folk dancing, and the making of musical instruments.

(3) But two of the state supervisors of music report any activity relative to teacher-training.

(4) All of the state music supervisors are interested in the promotion of some form of music contest.

(5) But three of the state music supervisors have organized county choruses.

(6) But two of the state supervisors of music have outlined county courses of study.

(7) But four of the state supervisors of music have duties in connection with the certification of teachers.

3. Results of the Time Study Analysis

(1) But two state supervisors of music sent a week's schedule of their activities. According to these schedules, their time is divided between class visitation, attendance upon conventions, and office-work.

(2) The other state music supervisors report that their work lacks routine and varies from week to week.

(3) It is concluded, both from the time schedules and from the letters received from state supervisors of music, that class visitation, conferences with other educators, and correspondence take up much of the time of the state supervisors of music.

4. Vocational Histories of State Supervisors of Music

(1) The ages of the state supervisors of music contacted range from twenty-nine to fifty-six with a mean of 34.5 years.

(2) The training of the state supervisors of music ranges from six to eight years, with a mean of 6.6 years.

(3) The previous position of six of the state supervisors of music had been that of college instructor.

(4) Five of the state supervisors of music are natives of the state in which they hold the position of state supervisor of music.

(5) The state supervisors of music have held the positions from one to seventeen years, with a mean of 5.8 years.

(6) The salaries of the state supervisors of music range from \$2400 to \$4500, with a mean of \$3514.29.

(7) Five of the state supervisors of music report that their work in rural communities is their most important work.

5. Histories of the Office

(1) The position of state supervisor of music was created quite recently in most of the states from which information was received, ranging from 1922 to 1936.

(2) The position was created in Texas because of a desire for a music program for rural schools.

(3) The position was created in Virginia as the result of twenty years of agitation.

CHAPTER IV

AGENCIES ENGAGED IN MUSIC SUPERVISION IN STATES HAVING NO STATE SUPERVISOR OF MUSIC

It will be remembered from Chapter III that information received from eighteen state superintendents showed that, though no state supervisors of music are employed in the states of which they are superintendent, some other agency performs the duties, or a part of the duties, which would fall to the state supervisor of music in case such an officer existed there. In most cases, the names and addresses of these agencies were secured. They are included in the appendix. The same check list and time study analysis that were sent to the state supervisors of music were also sent to these agencies. The eighteen states in which such agencies exist are California, Alabama, the District of Columbia, Idaho, Illinois, Iowa, Kansas, Kentucky, Maryland, Massachusetts, Mississippi, Nebraska, North Carolina, Oregon, Utah, Washington, Wisconsin, and Wyoming. Replies were received from all of these states with the exception of Massachusetts and Mississippi. Agencies in these two states were repeatedly sent the material, but no answer was forthcoming. The response was considered fairly good, however, since it

comprised eighty-eight per cent of the individuals who were canvassed. In most cases, the replies were regrettably far from complete, and the time study analysis was filled out by only one of these persons. Even this exception cannot be used since most of the schedule was filled with items entirely foreign to the work of state music supervision. Nevertheless, many of the check lists contain information that is very valuable and relates directly to matters contained in this study. The check lists concerning vocational history were not important, since many of the items had little connection with music education. In fact, but a few were filled out, for the individuals reporting realized that they could not be used.

A detailed report of the activities carried on will be found in Table VIII.

TABLE VIII

MUSIC ACTIVITIES CARRIED ON IN SIXTEEN STATES WHICH HAVE NO STATE
MUSIC SUPERVISOR

Activities	Number of States With no State Supervisor of Music but Super- vising Various Music Activities	Per Cent of States With no State Supervisor of Music but Supervising Various Music Activities
1. Encouragement and aid in establishing the follow- ing courses and activities:		
A. Secondary schools		
(1) Instrumental music.....	2	12.5
(2) Appreciation of music..	2	12.5
(3) Theory of music.....	2	12.5
(4) Harmony.....	2	12.5
(5) Voice classes.....	2	12.5
(6) Glee clubs.....	2	12.5
(7) A capella choirs.....	2	12.5
B. Elementary schools		
(1) Systematic training in singing.....	3	19
(2) Instrumental music.....	3	19
(3) Grade school choir.....	3	19
(4) Class piano.....	2	12.5
2. Development of courses of study in music:		
A. Secondary.....	3	19
B. Elementary.....	6	37.5
C. Rural.....	4	25
3. Teacher-training.....	1	6
4. Organization and develop- ment of music contests:		
A. District.....	3	19
B. State.....	2	12.5
5. Conducting meetings for music teachers.....	1	6
6. Giving talks at county institutes.....	3	19
7. Organization of county choruses.....	6	37.5
8. Organization of festivals...	3	19

TABLE VIII (Continued)

Activities	Number of States With no State Supervisor of Music but Super- vising Various Music Activities	Per Cent of States With no State Supervisor of Music but Supervising Various Music Activities
9. Organization of state choruses.....	3	19
10. Visiting and helping classroom teachers.....	1	6
11. Directing "community sings".....	3	19
12. Demonstrations and consultations.....	1	6
13. Calling of a biennial conference of music supervisors.....	1	6
14. Development of a plan for accrediting music study outside of school.....	2	12.5
15. Correspondence courses in music.....	1	6
16. State-wide examinations in music.....	1	6

Reports of Agencies

It is particularly noticeable that the state supervisors of music, sending information, had done at least something toward the promotion of almost every music activity, while according to the table given above, only a few states of those without such supervisors carry on each activity. The activities most often stressed are development of elementary courses in music and organization of county choruses. Even in these cases, only six,

or 37.5 per cent, of the sixteen states reporting have interested themselves in these activities. Accordingly, the writer will report on each state separately.

Alabama.- The state superintendent of education of Alabama reported that music activities were supervised by Miss Norma Smith of the state department. Correspondence with her, however, brought a reply that she could give "no information that would be of essential value."¹

California.- Miss Helen Hefferman,² chief of the division of elementary education and rural schools, employed by the State Department of Education of California, writes as follows:

Because of my own interest in the field of music, I have performed certain functions which might have been performed by a state supervisor of music, in particular:

1. The preparation of a state course of study in elementary music.

2. The calling of a biennial conference of music supervisors throughout the state for the purpose of stimulating music education.

These two functions are all that are performed in the State Department of Education.

District of Columbia.- Mr. Frank W. Ballou,³

¹ Letter from Miss Norma Smith, Alabama State Department of Education, Montgomery, Alabama, April 15, 1937.

² Letter from Miss Helen Hefferman, chief of division of elementary education and rural schools, California State Department of Education, Sacramento, California, February 24, 1937.

³ Letter from Mr. Frank W. Ballou, superintendent of schools, Washington, D. C., February 6, 1936.

superintendent of schools in Washington, D. C., gives the information that Dr. Edwin N. C. Barnes, city supervisor of music in the public schools of Washington, encourages and aids all music education. The only information furnished by him to the writer, however, was contained in literature relating to music in the Washington high schools.

Idaho.- Miss Bernice Barnard,⁴ head of the public school music department of the University of Idaho, evidently is much concerned with music education throughout Idaho. She has aided in the development of elementary and rural courses of study in music, encouraged the establishment of all the secondary and elementary courses in music, gives talks on music at county institutes, is active in demonstrations and consultations, and has prepared correspondence courses in music. She is especially active in the promotion of county choruses throughout the state. Though employed by the state university and in no way connected with the state department of education, she gives much time and thought to music education in the entire state.

⁴ Letter from Miss Bernice Barnard, head of the public school music department, University of Idaho, Moscow, Idaho, February 26, 1937.

5

Illinois.- Mrs. Harriet H. Hester, supervisor of music in Winnebago County, Illinois, has evolved a unique plan by which the schools of the county pay for whatever supervisory service they receive. She, or her assistants, are paid two dollars a week for weekly visits to one-room schools, ten dollars a month for weekly visits to two-room schools, and five dollars a room per month for weekly visits to graded schools. For monthly visits, she is paid eighteen dollars a year by one-room schools, thirty dollars a year by two-room schools, and eight dollars per room a year by graded schools. For three supervisory visits and one special visit a year, one-room schools pay eighteen dollars a year, two-room schools pay twelve dollars a year, and graded schools pay eight dollars per room a year. The money from each subscription is pooled in a county music fund which supports the supervisors. Mrs. Hester supervises in addition a very elaborate music festival in the spring of each year.

The plan has received wide recognition. It could be used to advantage by many states in the supervision of the music of any one county willing to pay for such service.

Iowa.- Iowa is indeed fortunate to have within

5

Letter from Mrs. Harriet H. Hester, supervisor of music of Winnebago County, Rockford, Illinois, June 2, 1937.

her borders two leaders in music education of such high caliber as Mr. C. B. Righter⁶ and Mr. C. A. Fullerton.⁷ Mr. Righter is employed by the School of Music of the University of Iowa. Most of his time is spent, however, in the direction and management of a very complex series of annual district vocal and instrumental music contests which culminate in an elaborate state contest. These contests are unusually well managed and provide a model for the rest of the country. Mr. Righter writes as follows:

The Iowa High School Music Association sponsors a series of contests but does not make any suggestions regarding the organization of programs, nor courses of study. I do not feel that my relationship with the state program justifies a specific contribution to your study.

Mr. Fullerton, for the past three years, has been employed by the Extension Division of Iowa State Teachers College at Cedar Falls and is on a one-third-time basis. For the preceding thirty-seven years, he was head of the music department of the Teachers College at Cedar Falls. During all these years, he has been especially interested in promoting music in the rural and graded schools of Iowa. He has edited many books of songs and

⁶ Letter from Mr. C. B. Righter, School of Music, University of Iowa, Iowa City, Iowa, May 17, 1937.

⁷ Letter from Mr. C. A. Fullerton, Extension Division, Iowa State Teachers College, Cedar Falls, Iowa, February 18, 1937.

has fostered the plan of having songs recorded on phonograph records so that the pupils may listen to the songs they are learning and hear them sung by the greatest artists. His county choir plan not only is in use in Iowa but serves as the basis for such organizations in many other states. He writes as follows:

My relationship to the state work is really unofficial, although I have made nearly all the outlines for the state department for the forty years that I have been with the Teachers College. During the thirty-seven years that I have edited song books for the rural schools I have practically had charge of that phase of the work. In recent years my choir plan has been in operation in graded schools to a considerable extent, and my extension work includes the graded schools.

I have had enough experience in seeing music develop in the rural schools and graded schools, especially those in the smaller towns and consolidated schools, so that I have some very definite ideas as to what I would do if appointed a state supervisor of music. I would place the emphasis on the lower levels where the need is greatest and where the masses of the children are and gradually build up the system, and I would not do as a good many have done -- that is, write an elaborate course of study for the rural schools as the first step. I would go to the children and the teachers where they are and start there to undertake to do very little and do it very well.

So far as achievement tests are concerned, our whole program in rural and village schools is based on achievement tests. There are over fifty thousand rural children in the state that take achievement tests on all the essentials in their program. So far as testing music talent is concerned, the so-called measurements of music talent are used very little. In the field of instrumental music, beginners' classes take care of that problem. In vocal music, music talent generally bears its own label. Our policy is to encourage everyone and refrain from putting discouraging labels on anyone.

8

Kansas.- Mr. Ralph Stinson, high school supervisor in Kansas, has helped to develop elementary and rural courses of study in music. He has held meetings for music teachers, talked on music at county institutes, and directed "community sings." He states that state-wide examinations are given by the teachers' colleges. Miss May Hare, rural school supervisor in Kansas, writes concerning her connection with music education as follows:

9

I am interested in the teaching of both music and art fundamentals. We are compiling a course of study for the elementary schools, at the present time, which will enforce the correlation of music and art with all other subject matter. This year a new music course has been placed into the hands of the teachers. However, we do not have a state supervisor. We have but very few music supervisors in our rural field.

In several rural districts, interested parents in each district furnish funds through which special teachers are employed. In many cases, the music supervisors of the first class cities are allowed to come into the districts a few times each year to guide rural children in music appreciation and group singing. Our state teachers' colleges also send music supervisors into the various districts occasionally.

10

Kentucky.- In Kentucky, Miss Mildred Lewis is

8

Letter from Mr. Ralph Stinson, supervisor of high schools, Kansas State Department of Education, Topeka, Kansas, March 28, 1937.

9

Letter from Miss May Hare, supervisor of rural schools, Kansas State Department of Education, Topeka, Kansas, April 16, 1937.

10

Letter from Miss Mildred Lewis, University of Kentucky, Lexington, Kentucky, March 15, 1937.

well known for her work in music education throughout the state. She is employed in the music department of the University of Kentucky. She has furnished little information concerning her work in the state, except that during the summer she conducts "community sings" among the people living in the mountains.

Maryland.— The state superintendent of education¹¹ of Maryland reports that "music is fairly well taken care of by our general supervisors in every county in Maryland. The county supervisors of elementary schools and, in certain counties, special teachers of music carry on music activities."

Nebraska.— Last year a rural school chorus was trained by 1,793 rural teachers of Nebraska under the supervision of the county superintendents and Miss Chloe C. Baldrige,¹² director of rural education. This chorus¹³ sang at the Nebraska State Fair. Mr. W. A. Rosene, director of certification, has helped develop a rural

¹¹ Letter from Mr. Albert S. Cook, state superintendent of schools, Baltimore, Maryland, March 6, 1937.

¹² Letter from Miss Chloe C. Baldrige, director of rural education, State Department of Education of Nebraska, Lincoln, Nebraska, March 8, 1937.

¹³ Letter from Mr. W. A. Rosene, director of certification, State Department of Education of Nebraska, Lincoln, Nebraska, March 20, 1937.

course of study in music, has aided the formation of grade school choirs, talks on music at county institutes, and directs "community sings." The Nebraska High School Activities Association, of which O. L. Webb¹⁴ of Lincoln is secretary, conducts annual vocal and instrumental music contests.

North Carolina.- Miss Hattie S. Parrott,¹⁵ state supervisor of elementary schools in North Carolina, writes that she has helped develop rural and elementary courses of study in music and is one of the sponsors of an annual contest in vocal and instrumental music. Last year, about five thousand pupils were enrolled in this contest. She has also aided in courses in singing and instrumental music in the elementary schools, and in the formation of grade school choirs.

Oregon.- In Oregon, Mr. Roben J. Maaske,¹⁶ state supervisor of rural education, has organized county and community rural school music festivals. In this, he has

¹⁴ Letter from Mr. O. L. Webb, secretary of Nebraska Activities Association, Lincoln, Nebraska, April 3, 1937.

¹⁵ Letter from Miss Hattie S. Parrott, state supervisor of elementary schools of North Carolina, Raleigh, North Carolina, June 3, 1937.

¹⁶ Personal interview with Mr. Roben J. Maaske, state supervisor of rural education, Oregon State Department of Education, Salem, Oregon, April 10, 1937.

been assisted by the directors of music of the normal schools of the state. He says:

Last year thirty-four out of the thirty-six Oregon counties held either a county-wide rural school music festival, or a number of community rural school music festivals centered about the larger high school districts. It was the fourth year for our rural school music festival program and the county superintendents and rural school teachers are quite enthusiastic about the results which are being attained. The festivals include numbers by rhythm bands, harmonica bands, and primary choruses, intermediate choruses, and upper grade choruses, as well as folk dancing and community singing. There is no doubt but that these music festivals have greatly stimulated the teaching and appreciation of music, particularly in the rural schools.

17

Utah.- Mr. H. Warren Taylor, assistant superintendent of public instruction in Utah, who is actively engaged in the promotion of music education in the state, writes as follows:

Music is a part of the regular program in both the elementary and high schools. The state provides a course of study. The state has representation on the contest committee but other members are appointed by the State School Band Association and the State Society of Superintendents.

Music is taught in the elementary grades. Theory and vocal and instrumental music are taught in the high schools. A number of our local districts have music supervisors, others do not. In high school a period of forty-five minutes is given to music daily and in grade schools approximately one-half hour.

Credit is given for music in the senior high school up to one unit. No credit is given in the junior high school. In the elementary and junior high school,

 17

Letter from Mr. H. Warren Taylor, assistant superintendent of public instruction, Utah State Department of Public Instruction, Salt Lake City, Utah, March 2, 1937.

music is a required subject. In senior high school it is optional.

Washington.- The writer was referred by Mr. Stanley F. Atwood, state superintendent of education of Washington, to Mr. H. L. Thorseth,¹⁸ state high school supervisor, as an individual who was doing the duties, or a part of the duties, that would fall to a state supervisor of music in case such an officer existed in the state. Mr. Thorseth, however, stated that the course of study in music is out of print and will be revised before being reprinted. It was evident, from the blanks sent to the writer, that a rather elaborate plan of certification for accredited private teachers of piano, voice, and violin is in force in the state. Only eleven cities of the state employ special supervisors of music.

Wisconsin.- In Wisconsin, Mrs. Lois G. Nemec¹⁹ is collecting data, outlines, and courses used in various counties and cities in the state, studying other state courses, conferring with music supervisors, and making tentative plans with a committee for building a new course of study in music for the state within the next three years.

18

Letter from Mr. H. L. Thorseth, state high school supervisor of Washington, Olympia, Washington, May 11, 1937.

19

Letter from Mrs. Lois G. Nemec, supervisor of state graded schools of Wisconsin, Madison, Wisconsin, March 5, 1937.

She writes as follows:

Although music has been assigned to me as one of my special topics, I am in reality a supervisor of consolidated schools and also have charge of the county supervisors and county normals in my territory. You can see that, with these regular duties, there is very little time for making any special study of music and that I can make no attempt at all to supervise the music teachers.

She has collected very interesting information concerning music education in Wisconsin from a questionnaire sent to the county superintendents of the state. The results of the questionnaire are included in the appendix, (p. 156).

20

Wyoming.- Miss Mildred M. Anderson, state supervisor for the deaf and blind in Wyoming, is actively engaged in furthering music education in that state. Her letter contains the following data:

The state music program is carried throughout the rural areas following the county choir music plan. This has worked out very splendidly in all sections of the state and we are able to have a choir made up of pupils from all sections of the state for our State Teachers Association meetings in the fall. It is wonderful to think that children coming in from all sections of the state are able to sing together with only a few minutes rehearsal prior to the concert.

The Big Horn Basin section of the state conducts a music festival each spring, including all city schools in that area.

20

Letter from Miss Mildred M. Anderson, state supervisor for the deaf and blind in Wyoming, Cheyenne, Wyoming, February 25, 1937.

Summary

In eighteen states that do not have state supervisors of music, the state superintendents of education reported that some other agency performs the duties, or a part of the duties, which would fall to the state supervisor of music in case such an officer existed in the state. These states are Alabama, California, the District of Columbia, Idaho, Illinois, Iowa, Kansas, Kentucky, Maryland, Massachusetts, Mississippi, Nebraska, North Carolina, Oregon, Utah, Washington, Wisconsin, and Wyoming. The agencies were asked for further information concerning the activities carried on. Replies were received from all of them with the exception of the ones in Massachusetts and Mississippi. The information received from persons carrying on music supervision in Alabama and in the District of Columbia was quite incomplete. In the other fourteen states the music supervision carried on appeared very meager as compared with the supervision carried on in states having a state supervisor of music.

It is particularly noticeable that, while the state supervisors of music report that they do at least something toward the promotion of almost every music activity, the agencies in the states listed above supervise only a few activities. These states, together with the activities in which they are most prominent, are found below:

California: preparation of a state course of study in elementary music, organization of a biennial conference of music supervisors.

Idaho: development of courses of study in music, demonstrations, correspondence courses in music.

Illinois: a unique plan for county supervision of music.

Iowa: county choir plan, district and state music contests.

Kansas: development of elementary and rural courses of study in music, meetings for music teachers, talks at county institutes, "community sings," correlation of music and art.

Kentucky: "community sings."

Maryland: county supervision of music.

Nebraska: state rural school chorus, development of a rural course of study in music, annual music contests, talks at county institutes, "community sings."

North Carolina: rural and elementary course of study in music, grade school choirs, annual music contests.

Oregon: rural school music festivals.

Utah: elementary and high school music courses, music contests.

Wisconsin: course of study in music.

Wyoming: county choir plan, music festival.

CHAPTER V

AN EXPERIMENTAL ILLUSTRATION OF SUPERVISION

It is reasonable to assume that the people of any state, before establishing the office of state supervisor of music, must be satisfied that the work of the supervisor will be of value to the public school pupils of the state; in other words, that the pupils will do better work in music under supervision than without supervision. For a determination of how effective supervision is, the following experiment was set up.

The Supervised Versus the Unsupervised Schools

An attempt was made to select in Wisconsin rural schools one hundred pupils who had had no supervision in music and to match them with one hundred pupils who had been supervised over a period of five years. Every effort was made to equalize all factors except the variable to be measured - presence or absence of supervision.

A definition of just what is meant by "supervision" in this experiment is in order. The writer, for the past five years, has prepared an outline in music for the rural one-room and state graded schools of Trempealeau County, Wisconsin. He has spent two days each fall at the county institute and has carefully explained and demonstrated,

to the teachers of the county, the items included in the outline. The outlines for the first and fifth years will be found in the appendix. Each year, in the spring, he has conducted a group of ten or twelve songs, listed as choir songs in the outline, sung by a chorus of the best singers from these schools as selected by the teachers.

Obviously this small amount of supervision is not at all comparable with the supervision given in music by a supervisor in a city system. Then, too, it came through the teachers, and almost no direct contact was made with the pupils themselves. For the purpose of the present study, however, such supervision may be more applicable to the problem than if it had been carried on more directly, since it is intended to be similar to the work done by a state supervisor of music and illustrative of it. One may doubt whether, in most states, more time could be spent yearly in each county by the state supervisors than the two or three days given in this instance. There are exceptions, of course. Delaware, with only three counties, can be supervised almost as thoroughly as a city system. In a state such as Virginia, on the other hand, comprising one hundred counties, the supervisor would need two hundred to three hundred days for field work, even if he spent but two to three days in each county. It is probable, however, that a state supervisor of music could make many improvements through his influence and prestige,

perhaps without ever leaving his office, that would not be possible in a situation similar to that of the writer's county experiment.

Vernon County, from which the unsupervised pupils were selected, may be considered an average Wisconsin county. It is, presumably, no better or worse musically than many another county of the state. It possesses some advantages over Trempealeau County, such as better roads and larger towns, in which music receives more attention than in the smaller towns of Trempealeau County. These towns, in turn, could scarcely fail to influence the rural schools surrounding them. But, the main reason for selecting Vernon County, aside from the fact that it had had no music supervision, was that it was easy for the investigator to reach.

The pupils to be tested in the experiment were entirely from the rural schools. Originally, the supervisory work in Trempealeau County was carried on at the request of the county superintendent, who realized the need of aid, particularly with this group. It is fortunate also for the purposes of the inquiry that the group is from the rural schools. Whereas one can scarcely find a city or a town of any size without a more or less capable music department, it is just as uncommon to find any attention at all given to music in rural and village schools. Accordingly, as it seems to the writer, the bulk of the

work of the state music supervisor should be concentrated upon these schools. This opinion was intensified by interviews with Miss Ada Bicking¹ and Dr. John W. Beattie,² both of whom were, at different times, state supervisors of music in Michigan. Dr. Beattie said, "The crying need upon which the state music supervisor must concentrate is an improvement in music in rural districts. When it is realized that about half of the public school pupils of the United States still attend the one-room rural school and that music instruction is slight or entirely lacking in these schools, it can be seen that this is the field upon which to put prolonged and intensive effort."

Matching the Pupils

During the school year of 1936-1937 about twelve thousand miles were traveled, and over 150 schools in Vernon and Trempealeau Counties were visited in order to find one hundred pupils in each county evenly matched in age, grade, music aptitude, and extent of training in music outside of school. An endeavor was made to select in both the supervised and the unsupervised schools pupils whose teachers had had equal musical training.

1

Interview with Miss Ada Bicking, formerly state supervisor of music in Michigan, February 1, 1936.

2

Interview with Dr. John W. Beattie, formerly state supervisor of music in Michigan, January 30, 1936.

The Seashore Tests.- The music aptitude of the pupils was determined by their scores in the pitch and rhythm units of Seashore's battery of tests known as Measures of Musical Talent.³ About fifteen hundred rural school pupils in Vernon and Trempealeau Counties were given these two tests. Only pupils above the fourth grade were tested as Seashore believes that the fifth grade is the earliest grade at which these measurements can be made satisfactorily.⁴

Seashore has defined music as a combination of tone and rhythm.⁵ For this reason, it seemed that the tests in pitch and rhythm would give a fairly accurate picture of the music aptitude of the pupils. In his Measures of Musical Aptitude he has also included tests for intensity discrimination, time discrimination, consonance discrimination, and tonal memory. But it was hardly possible to take the time of the teacher to give more than the pitch and rhythm units. Moreover, to do so was not deemed advisable, since the rhythm test tests both intensity and time discrimination.

³ C. E. Seashore, Measures in Musical Talent. Six phonograph records: A-7536, A-7537, A-7538, A-7539, A-7540, 53305-D. New York: Columbia Phonograph Co.

⁴ C. E. Seashore, Manual of Instructions and Interpretations for Measures of Musical Talent, p. 1. Chicago: C. H. Stoelting Co., 1919.

⁵ C. E. Seashore, The Psychology of Musical Talent, p. 203. New York: Silver, Burdett and Co., 1919.

The rhythm test was prepared much later than the other divisions of the Seashore measures and, "before the rhythm test was devised, it was assumed that a measure of one's sensitivity to rhythm might be made by averaging the scores on the Sense of Time and Sense of Intensity tests."⁶

Only an exceptional rural school does much part-singing, which the Sense of Consonance unit aims to test. Furthermore, the test is the poorest of the entire group, as is revealed by its very low reliability coefficient.⁷ Tonal memory, too, though invaluable to a soloist, is relatively unimportant to the average person.

Seashore measures the sense of pitch in terms of the least perceptible difference in pitch that the subject can detect. The subject is instructed to listen to paired tones and judge whether the second is higher or lower than the first one. The test consists of one hundred trials which range in difficulty from thirty vibrations to one-half vibration. The larger vibration frequency difference represents an interval greater than a half-step; the smaller vibration frequency represents an interval smaller than

⁶ Jacob Kwalwasser, Tests and Measurements in Music, p. 21. Boston: C. C. Birchard and Co., 1927.

⁷ Ibid., p. 20.

one-hundredth of a tone.⁸ The sense of rhythm is measured by testing one's capacity to detect paired rhythm patterns on the basis of either time or intensity or both. The unit consists of fifty items which increase progressively in difficulty from beginning to end.⁹ Ruch and Stoddard¹⁰ have furnished the following statistics as to the reliability of the test in sense of pitch: r is .70, N is 100, S. D. is 11.95. For the test in sense of rhythm, they give the following: r is .50, N is 58, S. D. is 7.22. No details are given as to just how these results are secured.

In the making of the present study, the Seashore pitch and rhythm tests were given twice to each pupil. Their best scores then were taken as the basis of their selection in music aptitude. Preferably, these measures might have been given a greater number of times if possible, but, because of the long distances between schools and because of the opinion that enough of the teacher's school time was taken from him as it was, each test was repeated only once. The average of the two testings in each trait, it may be noticed, was not taken but merely the higher score.

8

Jacob Kwalwasser, op. cit., p. 18.

9

Ibid., p. 21.

10

G. W. Ruch and G. D. Stoddard, Tests and Measurements in High School, p. 195. Yonkers-on-Hudson, New York: World Book Co., 1927.

Usually the second score made by the pupil was the higher one, perhaps because the pupil felt more at ease while taking the test. Since to the writer it seemed that the higher score would be nearer the pupil's "psychological limit," it was taken as the basis for selection. For the Seashore tests in pitch and rhythm, the greatest care was taken to secure accurate results. The tests were always given on the same portable Victrola. The machine used was carefully tested for regularity and speed. A preliminary trial and a visual interpretation were given so that the directions might be understood. No particular device was used to motivate effort. However, the fact that a stranger to whom the pupils were totally unaccustomed, came to the school to give a test, was probably enough to spur them to their best efforts. The pupils above the fourth grade in all the rural schools of the supervised county were first tested. Approximately one thousand pupils were tested in this county. The writer had no way of knowing previously how many pupils it would be necessary to test in the unsupervised county in order to find one hundred matched pairs. It was only necessary to test about five hundred pupils, however, before one hundred pupils were found in the unsupervised county matching one hundred pupils in the supervised county in age, grade, and scores in pitch and rhythm. Such success somewhat surprised the writer,

because he had wondered if it would be possible to find one hundred pairs. Nevertheless, the range was not large since only four grades were tested. Not only this, but the ages of the pupils in a certain grade would be likely to be practically the same. It may have been merely a stroke of good fortune that made it possible to find two hundred pupils matched in four variables. In any case, the writer was happy to discover these pupils.

The age, grade, and scores in pitch and rhythm as measured by the Seashore tests are found in Table IX. Since the pupils in both the unsupervised and the supervised counties were matched in these respects, number one in both columns, in the table, refers to two matched pupils of both counties; number two refers to the next pair of matched pupils, and so forth. Raw scores (the per cent right) are used in reporting the Seashore scores.

TABLE IX

AGE, GRADE, AND SCORES OF TWO HUNDRED MATCHED PUPILS TAKING
THE SEASHORE PITCH AND RHYTHM TESTS

Pupil				Score in the Seashore Pitch Test	Score in the Seashore Rhythm Test
Trempealeau County (Supervised)	Vernon County (Unsuper- vised)	Age	Grade		
1	1	11	6	72	68
2	2	14	8	52	64
3	3	13	8	81	74
4	4	12	7	54	60
5	5	10	5	44	64
6	6	11	6	39	50
7	7	10	5	55	62
8	8	13	8	69	70
9	9	13	7	58	62
10	10	11	7	68	68
11	11	12	8	44	62
12	12	11	7	49	68
13	13	11	6	55	62
14	14	10	6	79	66
15	15	13	7	67	70
16	16	12	5	53	66
17	17	13	8	39	66
18	18	11	6	71	74
19	19	13	5	67	60
20	20	11	5	69	56
21	21	12	6	56	54
22	22	13	8	51	68
23	23	13	8	53	66
24	24	10	5	80	78
25	25	14	6	49	68
26	26	15	8	73	74
27	27	11	5	47	64
28	28	11	6	69	68
29	29	10	5	71	68
30	30	13	7	59	66
31	31	11	5	57	54
32	32	14	7	57	74
33	33	13	7	41	56

TABLE IX (Continued)

Pupil				Score in the Seashore Pitch Test	Score in the Seashore Rhythm Test
Trempealeau County (Supervised)	Vernon County (Unsuper- vised)	Age	Grade		
34	34	13	7	54	70
35	35	12	8	71	72
36	36	10	5	69	74
37	37	13	8	39	74
38	38	11	6	55	62
39	39	14	8	55	76
40	40	13	8	60	70
41	41	11	6	79	79
42	42	9	5	66	82
43	43	14	8	58	72
44	44	13	8	76	72
45	45	11	7	66	58
46	46	12	7	50	66
47	47	12	6	59	58
48	48	11	5	77	66
49	49	13	7	58	54
50	50	12	6	60	64
51	51	9	5	60	60
52	52	12	7	56	60
53	53	12	7	48	64
54	54	12	7	63	60
55	55	10	5	61	66
56	56	13	7	60	56
57	57	12	7	56	72
58	58	12	7	55	60
59	59	13	7	55	74
60	60	12	7	55	54
61	61	13	7	57	56
62	62	12	8	57	70
63	63	12	6	61	76
64	64	13	7	65	62
65	65	12	7	69	68
66	66	13	8	66	64
67	67	14	8	61	62
68	68	14	8	61	74

TABLE IX (Continued)

Pupil				Score in the Seashore Pitch Test	Score in the Seashore Rhythm Test
Trempealeau County (Supervised)	Vernon County (Unsuper- vised)	Age	Grade		
69	69	10	5	50	52
70	70	10	6	61	58
71	71	14	8	76	60
72	72	10	7	59	62
73	73	13	5	50	60
74	74	14	5	50	62
75	75	12	5	51	70
76	76	12	7	63	74
77	77	12	7	84	66
78	78	11	6	49	62
79	79	11	6	53	68
80	80	12	6	56	66
81	81	11	6	53	70
82	82	13	8	59	70
83	83	11	6	53	74
84	84	12	7	77	74
85	85	13	8	48	68
86	86	13	8	84	72
87	87	12	7	70	68
88	88	12	6	53	60
89	89	11	6	80	74
90	90	13	8	60	56
91	91	14	8	63	60
92	92	10	6	57	60
93	93	10	6	68	70
94	94	10	5	49	66
95	95	11	6	56	62
96	96	14	8	49	56
97	97	11	6	57	70
98	98	12	7	64	66
99	99	14	8	61	72
100	100	10	5	55	62

Figure 1 is a histogram of the frequency distribution of the scores made on the Seashore pitch test. The frequency distribution accompanying the graph, and also the graph, show an approximately normal distribution. The mean is 58.06 with a standard deviation of 10.4. In a normal distribution curve, a range of six times the standard deviation includes approximately one hundred per cent of the cases. Applying this to the present distribution, six times 10.4 is 60.24. The range obtained here is from 35 to 80, or 45. This is not a significant difference, since only a limited number of cases are involved and they are carefully selected.

The median is 59.03. This first quartile (Q_1) is 53.66. The third quartile (Q_3) is 66.92. The difference between the median and Q_1 is 5.67, that is, twenty-five per cent of the cases lie between the median and 5.67 points below the median.

The difference between the median and Q_3 is 7.89 points. In a normal distribution, the difference between the median and Q_1 equals the difference between Q_3 and the median. Applying the formula for skewness $\frac{Q_1 - Q_3 - 2Me}{2}$, there results a skewness of 1.26. It is seen, therefore, that the pitch test scores are slightly skewed to the right, or upward. That is, a smaller number of those above the median lie close to the median than those below the median. This fact seems to show that the group is slightly

below average in pitch discrimination. This point is of particular interest in the present study because it is believed that if it had been possible to match pupils of the supervised county who had had a greater amount of natural musical capacity with those of the same high music aptitude in an unsupervised county, the supervision would have been even more noticeable. The supposition is natural, since the supervision would be concerned to some extent with fine points which in a case of low natural aptitude would never be reached.

M = 58.06

S. D. = 10.4

Me = 59.03

Q₁ = 53.66

Q₂ = 66.92

Students

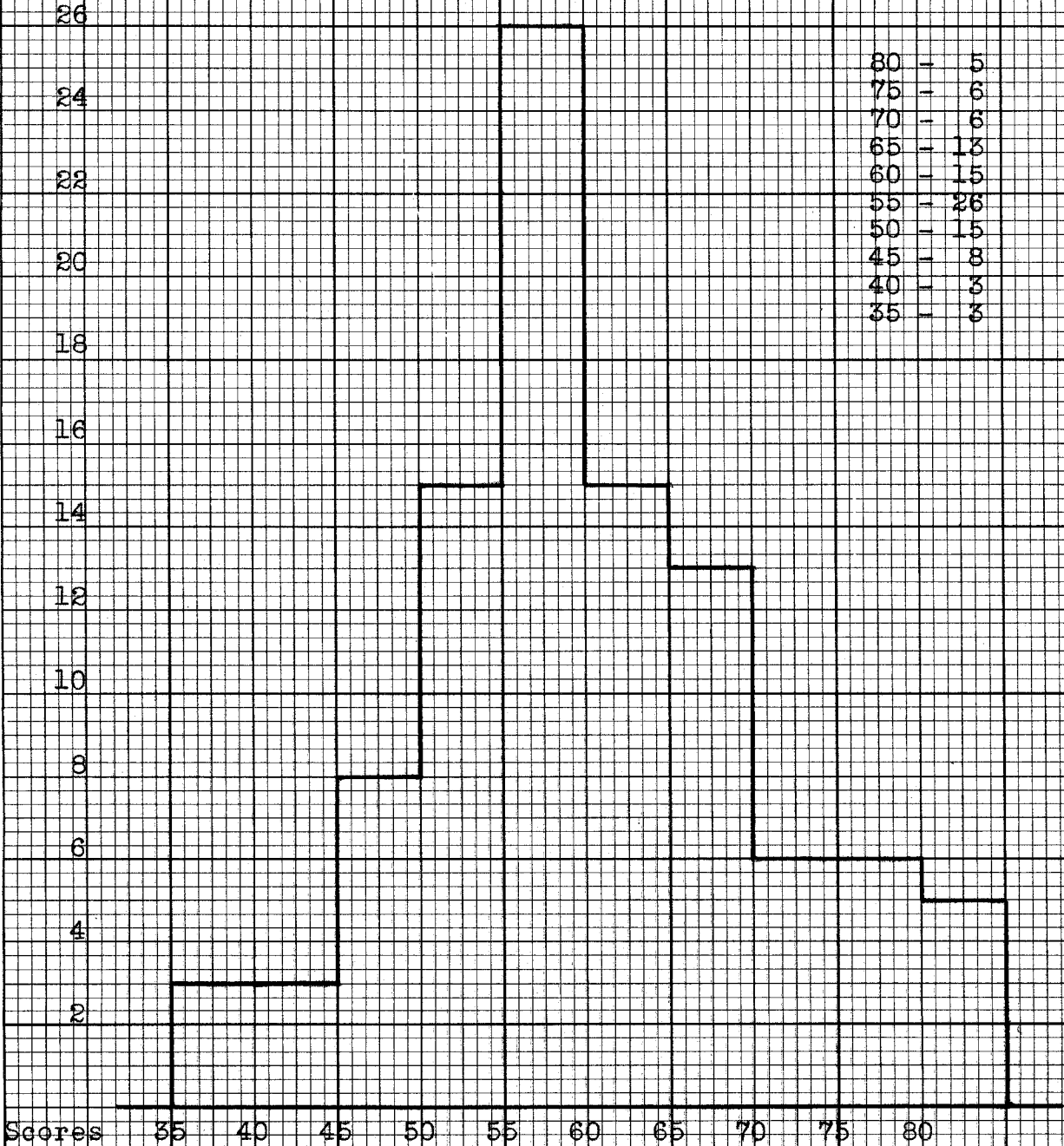


Fig. 1 - Graph Showing the Distribution of One Hundred Matched Scores Made by Pupils of Trempealeau and Vernon Counties in the Seashore Pitch Test.

Figure 2 is a histogram of the frequency distribution of the scores made on the Seashore rhythm test. The frequency distribution accompanying the graph, and also the graph, show an approximately normal distribution. The mean is 65.77 with a standard deviation of 6.66. Assuming that six times the standard deviation gives the range in a normal distribution, a range of six times 6.66 or 39.96 is obtained. The range is from 50 to 82 or 32. Again the difference is not significant, since only a limited number of selected cases is involved.

The difference between the median (66.92) and Q_1 (61.82) is 5.10 while the difference between Q_3 (71.4) and the median is 4.48. The formula for skewness gives a result of $-.42$. Thus the rhythm test scores are slightly skewed to the left, or downward. That is, a greater number of those above the median lie close to the median than those below the median. This fact seems to show that the group is somewhat above the average in rhythm discrimination.

$M = 65.77$
 $S.D. = 6.66$
 $Me = 66.92$
 $Q_1 = 61.82$
 $Q_2 = 71.4$

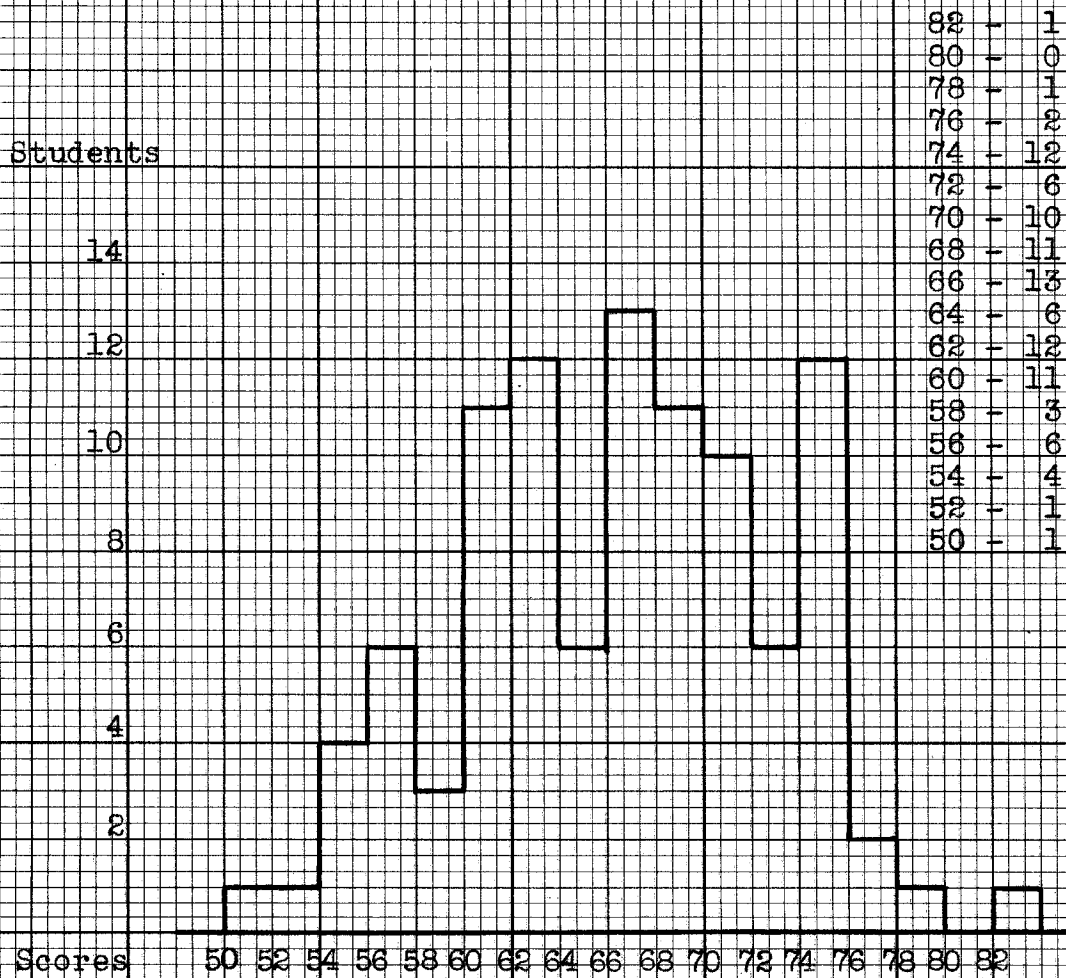


Fig. 2 - Graph Showing the Distribution of One Hundred Matched Scores Made by Pupils of Trempealeau and Vernon Counties in the Seashore Rhythm Test.

Age and Grade Placement of the Pupils.- It may be interesting to note the ages and grades of the pupils concerned in the study. Their ages range from nine to fifteen, though only one child in each county was as old as fifteen, and only two in each county were as young as nine. The median age is 11.97 or approximately twelve years. They were taken from grades five to eight with a median grade of 6.61. These distributions are shown in Tables X and XI.

TABLE X

DISTRIBUTION OF THE AGES OF TWO HUNDRED MATCHED PUPILS OF TREMPEALEAU AND VERNON COUNTIES

Ages	Number of Pupils	Per Cent
15	2	1
14	24	12
13	50	25
12	50	25
11	42	21
10	28	14
9	4	2

Median Age - 11.97

TABLE XI

DISTRIBUTION OF THE GRADE PLACEMENT OF TWO HUNDRED MATCHED PUPILS OF TREMPLEALEAU AND VERNON COUNTIES

Grade	Number of Pupils	Per Cent
8	52	26
7	58	29
6	50	25
5	40	20

Median Grade - 6.61

Musical Training of Instructors.- As has been mentioned, the pupils selected from both the supervised and the unsupervised schools were taught by teachers who had had approximately the same musical training. It was not as difficult to match the musical training of the various teachers as might be expected, for most of the normal training schools and teachers colleges of the state include a semester of Rural Music Methods in the required curricula of the rural courses. These music courses are not required by law but are universally deemed desirable. Of course, there is no way of knowing just how well these courses were given or just how much the teachers of the pupils used in this experiment had profited by them. The teachers reporting no musical training had possibly received their training for teaching before these courses had become so universal. It is a matter for congratulation that only sixty-two of the two hundred pupils in both counties, or

thirty-one per cent, were taught by teachers who had had no musical training. Table XII gives information in detail concerning the musical instruction of the teachers.

Admittedly this instruction is entirely too scanty, and it is suggested that the state music supervisor can busy himself to advantage in using means to increase the instruction in music taken by the rural teacher.

TABLE XII

DISTRIBUTION OF THE MUSICAL TRAINING OF THE TEACHERS OF TWO HUNDRED PUPILS IN TREMPPEALEAU AND VERNON COUNTIES

Amount of Musical Training of Teachers	Number of Pupils Taught by These Teachers	Per Cent of Pupils Taught by These Teachers
One semester of Rural Music Methods and one year piano instruction.....	26	13
One semester of Rural School Music Methods.....	94	47
Approximately one year of piano instruction.....	18	9
No musical training.....	62	31

Outside-of-School Training in Music of Pupils.-

The writer realized that outside training given the pupil might augment, to a great extent, his achievement in music in school. For this reason, it was thought necessary to discover how much outside training he had had. This could not be matched in every detail unless one had unlimited

time and finances. Instead of testing fifteen hundred cases, as has been done in this study, one would have to test a vast number more. Nor for the present purpose, was it thought necessary to match every small point. Where, however, a wide difference was found between the outside training of the pupils, it was thought advisable not to include them. In order to select the two hundred pupils finally chosen, all fifteen hundred pupils tested were asked the following questions:

1. Compared with your friends, how much training in music did you have outside of school when you were from five to ten years old?

Draw a line under the word below that best answers the question for you.

Much Average Little Not any

2. Compared with your friends, how much training are you now having outside of school?

Draw a line under the word below that best answers the question for you.

Much Average Little Not any

3. How old were you when you first started music either at home or at school? _____

4. Was your music instruction begun at home or at school? _____

5. If you play an instrument, write the name of it below.

If you do not play an instrument, do not write anything.

Of the two hundred pupils finally selected, only twelve, or six per cent, reported that they had had "much"

instruction between the ages of five to ten, forty-four, or twenty-two per cent, reported "average"; eighty-four, or forty-two per cent, reported "little"; and sixty, or thirty per cent, reported "not any." As might be expected, the extent of outside musical training increased with age: thirty-six, or eighteen per cent, reported "much" training at the present time; sixty, or thirty per cent, said that they were having "average" training; fifty-four, or twenty-seven per cent, answered "little"; and fifty, or twenty-five per cent, reported "not any."

It is recognized that the pupils' idea of "much," "average," "little," and "not any" may vary greatly. There is no reason to believe, however, that their replies were anything but accurate and honest, at least, so far as they were able to judge. Great effort was made, indeed, to see that they understood the questions asked. Nevertheless, in matching the pupils, "little" was considered the same as "not any," for it was felt that "little" in most cases meant a very small amount of outside training.

In answer to the question, "At what age was your music instruction begun?" eight, or four per cent, said "four"; twenty-eight, or fourteen per cent, reported "five"; 142, or seventy-one per cent, reported "six"; and twenty-two, or eleven per cent reported "seven." Among pupils in the unsupervised county who were not used in the present study, two reported as high an age as "thirteen" as the

beginning age for music instruction. This might be because music had not been taught in the school until the child was thirteen. The assumption, if correct, would make a good argument for an increase in music supervision. It might be taken for granted that the seventy-one per cent who reported that their music instruction began at the age of "six" received their first instruction in music in the rural schools. But only 130 pupils, or sixty-five per cent, reported that their music instruction was begun in school, while seventy, or thirty-five per cent, stated that their first music instruction was given in their homes. Probably many rural pupils did not begin their schooling at the age of six but rather at the age of seven or even later. Thirty-five per cent would seem to be a large percentage to have had their first music instruction in their home. It is doubted that as large a number would be found in a similar group from the city. This answer may imply that the resident of the rural district has a more wholesome home life than the dweller in the city, and, although the schooling may not be as extensive as in the city, the home does not leave as much for the school to do.

In answer to the last question, "What instrument, if any, do you play?" one hundred fourteen, or fifty-seven per cent, reported "none"; fifty-four, or twenty-seven per cent, reported "the piano"; twelve, or six per cent,

reported "the organ"; nine, or 4.5 per cent, reported "the guitar"; three, or 1.5 per cent, answered "the banjo"; and two answered "the harmonica." One pupil reported "the ukelele," one pupil reported "the violin," one pupil stated that he played both the piano and guitar, and another pupil stated that he played both the piano and the accordion.

The writer was surprised and gratified to learn that fifty-four pupils, or twenty-seven per cent, reported that they played the piano. The percentage, which seems large, since many of these pupils live in isolated districts, would appear to be another indication that home life means more to these country people. The city dweller will be surprised to learn that twelve pupils, or six per cent, play the organ, which undoubtedly means the reed organ. In the city, this is an almost obsolete instrument but in rural districts it is still found. Tables XIII, XIV, XV, XVI, and XVII which follow give the details of the statistics cited above.

TABLE XIII

DISTRIBUTION OF TWO HUNDRED MATCHED PUPILS IN TERMS OF TRAINING IN MUSIC OUTSIDE OF SCHOOL AT AGES FIVE TO TEN

Training in Music Outside of School	Number of Pupils	Per Cent
Much	12	6
Average	44	22
Little	84	42
Not any	60	30

TABLE XIV

DISTRIBUTION OF TWO HUNDRED MATCHED PUPILS IN TERMS OF TRAINING IN MUSIC OUTSIDE OF SCHOOL AT THE PRESENT TIME

Training in Music Outside of School	Number of Pupils	Per Cent
Much	36	18
Average	60	30
Little	54	27
Not any	50	25

TABLE XV

DISTRIBUTION OF THE AGES AT WHICH THE TWO HUNDRED MATCHED PUPILS BEGAN THEIR MUSIC INSTRUCTION

Age when Pupils Began Music Instruction	Number of Pupils	Per Cent
4	8	4
5	28	14
6	142	71
7	22	11

TABLE XVI

DISTRIBUTION OF TWO HUNDRED MATCHED PUPILS IN TERMS OF WHERE THEIR MUSIC INSTRUCTION BEGAN

Place Where Music Instruction Began	Number of Pupils	Per Cent
Home	70	35
School	130	65

TABLE XVII

DISTRIBUTION OF TWO HUNDRED MATCHED PUPILS IN TERMS OF
WHAT INSTRUMENTS THEY PLAY

Instruments	Number of Pupils	Per Cent
Piano	54	27
Organ	12	6
Guitar	9	4.5
Banjo	3	1.5
Harmonica	2	1
Accordion	2	1
Ukelele	1	.5
Violin	1	.5
Piano and guitar	1	.5
Piano and accordion	1	.5
None	114	57

The Test in Singing

The procedure above was merely a device to match the pupils in the schools of the two counties concerned. In Trempealeau County, the teachers, as in past years, had been given suggestions at the county institute for teaching music in their schools, and each instructor had been given a definite outline to follow. The outline included a group of twelve choir songs. The teachers of the county were

given directions similar to those of the previous years in which they had been supervised. The teachers were notified at the beginning of the school year, however, that at the end of the first semester, their pupils would be asked to sing one of the first six songs on the list of choir songs and would be carefully scored on it. They were told also that at the end of the school year, their pupils would be tested on a song selected from the entire list of twelve songs. All of the songs on the list were taken from "Singing Days," a song book which had recently been published and which had not been used in the schools until this year (1936-1937).¹¹ Below is given the list of twelve choir songs:

1. The Cowboy, page 18.
2. Hungarian Dance, page 32.
3. Children of Kildare, page 53.
4. America, page 194.
5. Wild Geese, page 34.
6. The Pipes of Galway, page 50.
7. The Sante Fe Trail, page 54.
8. A Chinese Fairy Tale, page 72.
9. O Giolito, page 21.

11

M. V. Hood and G. Gildersleeve, Singing Days.
Boston: Ginn and Co., 1936. Pp. 224.

10. The Carrier Pigeon, page 70.
11. Goodbye, page 71.
12. Nonsense Song, page 15.

The teachers of the rural schools of Vernon County, the unsupervised county, were sent the same list of songs at the same time as those of Trempealeau County. They were told, too, that their pupils would be tested on one of the first six songs at the end of the first semester and on one of the entire set at the end of the school year. They were given no instructions as to how to teach the songs and were left entirely unsupervised.

Method of Rating.— In the meantime, an effort was made to secure the best possible scheme of rating to be used in judging the singing of the pupils at the end of each semester. C. A. Fullerton,¹² who has been intensely active in rural music education in Iowa, has used for several years the following score card for judging the singing of the rural pupils of that state:

Tone Quality - - - - -	40
Interpretation - - - - -	25
Technique, including attack and release - - - - -	25
Enunciation - - - - -	10

12

C. A. Fullerton, A Course of Study for First Music Classes in Teachers Colleges and Normal Schools, p. 1. Cedar Falls, Iowa: Fullerton and Gray, 1928.

13

Beattie, McConathy, and Morgan, in speaking of contest ratings, propose the following scheme for vocal groups:

Tone - - - - -		45
Quality.....	15)	
Intonation.....	15)	
Balance.....	15)	
Technique - - - - -		30
Precision.....	10)	
Phrasing.....	10)	
Diction.....	10)	
Interpretation - - - - -		15
Rhythm.....	5)	
Dynamics.....	5)	
Mood.....	5)	
Stage Presence - - - - -		10

14

The Adjudicator's Comment sheet of the National School Band and Orchestra Association was examined. In scoring on this sheet, marks of A, B, C, D, or E are given the contesting organizations on each of the items given below. A is given as the highest mark and E as the lowest.

Tone
 Intonation
 Interpretation
 Technique
 General effect
 Stage deportment
 Instrumentation

In the last score card the various points are not weighted, and there seems to be no scientific reason for

13

John W. Beattie, Osbourne McConathy, and Russell V. Morgan, Music in the Junior High School, p. 197. New York: Silver, Burdett and Co., 1930.

14

C. V. Buttelman, Adjudicator's Comment Sheet, p. 1. Chicago: National School Band and Orchestra Association, 1936.

weighting the points in the first two scoring schemes. It was finally decided, partly because of the points used in the score cards above, and partly because of the musical experiences of the writer, to set up a rating scale comprising the following eight points:

1. Tone quality
2. Interpretation
3. Attack and release
4. Enunciation
5. Intonation
6. Phrasing
7. Rhythm
8. Dynamics

Selection of the Songs.— For the rating of the two hundred matched pupils an attempt was made to select songs which gave ample opportunity to display each of these eight points. For the test at the end of the first semester, "Children of Kildare" was selected as the test song, and at the end of the second semester, "O Giolito." These two were thought especially suitable since each point of the rating scheme was prominent in them. Whereas many children's songs need little interpretation and make use of few dynamics, such was the case with neither. They also were worthwhile musically, because both are little known songs that will repay the work and effort put upon them.

Both songs have been well recorded for educational

purposes by the Victor Phonograph Company. "Children of Kildare" is found on Victor record No. 25301, and "O Giolito" is recorded on Victor record No. 25302. It was thought that it was too much to ask the pupils to sing entirely alone, and accordingly, they were asked to sing each of the songs with the Victor recording. The procedure seemed advisable, too, because the intention was not to judge the children as soloists, but to discover how well they could sing with other singers. Moreover, they could not be judged on attack and release unless some such means was provided.

Rating the Pupils.— The two hundred pupils concerned in the study were tested individually by three judges. These judges were capable musicians who had had experience in teaching or supervising music in the public schools. These same three judges were used for the entire testing program. Every pupil was rated by the judges, individually, on each of the eight points decided upon. Five was considered an average score with a possibility of the best singers being rated ten or ten plus, and the poorest, as one or one minus. The three scores, on the same item, were then averaged.

The various points of the rating scale were carefully explained to the judges in order that they should all have the same understanding of them. A good tone quality was explained as a light tone, not hushed but not strained, in other words, a child's natural tone quality.

Interpretation was taken to mean the manner in which the words and meaning of the words were brought out. Attack and release naturally meant to start and finish the song exactly with the singer on the Victor recording. Enunciation was taken to mean that each word of the song could be understood, and intonation was the degree to which the pupil sang each tone on the same pitch as that of the singer on the record. Phrasing meant that the pupil took a breath between phrases, not interrupting a phrase or sentence or spoiling the meaning of the song in order to breathe. Rhythm was taken to mean that the singer sang the song exactly in the rhythm in which the song was notated and which was used on the recording. Dynamics meant the proper use of such signs as piano, forte, the crescendo, the diminuendo, and so forth.

It is realized that singing is only one musical activity, but, as all types of musical activity have a natural basis in song, it was thought that the scores made on these songs by the two hundred matched pupils of a supervised county and an unsupervised one would give a clue as to the value of supervision.

Since there is no scientific reason for weighting the scores on the various points and since they could not be averaged because they are probably not of equal value in producing a good rendition of a song, the scores made on each point will be given. As a matter of fact, the reader

will probably be given a more analytical picture of the singing of the two groups by this method, than if it were possible to add the eight scores of each child, divide by eight and give one score instead of the eight scores for each pupil.

TABLE XVIII

COMPARISON OF THE JUDGES' RATINGS OF TWO HUNDRED MATCHED PUPILS OF TREMPPEALEAU AND VERNON COUNTIES

Points on Which the Pupils' Singing was Judged	Trempealeau (Supervised)			Vernon (Unsupervised)			Diff.	σDiff.
	Mean	S.D.	σM	Mean	S.D.	σM		
Tone Quality								
1st semester	6.87	1.7	.17	5.22	2.25	.225	1.65	.28
2nd semester	7.88	1.56	.156	5.86	2.27	.227	2.02	.27
Interpretation								
1st semester	6.12	1.74	.174	4.31	1.79	.179	1.81	.249
2nd semester	7.32	1.64	.164	5.09	1.93	.193	2.23	.25
Attack and Release								
1st semester	5.82	1.41	.141	4.56	1.42	.142	1.26	.27
2nd semester	7.35	1.42	.142	5.57	1.86	.186	1.78	.23
Enunciation								
1st semester	5.83	1.88	.188	4.38	1.89	.189	1.45	.26
2nd semester	6.88	1.83	.183	4.85	1.93	.193	2.03	.26
Intonation								
1st semester	4.76	1.96	.196	4.69	1.96	.196	.07	.20
2nd semester	6.25	1.98	.198	5.01	2.09	.209	1.24	.29
Phrasing								
1st semester	5.96	1.58	.158	4.42	1.63	.163	1.54	.23
2nd semester	7.21	1.56	.156	5.43	1.80	.18	1.78	.24
Rhythm								
1st semester	5.4	1.51	.151	4.65	1.44	.144	.75	.21
2nd semester	6.35	1.5	.15	5.5	1.36	.136	.85	.2
Dynamics								
1st semester	5.11	1.79	.179	4.34	1.54	.154	.77	.24
2nd semester	5.92	1.7	.17	3.64	1.71	.171	2.28	.24

Results of the Estimates of the Judges

Table XVIII gives a complete representation of the results of the ratings given by the judges.

Tone Quality.- In tone quality at both the first and the second semester testing, the mean scores were found to be higher in the supervised county than in the unsupervised county. The scores in both cases show a reliable difference.

In the unsupervised county it was found that, to a large extent, the pupils fairly shouted in their singing. In the supervised county, on the other hand, the pupils seemed to feel that lightness helped to secure a good tone quality. Both counties improved considerably during the second semester, but it is probable that the five-year supervision contributed greatly to the higher scores made in the supervised county.

Interpretation.- In interpretation the mean scores were found to be higher in the supervised county at both testings and show a reliable difference in both cases.

It was noted that the pupils of the supervised county had really learned their songs. In most cases, they had memorized them. In the unsupervised county most of the pupils sang the songs from their books. Naturally, interpretation is almost impossible when a song is not well prepared. A great soloist would scarcely go before an

audience with music before him, or, if he did, he would merely glance at it. He, of course, is the interpreter par excellence. Again, the seriousness and earnestness displayed in the supervised county may have been due to the previous supervision in music.

Attack and Release.- The mean scores in attack and release, at both testings, were found to be higher in the supervised county and show reliable differences.

At the first testing in the supervised county, the mean score in attack and release was less than in either tone quality or interpretation. Seemingly this essential of good singing had been somewhat neglected. The teachers in the county evidently saw the result of the neglect and made haste to aid their pupils to improve in this respect, as is shown by the higher scores of the second semester. In the unsupervised county an improvement also was made but nothing like as much as in the other county. The supervision in the supervised county appeared to have made possible the greater improvement, since for years the point had been stressed. Since starting a song and ending it at the proper moment depend solely on care, it is probable that the pupils of the unsupervised county, with the same aid, would have improved as much.

Enunciation.- In enunciation the mean scores were found to be higher in the supervised county at both test-

ings and show reliable differences.

The large difference in the mean scores cannot be entirely ascribed, in this instance, to music supervision. Both of the counties include a considerable number of Norwegian-speaking people. Hence the supervised county had instituted an extensive program in oral reading. No such effort had been made in the unsupervised county. Thus it is likely that the greater attention given to oral reading in the supervised county may have influenced the higher scores in enunciation in singing as well.

Intonation.- According to the scores made in the Seashore Pitch Test, it appeared that the pupils of both counties were slightly below average in pitch discrimination. Therefore, it is not surprising to find that the mean scores of the first-semester rating in intonation in both counties is below average; 4.76 in the supervised county and 4.69 in the unsupervised county. The fact that the difference between the mean scores is but .07 indicates that the Seashore Pitch Test had predicted accurately what might be expected of the group. The mean score of the judges' ratings for the second semester was increased 1.49 in the supervised county over that of the first semester, but only an increase of .32 was made in the unsupervised county. The difference between the mean scores of the second-semester testing is a reliable difference.

Probably the sense of pitch was not greater among

the pupils of either county during the second semester. From observation, however, it would seem that the teachers of the supervised county, perhaps because of the five-year supervision period, were able to utilize the natural aptitude of their pupils to a greater extent than was possible in the unsupervised county.

Phrasing.- In phrasing the mean scores were found to be higher in the supervised county at both testings, and they show reliable differences.

Phrasing was taken to mean merely breathing in the correct places in the songs sung, so that their meaning would not be garbled or misunderstood. Therefore, improvement would be solely a result of the pupils in question being under the care of the instructor. It would come not because of any special capacity but be well within the ability of any youngster of average intelligence. Since the mean of the scores in phrasing is considerably higher at the end of each semester in the supervised county, supervision had presumably contributed much to the higher score. It should not be overlooked, however, that the supervised county had carried on an extensive drill in oral reading which, doubtless, would affect the phrasing.

Rhythm.- In rhythm the mean scores were found to be higher in the supervised county in both testings, and they show a reliable difference in each case.

In the matching of the pupils of the two counties, it was noticed that the groups were somewhat above average according to the Seashore Rhythm Test. As might be expected, therefore, the mean scores in rhythm as estimated by the judges are above average in the supervised county at both testings. It is somewhat surprising, however, that the pupils in the unsupervised county have a mean score somewhat below average at the first testing and only a little above average at the second testing.

To the writer, here is a striking illustration of the value of supervision. Though the pupils in the two groups were matched, according to the Seashore Test in Rhythm, the difference between the mean scores of the supervised and unsupervised groups, at the end of both the first and second semesters, shows a reliable difference.

Dynamics.— The mean scores of the judges' estimates in dynamics were found to be higher in the supervised county at both testings and a reliable difference is shown in each case.

Since dynamics is concerned with the proper use of such terms as piano and forte, and such signs as that of the crescendo and diminuendo, any pupil with proper care should secure a perfect or almost perfect score. Only negligence can account for a low score here. Nevertheless, the mean score of the pupils of the unsupervised county, for

the second semester, dropped from 4.34 to 3.64. Perhaps the judges were more critical at the time of the second-semester judging, a possibility that may account for the very low score made in the unsupervised county. Since, however, it is shown so strikingly only in the scores made in dynamics, a more likely supposition is that the teachers and pupils in the unsupervised county had been more careful during the first semester but had neglected dynamics during the second semester. As a matter of fact, it would seem that the score of 5.92 for the second semester in the supervised county is too low, and that, though more was done than in the unsupervised county, dynamics must be stressed more in the supervised county.

Summary

This chapter gives a detailed account of an attempt to compare the musical achievements of one hundred pupils in a county in Wisconsin, which had been supervised for a period of five years in much the same fashion as would be possible under a state music supervisor, with the musical achievements of one hundred pupils in another county which had not been supervised.

The pupils were matched in age, grade, music aptitude, and extent of training in music outside of school. An endeavor was made to select pupils whose teachers had had

an equal amount of musical training. The music aptitude of the pupils was determined by their scores in the Seashore Pitch and Rhythm Tests. Each pupil was given the Seashore Tests twice. His best scores were taken as the basis for his selection in music aptitude.

The entire two hundred pupils learned a group of twelve specified songs. They were judged individually at the end of the first semester on their singing of one of the first six songs on the list and, at the end of the second semester, on a song selected from the entire twelve. The singing of each pupil was rated at both testings on the following eight points: (1) tone quality, (2) interpretation, (3) attack and release, (4) enunciation, (5) intonation, (6) phrasing, (7) rhythm, (8) dynamics.

Each pupil was rated individually by three judges on each of these eight points. These three judges who were capable musicians were used for the entire testing program. Five was considered an average score with a possibility of the best singers being rated ten or ten plus, and the poorest, as one or one minus. The three scores, on the same item, were then averaged.

The mean scores of the pupils of the supervised county were found to be higher on each point at both the first-semester and second-semester testings. A reliable

difference was found except in the case of the first-semester test in intonation. Since the pupils had been matched according to the results of the Seashore Pitch Test and since intonation depends entirely upon ability in pitch discrimination, it is not surprising that the difference between the mean scores at this testing was small.

Imp.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

As has been mentioned heretofore, the present study is divided into two parts: A and B. Part A is concerned with (1) the interest shown in music and music supervision in states that have no state supervisor of music, and (2) the duties, activities, training, salaries, and previous experience of state music supervisors. A resume of the major findings of this division of the investigation follows:

1. Eleven states and territories have a law requiring the teaching of music in the public schools. These are Arizona, California, the District of Columbia, Georgia, Indiana, Maryland, Nevada, South Carolina, Tennessee, Pennsylvania, and West Virginia.

2. Eight states have state supervisors of music. These are Delaware, Louisiana, Missouri, New York, Ohio, Pennsylvania, Texas, and Virginia. Two supervisors of music, one chiefly concerned with supervision of vocal music and one mainly concerned with supervision of instrumental music, are employed by both Louisiana and Texas.

3. The directors of education of seventeen states and territories who do not employ a state supervisor of

music report a need for such an officer. These states and territories are Alaska, Connecticut, Georgia, Hawaii, Kansas, Kentucky, Michigan, New Jersey, North Carolina, South Carolina, South Dakota, Oregon, Utah, Vermont, Washington, West Virginia, and Wisconsin.

4. But seventeen states issue courses of study in music.

5. With few exceptions, all of the state supervisors of music promote the standard studies of the music curriculum. Reports show a neglect in the encouragement of the more modern musical activities.

6. But two of the state supervisors of music report any activity relative to teacher-training.

7. But two of the state supervisors of music have outlined county courses of study.

8. But four of the state supervisors of music have duties in connection with the certification of teachers of music.

9. Most of the time of the state supervisor of music is taken up with class visitation, conferences with other educators, and correspondence.

10. The typical state supervisor of music is 34.5 years of age. His training covers 6.6 years. He has had 13.1 years of previous experience. He has held his position 5.8 years and receives a salary of \$3514.29. Ordinarily, his most important work is in rural communities.

11. As compared with states having state supervisors of music, the music supervision carried on in other states is very meager.

Part B is an investigation of the effect of a five-year period of supervision, somewhat similar to that which could be given by a state supervisor of music, upon one hundred pupils in a county of Wisconsin as contrasted with the results of the music instruction of one hundred pupils in an unsupervised county in the same state. An endeavor was made to equalize all factors except the one to be measured - supervision. These pupils were tested at the end of both the first and second semesters on eight points: tone quality, interpretation, attack and release, enunciation, intonation, phrasing, rhythm, and dynamics. The mean scores of the pupils of the supervised county were found to be higher on each point at both testings. A reliable difference was found except in the case of the first-semester test in intonation. Since the pupils had been evenly matched in pitch according to results of the Seashore Pitch Test and since intonation depends entirely on ability in pitch discrimination, it is not surprising that the difference between the mean scores at this testing was small.

Recommendations

The writer presents the following recommendations based upon the findings above:

1. It is recommended that interested organizations in states having no law requiring the teaching of music in the public schools make an effort to create sentiment for the passage of such a law.

2. It is recommended that each state employ a state supervisor of music.

3. It is recommended that each state issue satisfactory courses of study in music.

4. It is recommended that state supervisors of music pay more adequate attention to music activities relevant to curriculum units, as well as to the promotion of eurythmics, folk dancing, the making of instruments, rhythm bands, and harmonica bands.

5. It is recommended that state supervisors of music have more authority with regard to certification of music teachers and concern themselves more with teacher-training.

6. It is recommended that state supervisors of music outline county courses of study in music for counties which have no county supervision in music.

7. It is recommended that an experiment similar to the case study included in this investigation be carried on, using two states in entirety, one with a state supervisor of music and one without a state supervisor of music.

(The great difficulties involved in such an experiment are clearly recognized.)

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A P P E N D I X

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List of Persons Interviewed

- Beattie, Dr. J. W., Dean of the School of Music, Northwestern University, Evanston, Illinois, January 30, 1936.
- Bicking, Ada, Director of the Arthur Jordan Conservatory of Music, Indianapolis, Indiana, February 1, 1936.
- Bush, Maybelle G., State Supervisor of Elementary Instruction, Wisconsin State Department of Education, Madison, Wisconsin, September 5, 1936.
- Maaske, Roben J., State Supervisor of Rural Education, Oregon State Department of Education, Salem, Oregon, April 10, 1937.
- Rockwell, Dr. John J., State Superintendent of Education of Minnesota, St. Paul, Minnesota, April 12, 1937.

STATE SUPERINTENDENTS OF EDUCATION RESPONDING TO THE CHECK LIST ON STATUS OF MUSIC EDUCATION

Name	Location
Allen, A. T.	Raleigh, North Carolina
Anderson, Walter W.	Carson City, Nevada
Atwood, Stanley F.	Olympia, Washington
Ballou, Frank W.	Washington, D. C.
Bell, W. C.	Frankfort, Kentucky
Bewley, Luther B.	Manila, Philippine Islands
Blair, Francis G.	Springfield, Illinois
Bond, W. F.	Jackson, Mississippi
Bousher, E. L.	Columbus, Ohio
Breur, Leo W.	Juneau, Alaska
Butterfield, Ernest W.	Hartford, Connecticut
Callahan, John	Madison, Wisconsin
Case, C. O.	Phoenix, Arizona
Cawthorn, W. S.	Tallahassee, Florida
Cook, Albert S.	Baltimore, Maryland
Cook, William Cassius	Charleston, West Virginia
Crawford, Will C.	Honolulu, Hawaii
Dempsey, Clarence H.	Montpelier, Vermont
Dexter, Walter F.	Sacramento, California

Name	Location
Duggan, M. I.	Atlanta, Georgia
Elliott, Charles H.	Trenton, New Jersey
Gage, Jack R.	Cheyenne, Wyoming
Giffen, E. C.	Pierre, South Dakota
Graves, Frank P.	Albany, New York
Hall, Sidney B.	Richmond, Virginia
Harned, P. L.	Nashville, Tennessee
Harris, T. H.	Baton Rouge, Louisiana
Hirst, C. M.	Little Rock, Arkansas
Holloway, H. V.	Dover, Delaware
Hope, James H.	Columbia, South Carolina
Howard, C. A.	Salem, Oregon
Ireland, Elizabeth	Helena, Montana
Lee, Charles A.	Jefferson City, Missouri
Leonard, M. M.	Guam, Guam
Lewis, Inez J.	Denver, Colorado
Lusk, Mrs. George L.	Sante Fe, New Mexico
Markham, W. T.	Topeka, Kansas
Packard, Bertram E.	Augusta, Maine
Palmer, Bertha R.	Bismark, North Dakota
Pearce, Webster H.	Lansing, Michigan
Pringle, James N.	Concord, New Hampshire
Rockett, Joseph F.	Providence, Rhode Island
Rockwell, John J.	St. Paul, Minnesota
Rule, James N.	Harrisburg, Pennsylvania
Samuelson, Agnes	Des Moines, Iowa
Skidmore, Charles H.	Salt Lake City, Utah
Smith, Charles B.	Montgomery, Alabama
Smith, Payson	Boston, Massachusetts
Taylor, Charles W.	Lincoln, Nebraska
Vaughn, John	Oklahoma City, Oklahoma
Vincent, W. D.	Boise, Idaho
Wisehart, Roy P.	Indianapolis, Indiana
Woods, L. A.	Austin, Texas

STATE SUPERVISORS OF MUSIC FILLING IN THE CHECK LIST ON
ACTIVITIES, THE PERSONNEL STUDY, AND THE TIME-STUDY ANALYSIS

Name	Location
Gildersleeve, Glenn	Dover, Delaware
Richman, Luther A.	Richmond, Virginia

STATE SUPERVISORS OF MUSIC FILLING IN THE CHECK LIST ON
ACTIVITIES AND THE PERSONNEL STUDY

Name	Location
Burns, Samuel T.	Baton Rouge, Louisiana
Douglas, Dean E.	Jefferson City, Missouri
Funchers, Lloyd V.	Baton Rouge, Louisiana
Keller, Edith M.	Columbus, Ohio
Parmley, Nell	Austin, Texas
Whitehurst, N. J.	Austin, Texas

PERSONS WRITING PERSONAL LETTERS CONCERNING MUSICAL
ACTIVITIES

Name	Position	Location
Anderson, Mildred M.	State Supervisor for the Deaf and Blind	Cheyenne, Wyo.
Baldrige, Chloe E.	Director of Rural Education, State Department	Lincoln, Nebr.
Ballou, Frank W.	Superintendent of Schools	Washington, D. C.
Barnard, Bernice	University of Idaho	Moscow, Idaho
Burns, Samuel T.	State Supervisor of Music	Baton Rouge, La.
Carter, Dr. Russell	State Supervisor of Music	Albany, N. Y.
Cook, Albert S.	State Superintendent of Schools	Baltimore, Md.
Douglas, Dean E.	State Supervisor of Music	Jefferson City, Mo.
Fullerton, C. A.	Iowa State Teachers College	Cedar Falls, Iowa
Funchers, Lloyd V.	Assistant State Super- visor of Music	Baton Rouge, La.
Hare, May	State Supervisor of Rural Schools	Topeka, Kansas
Hefferman, Helen	State Supervisor of Elementary Education	Sacramento, Calif.
Hester, Mrs. Harriet H.	Supervisor of Music of Winnebago County	Rockford, Ill.

Name	Position	Location
Keller, Edith M.	State Supervisor of Music	Columbus, Ohio
Lewis, Mildred	University of Kentucky	Lexington, Ky.
Nemec, Mrs. Lois G.	State Supervisor of State Graded Schools	Madison, Wis.
Parmley, Nell	State Supervisor of Vocal Music	Austin, Texas
Parrott, Hattie S.	State Supervisor of Elementary Schools	Raleigh, N. C.
Richman, Luther A.	State Supervisor of Music	Richmond, Va.
Righter, C. B.	University of Iowa	Iowa City, Iowa
Rosene, W. A.	State Director of Certification	Lincoln, Nebr.
Smith, Norma	State Department of Education	Montgomery, Ala.
Stenson, Ralph	State Supervisor of High Schools	Topeka, Kansas
Thorseth, H. L.	State High School Supervisor	Olympia, Wash.
Webb, O. L.	Secretary of Nebraska Activities Association	Lincoln, Nebr.
Whitehurst, N. J.	State Supervisor of Instrumental Music	Austin, Texas

FORMS USED IN GIVING THE SEASHORE TESTS

PITCH

NAME _____ TEST Pitch

DATE _____ HOUR _____

SCHOOL _____ GRADE _____ AGE _____

	A	B	C	D	E	F	G	H	I	J
1										
2										
3										
4										
5										
6										
7										
8										
9										
10										

FORMS USED IN GIVING THE SEASHORE TESTS

RHYTHM

NAME _____ TEST Rhythm

DATE _____ HOUR _____

SCHOOL _____ GRADE _____ AGE _____

	A	B	C	D	E
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

CHECK LIST USED IN MATCHING PUPILS

1. Compared with your friends, how much training in music did you have outside of school when you were from five to ten years old?

Draw a line under the word below that best answers the question for you.

Much Average Little Not any

2. Compared with your friends, how much training are you now having outside of school?

Draw a line under the word below that best answers the question for you.

Much Average Little Not any

3. How old were you when you first started music either at home or at school? _____.

4. Was your music instruction begun at home or at school?
_____.

5. If you play an instrument, write the name of it below.

(If you do not play an instrument, do not write anything.)

SCORE CARDS USED IN ESTIMATES OF JUDGESFIRST SEMESTER

CHILDREN OF KILDARE

NAME _____ JUDGES NO. _____

DATE _____

SCHOOL _____ GRADE _____ AGE _____

Tone Quality _____ Intonation _____

Interpretation _____ Phrasing _____

Attack and Release _____ Rhythm _____

Enunciation _____ Dynamics _____

SECOND SEMESTER

O GIOLITO

NAME _____ JUDGES NO. _____

DATE _____

SCHOOL _____ GRADE _____ AGE _____

Tone Quality _____ Intonation _____

Interpretation _____ Phrasing _____

Attack and Release _____ Rhythm _____

Enunciation _____ Dynamics _____

CHECK LIST FORM SENT TO THE STATE SUPERINTENDENTS
OF EDUCATION

La Crosse State Teachers College
Thomas Annett, Director of Music

Dear Sir:

In connection with my work in the Teachers College at the University of Cincinnati, I am attempting to work out, under the direction of Dean Louis A. Pechstein, a thesis on "State and County Supervision of Public School Music." To secure certain data, I am sending this check list to the various state superintendents of public instruction. I am asking you if you will please fill out the blank and return it to me at once in the enclosed envelope. It will take you from three to ten minutes.

If you are interested in the outcome of the study and will so indicate, you will be informed when and where the abstract is printed, or furnished a summary of the findings.

Thanking you very much for this favor, I am,

Sincerely yours,

Thomas Annett
Director of Music

-
1. Has your state a law requiring that music must be taught in the schools? Yes___No___
 2. Has your state a state supervisor of music? Yes___No___
 3. Does any other agency perform the duties, or a part of the duties, that would fall to the state supervisor of music in case such an office existed in the state?
Yes___No___

If answer is yes, give:

Name _____
 Address _____
 What duties performed _____

Name _____
 Address _____
 What duties performed _____

Name _____
 Address _____
 What duties performed _____

4. If your state does not provide for a state supervisor of music, is there a need felt for this office? Yes ___ No ___
5. If your state does not provide for a state supervisor of music, do already existing authorities in your state amply provide for the music situation in your schools? Yes ___ No ___
6. Are the laws of your state concerning music instruction, courses of study for music, etc., issued in pamphlet form? Yes ___ No ___

If these are free, please send copies. If not, please list titles of pamphlets and fees for same:

<u>Title</u>	<u>Fee</u>
_____	_____
_____	_____
_____	_____
_____	_____

CHECK LIST FORM SENT TO STATE SUPERVISORS OF MUSIC
AND OTHER AGENCIES FOR SECURING LISTS OF
MUSICAL ACTIVITIES, PERSONNEL STUDIES,
AND TIME-STUDY ANALYSES

La Crosse State Teachers College
 Thomas Annett, Director of Music

Dear Friend:

In connection with my work in the Teachers College at the University of Cincinnati, I am attempting to work out, under the direction of Dean Louis A. Pechstein, a thesis on "State and County Supervision of Public School Music." Your name has been given to me by the Department of Education of your state either as holding the office of State Supervisor of Music, or as performing the duties or part of the duties that would fall to the State Supervisor of Music in case such an office existed in your state. I am asking you to please fill out the following check list, personnel study, and time-study analysis and return them to me in the enclosed envelope. I realize that the time-study analysis, in particular, will take a good deal of time and pains on your part. However, if I can secure good cooperation in this endeavor, it seems to me that the combined results from this study should prove of considerable value.

If you are interested in the outcome of the study and will so indicate, you will be informed when and where the abstract is printed, or furnished a summary of the findings.

Thanking you very much for this favor, I am,

Sincerely yours,

Thomas Annett
 Director of Music

Name _____
 Official capacity _____
 State _____

- I. Some state departments of education carry on the following activities; doubtless there are other activities as well. Will you check any of the following activities in your state that are under your supervision.
- A. Development of courses of study in music:
1. Secondary _____
 2. Elementary _____
 3. Rural _____
- B. Organization and development of music contests:
1. Music memory
 - a. City _____
 - b. County _____
 - c. State _____
 2. Vocal and instrumental
 - a. City _____
 - b. County _____
 - c. State _____
- C. Encouragement and aid in establishing new courses and activities in music in the schools of the state:
1. Secondary schools
 - a. Instrumental music _____
 - b. Appreciation of music _____
 - c. Theory of music _____
 - d. Harmony _____
 - e. Voice classes _____
 - f. Glee clubs _____
 - g. A capella choirs _____
 2. Elementary schools
 - a. Systematic training in singing _____
 - b. Instrumental music _____
 - c. Class piano _____
 - d. Grade school choir _____
 - e. Other courses and activities _____
- _____
- _____
- _____
- _____
- D. Meetings for music teachers _____
- E. Music clinic _____
- F. Talks on music at county institutes _____
- G. Directing "community sings" _____
- H. Demonstrations and consultations _____
- I. The giving of tests in music:
1. Music talent _____
 2. Music achievement _____
- J. State-wide examinations in music _____
- K. Correspondence courses in music _____
- L. Personal visitations and help for classroom teachers weak in music _____
- M. Other activities _____
- _____
- _____

- F. What is the salary of the state supervisor of music?

- G. If you are not employed by the state department, but carry on some of the above duties, by what agency are you paid?

- H. What expense allowance is permissible of a personal nature?

- I. What is the method of appointment to office?

- J. What was your previous position?

- K. Are you a native of the state?

- L. What previous position did you hold in the state?

- M. How long have you held the present position?

- N. What are the qualifications for the office?

- O. If there are any specific qualifications, who determines them?

- P. Most important work

- Q. Any history as to how the office happened to be created would be very valuable.

TIME-STUDY ANALYSIS

Please give your daily schedule for a week's time dividing it into half-hour periods.

Monday, _____, 1937.
 Month Date

8:30 A.M. _____

9:00 A.M. _____

9:30 A.M. _____

10:00 A.M. _____

10:30 A.M. _____

11:00 A.M. _____

11:30 A.M. _____

12:00 Noon _____

12:30 P.M. _____

1:00 P.M. _____

1:30 P.M. _____

2:00 P.M. _____

2:30 P.M. _____

3:00 P.M. _____

3:30 P.M. _____

4:00 P.M. _____

4:30 P.M. _____

5:00 P.M. _____

5:30 P.M. _____
or
later _____

EXTRACTS FROM LETTERS OF STATE SUPERVISORS OF MUSIC
CONCERNING THE TIME-STUDY ANALYSIS

1. Extract of letter from Mr. Samuel T. Burns, State Supervisor of Music of Louisiana, Baton Rouge, Louisiana, July 19, 1937:

The time study analysis asked for would be utterly invalid were I to make any attempt to answer it, for I have no routine whatsoever. No two days are alike, no two weeks, no two months, or no two years. I think the director of any new growing organization finds this utter lack of routine in the disposition of his time.

I have no established proportion of time between the office and the field. My office activities are as follows:

1. Answering mail.
2. Writing reports.
3. Preparing recommendations.
4. Interviewing superintendents, school principals, music teachers, candidates for positions, and commercial representatives.
5. Reading educational magazines and books.
6. Preparing speeches.
7. Organizing conferences.
8. Planning music activities.

My field activities are as follows:

1. Visiting music classes.
2. Interviewing music teachers, principals, and superintendents.
3. Addressing Parent Teacher Association meetings and other conferences.
4. Conducting conferences of various school groups.

I believe that I spend more time in the field than in the office, but I have no easily available record of my schedule for the past years, and I cannot be certain.

An assistant was appointed in my division this year and has been on duty since August first (1937). His activities are much the same as mine. The work of the division may be divided roughly between us into the instrumental and vocal fields, but there will be much overlapping, with both of us carrying on activities in both fields.

2. Extract of letter from Dr. Russell Carter, State Supervisor of Music of New York, Albany, New York, September 10, 1937:

It would be quite impossible for me to answer the detailed list covering the hours of the day for an entire week.

3. Extract of letter from Dr. Dean E. Douglas, State Supervisor of Music of Missouri, Jefferson City, Missouri, March 5, 1937:

It is impossible for me to fill out the time study analysis. Most of my time is spent traveling over the state promoting new high school departments of music and aiding in the expansion of old high school departments, aiding rural school music supervisors, visiting schools, etc.

4. Extract of letter from Mr. Lloyd V. Funchers, Assistant State Supervisor of Music of Louisiana, Baton Rouge, Louisiana, October 8, 1937:

My time study analysis would be about the same as that of Mr. Burns.

5. Extract of letter from Miss Edith M. Keller, State Supervisor of Music of Ohio, Columbus, Ohio, February 27, 1937:

It is impossible for me to make out the time study analysis. There are no two days alike. Office hours are from 8:10 A.M. to 4:30 P.M. Some weeks I am in for several days, depending upon the amount of correspondence, the number of appointments, and the general plans to be worked out. Again I am out for days at a time visiting schools, holding conferences with teachers, conducting meetings. In fact, I would scarcely know how to begin to fill out the time study analysis. We have advisory groups which work with us, and they are frequently called in for consultation. Plans which are made one day are, many times, changed for unexpected things which arise. There are many night meetings and conferences in addition to the regular hours of the day.

6. Extract of letter from Miss Nell Parmley, State Supervisor of Vocal Music of Texas, Austin, Texas, March 11, 1937:

I do not have a definite schedule. I go where I am needed. I check for affiliations and arrange county choruses. I am in the office merely between trips.

7. Extract of letter from Mr. N. J. Whitehurst, State Supervisor of Instrumental Music of Texas, Austin, Texas, April 26, 1937:

It is impossible for me to fill out the time study analysis because of the very nature of the work. Texas is so large and so much time is spent in travel that a daily program cannot be made. Just last week, April 17th to 24th (1937), I spent three days, driving sixteen hundred miles, in visiting schools. I shall spend next week in another part of the state. I am subject to the call of twenty-four deputy superintendents scattered throughout the state. I wish I could give you more definite information.

TIME-STUDY ANALYSESTIME-STUDY ANALYSIS OF MR. LUTHER A. RICHMAN,
STATE SUPERVISOR OF MUSIC OF VIRGINIA

Monday, February 8, 1937.

- (Left Richmond in sleeper, Sunday evening at 10 P.M.)
- 8:30 A.M. Called at Superintendent's office - Roanoke, Virginia.
 - 9:00 A.M. Visited school - at Monroe Junior High School - Roanoke.
 - 9:30 A.M. Visited music class - conference with principal and music teacher.
 - 10:00 A.M. On way to Jefferson Senior High School - Roanoke.
 - 10:30 A.M. Visited music class at high school.
 - 11:00 A.M. Visited class at high school.
 - 11:30 A.M. Conference with principal of high school.
 - 12:00 Noon Lunch with music teacher of high school.
 - 12:30 P.M. Enroute to Jackson Junior High School, Roanoke.
 - 1:00 P.M. Visited music class at Jackson Junior High School.
 - 1:30 P.M. Class visit.
 - 2:00 P.M. Conference with principal and music teacher - Jackson Junior High School.
 - 2:30 P.M. Enroute to meeting of Thursday Morning Music Club.
 - 3:00 P.M. Committee - worked with this committee at Patrick Henry Hotel.
 - 3:30 P.M. Conference at Roanoke on how to better the music situation in the schools of Roanoke.
 - 4:00 P.M. Same.
 - 4:30 P.M. Same.
 - 5:00 P.M. Adjourned at 5 P.M.
 - 5:30 P.M. Conference with Miss Bettella, state president of Music Teachers Association, on certification of teachers.
or
later

Tuesday, February 9, 1937.

- 8:30 A.M. Superintendent's office at Roanoke. Enroute to Woodrow Wilson Junior High School - Roanoke.
- 9:00 A.M. Visited class at Woodrow Wilson Junior High School.
- 9:30 A.M. Conference with music teacher and principal.
- 10:00 A.M. Enroute to Lee Junior High School - Roanoke.

10:30 A.M. Visited music class.
 11:00 A.M. Visited class.
 11:30 A.M. Conference with principal and music teacher.
 12:00 Noon Lunch with music teachers.
 12:30 P.M.
 1:00 P.M. Conference with teachers of Lucy Addison Negro
 High School who were interested in music.
 1:30 P.M. Spoke to assembly of high school.
 2:00 P.M. Enroute to Lee Junior High School where I spoke
 to assembly.
 2:30 P.M.
 3:00 P.M. Met members of school board for informal talk
 about music.
 3:30 P.M.
 4:00 P.M.
 4:30 P.M.
 5:00 P.M.
 5:30 P.M. Took Pullman for Richmond, arriving there at
 or
 later 8 A.M.

Wednesday, February 10, 1937.

8:30 A.M. Home.
 9:00 A.M. Left home for office.
 9:30 A.M. Answered mail.
 10:00 A.M. Answered mail.
 10:30 A.M. Answered mail.
 11:00 A.M. Worked on High School Music Festival.
 11:30 A.M. Worked on High School Music Festival.
 12:00 Noon Lunch.
 12:30 P.M. Lunch.
 1:00 P.M. Answered mail.
 1:30 P.M. Answered mail.
 2:00 P.M. Answered mail.
 2:30 P.M. Answered mail.
 3:00 P.M. Prepared to go to William and Mary College for
 and conference with state high school principals.
 3:30 P.M.
 4:00 P.M. Enroute home.
 4:30 P.M. Home.
 5:00 P.M. Left for Williamsburg, Virginia.
 5:30 P.M. Enroute to Williamsburg.
 or
 later Conference with superintendents.

Thursday, February 11, 1937.

8:30 A.M. Breakfast.
 9:00 A.M. Meeting of 125 high school principals.

9:30 A.M. Meeting with committee on fine arts.
 10:00 A.M. Same.
 10:30 A.M. Same.
 11:00 A.M. Same.
 11:30 A.M. Same.
 12:00 Noon Lunch
 12:30 P.M. Lunch
 1:00 P.M. Committee meetings.
 1:30 P.M. Same.
 2:00 P.M. Same.
 2:30 P.M. Same.
 3:00 P.M. Same.
 3:30 P.M. Same.
 4:00 P.M. Same.
 4:30 P.M. Basket ball game.
 5:00 P.M. Same.
 5:30 P.M.

or

later Night meetings of committee on improvement of
 instruction in high schools of Virginia.

Friday, February 12, 1937.

8:30 A.M. Breakfast.
 9:00 A.M. Writing of committee report.
 9:30 A.M. Same.
 10:00 A.M. Same.
 10:30 A.M. Same.
 11:00 A.M. Presented report to small group.
 11:30 A.M. Discussion.
 12:00 Noon Lunch.
 12:30 P.M. Lunch.
 1:00 P.M. Visited music classes at William and Mary College.
 1:30 P.M. Music classes at William and Mary.
 2:00 P.M. Same.
 2:30 P.M. Same.
 3:00 P.M. Same.
 3:30 P.M. All committees come together to hear committee
 reports of committee I and II.
 4:00 P.M. Reports.
 4:30 P.M. Reports.
 5:00 P.M. Reports.
 5:30 P.M.

or

later Committee III reported Friday night. Committee
 IV and V Saturday morning. Back to Richmond,
 Saturday at 3:30 P.M.

TIME-STUDY ANALYSIS OF MR. GLENN GILDERSLEEVE,
STATE SUPERVISOR OF MUSIC OF DELAWARE

Monday, February 15, 1937.

7:30 A.M. Left home - drove sixty miles to Talleyville -
8:30 A.M. Alfred Du Pont School.
8:45 A.M. Conference with principal.
9:00 A.M. Observed 5th grade music class.
9:30 A.M. Conference with music teacher discussing
lesson and problem.
10:00 A.M. Observed 7th grade music class.
10:30 A.M. Same.
11:00 A.M. Observed 9th grade music class.
11:30 A.M. Taught about half of period to help boys.
12:00 Noon Lunch - Conference with principal and music
teacher.
12:30 P.M. 4th grade music class.
1:00 P.M. 2nd grade music class.
1:30 P.M. 8² music.
2:00 P.M. Same.
2:30 P.M. 8¹ music.
3:00 P.M. Same.
3:30 P.M. Conference - music teacher and principal.
4:00 P.M. Driving home.
4:30 P.M. Same.
5:00 P.M. Same.
5:30 P.M.
or
later

Tuesday, February 16, 1937.

7:30 A.M. Drove fifty-five miles - Mt. Pleasant School.
8:45 A.M. Conference - principal.
9:00 A.M. 3rd grade.
9:30 A.M. 3rd grade.
10:00 A.M. 5th grade.
10:30 A.M. 7th grade.
11:00 A.M. 6th grade.
11:30 A.M. 8th grade.
12:00 Noon Lunch - Conference with music teacher and
principal.
12:30 P.M. Oak Grove School - took new music teacher from
Alexis Du Pont School to observe grade teachers
do rhythmic work which is new to this music
teacher.

1:00 P.M. Fourth grade interpretation "Nutcracker Suite."
 1:30 P.M. Junior High School music club.
 2:00 P.M. 2nd grade.
 2:30 P.M. 5th grade.
 3:00 P.M. 1st grade.
 3:30 P.M. Home - blizzard, took two hours.
 4:00 P.M.
 4:30 P.M.
 5:00 P.M.
 5:30 P.M.
 7:00 P.M. Conference with Presbyterian Church elders and
 pastor on remodeling choir loft.
 8:00 P.M. Took part in Masonic Play.
 11:00 P.M. Home.

Wednesday, February 17, 1937.

8:30 A.M. Office - conference.
 to Preparing for evening program for Kiwanis Club
 12:00 Noon on Edison, "Lest We Forget." Showing Miss
 1907, 1917, 1927, 1937 and a phonograph
 record of each date.
 12:30 P.M. Lunch.
 1:00 P.M. Drove to State College (Colored).
 1:30 P.M. Conference with Head of Music Department.
 2:00 P.M. Same.
 2:30 P.M. Observed Methods Class (talked).
 3:00 P.M. Same.
 3:30 P.M. Observed 10th grade.
 4:00 P.M. Same.
 4:30 P.M. Conference with College President.
 5:00 P.M. Home.
 5:30 P.M. Setting up machines for Kiwanis program.
 6:15 P.M. In charge of Kiwanis program.
 to
 8:00 P.M.

Thursday, February 18, 1937.

8:30 A.M. Office - filling this time study, 30 minutes.
 to Evaluating units of work sent by teachers,
 11:30 A.M. planning music for county teachers meetings,
 and writing letters on same.
 12:00 Noon Lunch.
 12:30 P.M. Took newly appointed county supervisor of
 to Newcastle County to visit one-teacher schools
 1:00 P.M. and to see special types of work in Kent County.
 1:30 P.M. Mt. Willon.
 2:00 P.M. Reeves Crossing.
 2:30 P.M. Same.

3:00 P.M. Ellendale.
 3:30 P.M. Same.
 4:00 P.M. Same.
 4:30 P.M. Home.
 5:00 P.M.
 5:30 P.M.
 or
 later Choir rehearsal - 6 to 8 P.M.

Friday, February 19, 1937.

8:30 A.M. Drove to Felton - 12 miles.
 Conference with principal.
 9:00 A.M. 8th grade.
 9:30 A.M. Same.
 10:00 A.M. 6th grade.
 10:30 A.M. Instrumental classes.
 11:00 A.M. 4th grade.
 11:30 A.M. Instrumental classes.
 12:00 Noon Lunch.
 12:30 P.M. 5th grade.
 1:00 P.M. Instrumental class.
 1:30 P.M. 7th grade.
 2:00 P.M. Same.
 2:30 P.M. 2nd grade.
 1st grade.
 3:00 P.M. 3rd grade.
 3:30 P.M. Conference with music teacher and principal.
 4:00 P.M. Drove to Wilmington - sixty miles.
 to
 5:00 P.M.
 5:30 P.M.
 or
 later Conducted Music (annual) Youth Conference,
 Del-Ma-Va Association. Three hundred high
 school and college students in attendance.
 Continued all day Saturday.

On Sunday I have charge of a choir in Dover.

When not at special conferences, I am in my
 office regularly, 8:30 A.M. to 12 Noon on
 Saturday.

I drive two thousand miles a month, and I visit
 schools about 125 days per year (186 days).

RESULTS OF QUESTIONNAIRE REGARDING MUSIC EDUCATION
SENT TO COUNTY SUPERINTENDENTS
BY MRS. LOIS G. NEMEC

Number of counties to which questionnaire was sent: 71

Number of counties returning questionnaire: 55

The questions were answered as indicated below:

1. Do you have a planned, directed and supervised program of music in your county? Yes 29 No 26

2. Name of person in charge of this program:

County superintendent	<u>3</u>
County normal	<u>3</u>
Supervising teacher	<u>20</u>
Others	<u>2</u>

3. Is he or she trained for this work? Yes 19 No 9

4. Do you send music outlines to your teachers? Yes 39 No 15

5. Who prepares these outlines:

County superintendent	<u>6</u>
Supervisor	<u>21</u>
County normal	<u>7</u>
Teachers	<u>2</u>
Others	<u>9</u>

6. Do you give your teachers any special help in the teaching of music other than outlines? Yes 33 No 22

If so, please indicate how this is done.

Among the special helps listed were institutes, group meetings, Saturday classes, supervisory conferences.

7. Do you have a "music festival" or any such feature as a culmination of your music program? Yes 33 No 21

SPECIMEN COURSES OF STUDY IN MUSIC USED IN TREMPLEALEAU
COUNTY

FIRST YEAR

Needed Equipment: A phonograph, Music Appreciation Records - Case I (Ginn and Company, Chicago, Ill.) \$9.60 f.o.b. Victor record 22083 costing 75¢ and enough song books so that each pupil above the primary grades can look on a book. The song books used are "Songs of Childhood" -- 68¢ (Ginn) 25% discount, or "Adventures in Music" -- 84¢ (Ginn) 25% discount. If the schools have "Songs of Childhood" these books can be used, otherwise "Adventures in Music" is recommended. "Twice 55 Plus" (Birchard & co., Boston, Mass.) -- 15¢ a copy.

The Aim

A choir in every one-room rural school and every boy and girl above the third grade in the choir.

The school choir consists of all the pupils above the third grade that can sing the choir songs listed below accurately with the phonograph. The township choir consists of all the choirs in the township. The boys in the choir constitute a boys' glee club, the girls, a girls' glee club. The county chorus consists of the combined school choirs.

List of choir songs to be standardized with the phonograph:

First Year

- | | |
|----------------------------|--|
| 1. "Good Morning" | p. 8 - <u>Songs of Childhood</u>
(Ginn record 1)
p. 27 - <u>Adventures in Music</u> |
| 2. "Singing" | p. 7 - <u>Songs of Childhood</u>
(Ginn record 1)
p. 27 - <u>Adventures in Music</u> |
| 3. "America" | p. 142 - <u>Songs of Childhood</u>
(Victor record 22083)
p. 192 - <u>Adventures in Music</u> |
| 4. "The Moon" | p. 13 - <u>Songs of Childhood</u>
(Ginn record 1)
p. 28 - <u>Adventures in Music</u> |
| 5. "Three Ships A-Sailing" | p. 94 - <u>Songs of Childhood</u>
(Ginn record 1)
p. 30 - <u>Adventures in Music</u> |

- | | |
|-----------------------------|--|
| 6. "Battle Hymn" | p. 94 - <u>Twice 55</u> , (Victor record 22083) |
| 7. "Pollywogs" | p. 24 - <u>Songs of Childhood</u>
(Ginn record 1)
p. 28 - <u>Adventures in Music</u> |
| 8. "Dancing in the Orchard" | p. 52 - <u>Songs of Childhood</u>
(Ginn record 1)
p. 31 - <u>Adventures in Music</u> |
| 9. "America the Beautiful" | p. 5 - <u>Twice 55</u> , (Victor record 22083) |
| 10. "Columbia the Gem" | p. 4 - <u>Twice 55</u> , (Victor record 22083) |

This course of study is intended for use ten minutes per day, as recommended by the state outline. In the absence of a talking machine, the part assigned to the machine may be taken (1) by the teacher, (2) by a piano or an organ (if a player is available, or (3) by a group of the most musical pupils. If none of these plans can be used, then a talking machine becomes practically a necessity unless the children are to be entirely deprived of musical enjoyment or musical training. However, it is not absolutely necessary that the phonograph and records should be in the school all of the time. A portable machine and a set of records might possibly standardize musical work in an entire township if there were some systematic plan for having it moved about from school to school.

Suggestions:

1. Have children make sprightly buoyant movements in clapping and in marking the rhythm.
2. Fully half of the value in rhythm work is in the posture. A great thing has happened in a school when the pupils have learned to march well. From the standpoint of singing, appearances, and health, it is of prime importance to get the chest high.
3. Be sure to emphasize light singing. Illustrate by comparing with the singing of birds.
4. Test pitch frequently so that pupils do not acquire the habit of flattening; this bad habit may usually be remedied by taking a more rapid tempo, by singing lightly, and by singing with loo.

5. In selecting choir members, use the utmost care. They should sing the songs exactly like the phonograph. If care is used, the choir will be much more of an incentive for work.
6. It is not as important that all their songs be learned in a stated time as it is that some of them be sung well. Remember that a teacher who succeeds in getting his or her school to sing one song well has already made quite a success as far as music is concerned, while a teacher may have his or her school sing at twenty songs and sing them so poorly that the work is a complete failure.
7. The talking machine is to be used for teaching the songs and in standardizing the singing. After the songs are well learned, they are to be sung without the machine.

Suggested order for daily work - Time and Rhythm first, Listening Lesson second, and Singing third.

<u>Time and Rhythm</u>	<u>:Listening Lessons</u>	<u>:Singing with books</u>
	:	: <u>open</u>
	:	:
	:	:
	:	:
Test No. 1. Slide hands upward alternately, palms touching. Clap hands and touch shoulders -- "Amaryllis."	:"Good Morning," p. 8: <u>Songs of Childhood</u> record GI. p. 27, <u>Adventures in Music</u> . Class listen to song once or twice. Follow music with finger and hum the melody. "Amaryllis" - G4. What time?	:"Good Morning"--It is better that this song should be used as a listening lesson a couple mornings before an attempt is made to sing it.
.....		
	:	:
	:	:
	:	:
	:	:
Review sliding hands, clapping hands, and touching shoulders.	:"Singing" GI p.7, <u>Songs of Childhood</u> . p.27, <u>Adventures in Music</u> . What voices? In what time? Follow music in book with finger. Hum melody.	:Test No. 2--Sing "Good Morning" -- record GI.
.....		

<u>NINTH UNIT</u>		
Test No. 9 - Class mark:	"Dancing in the Orchard." p. 52--	Review.
time using these words,	<u>Songs of Childhood.</u>	
"left, right, left,	p. 31--	
right, class halt, one	<u>Adventures in</u>	
two." "Amaryllis."	<u>Music.</u>	
<u>TENTH UNIT</u>		
Review.	Review "Harvest Dance," "Mountain Folk Dance," "Shoemakers Dance," "Polka Harlequin," "Soldiers March."	Test No. 10--Sing "Good Morning" from memory.
<u>ELEVENTH UNIT</u>		
Children march with "Amaryllis" - Clapping hands with each step.	"Battle Hymn." p. 94: <u>Twice 55, March-Christmas Tree</u> G II.	Test No. 11-- "Singing" from memory.
<u>TWELFTH UNIT</u>		
"Amaryllis" with toy instruments or rhythm sticks, beat, rest, beat, rest, beat, rest, beat, rest.	Review "Polka Harlequin," "Christmas Eve" - p. 86 - <u>Songs of Childhood.</u> p. 29: <u>Adventures in Music.</u>	"Battle Hymn" Test No 12-- "Dancing in the Orchard."
<u>THIRTEENTH UNIT</u>		
Test No. 13-- Class march, clapping hands, clap, rest, clap, rest, clap, rest, clap, clap, clap, etc.	Listen to "Three Ships A-Sailing" p. 94 - <u>Songs of Childhood,</u> p. 30 - <u>Adventures in Music.</u>	Sing "Christmas Eve" and "Three Ships A-Sailing."
<u>FOURTEENTH UNIT</u>		
"How D' You Do, My Partner" - record GI - clap loud, soft, soft, to each measure.	"Waltz" G II.	Test No. 14--"Three Ships A-Sailing."

: FIFTEENTH UNIT :

Test No. 15 - "How D' : "Pollywogs," p. 24 - : Memorize "The Moon,"
Do My Partner"--clap as : Songs of Childhood : and "Dancing in
in 14th unit. : p. 28 - Adventures : the Orchard."
: in Music. : Sing "America."

: SIXTEENTH UNIT :

March with "Amaryllis." : "America the Beauti- : "Pollywogs"--Test
: ful" Twice 55 - p.5. : No. 16--Sing "The
: V. R. 22083. : Moon" from memory.

: SEVENTEENTH UNIT :

Class clap loud, soft, : "Ox Dansen" G IV. : Sing "America the
loud, soft, loud, soft, : : Beautiful." Test
loud, soft to : : No. 17--"America"
"Amaryllis." : : - first stanza
: : from memory.

: EIGHTEENTH UNIT :

With "Amaryllis" clap : "Ace of Diamonds" : Review "Good Morn-
one (loud) - listen for : G IV. : ing," "Singing,"
two - clap three (loud) : : "My Top," "The
listen for four in each : : Moon," "America."
measure. : : Test No. 18--
: : Sing "Pollywogs."

: NINETEENTH UNIT :

Clap to "Dancing in the : "Chelsea Reach" G IV : Test No. 19--
Orchard" G I. Loud, : : Memorize "America" -
soft, soft, : : entire song.

: TWENTIETH UNIT :

Mark long, short, at : "Minuet" from "Ninth : Review choir songs.
board - "Amaryllis." : Symphony" G IV. : Test No. 20.
: : "Dancing in the
: : Orchard."

	: <u>TWENTY-FIRST UNIT</u> :	:
Mark long, short at board.	: "Little Waltz" - Schubert G IV.	: Review choir songs. Work on "Pollywogs," "Battle Hymn." Test No. 21 -- Memorize "America" second and third stanzas.
.....	:	:
	: <u>TWENTY-SECOND UNIT</u> :	:
Mark time on the board to "How D' Do, My Partner" - Long, short, short.	: "Columbia the Gem of the Ocean." <u>Twice</u> 55, V. R. 22083.	: "Battle Hymn of Republic," "America the Beautiful." Test No. 22, Memorize "Pollywogs."
.....	:	:
	: <u>TWENTY-THIRD UNIT</u> :	:
Test No. 23--Mark time on board to "How D' Do, My Partner."	: "March" op.27 No. 3- Schubert G IV.	: Review choir songs. Memorize "Battle Hymn."
.....	:	:
	: <u>TWENTY-FOURTH UNIT</u> :	:
Start to learn to play "Shoemakers Dance."	: "Album Leaf" G IV.	: Choir songs. Test No. 24--Memorize "Battle Hymn."
.....	:	:
	: <u>TWENTY-FIFTH UNIT</u> :	:
Review "Shoemakers Dance."	: "Minuet" G V.	: Choir songs. Test No. 25. Memorize "Three Ships A-Sailing."
.....	:	:
	: <u>TWENTY-SIXTH UNIT</u> :	:
Test No. 26--Clap loud, soft, loud, soft, to "Singing" G I.	: March from "Lenore" Symphony G V.	: Choir songs. Memorize "America the Beautiful."
.....	:	:

	: <u>TWENTY-SEVENTH UNIT</u> :	
Play "Shoemakers Dance!" G II.	: "Lullaby" G V.	: Test No. 27-- : Memorize "America : the Beautiful."
.....	: : <u>TWENTY-EIGHTH UNIT</u> :	: : :
Test No. 28--Mark time on board to "The Little Indian" G I.	: March of "The Tin : Soldiers" G V.	: Choir songs. Mem- : orize "Columbia : the Gem of the : Ocean."
.....	: : <u>TWENTY-NINTH UNIT</u> :	: : :
"Shoemakers Dance."	: "Jumping" G V.	: Choir songs. Test : No. 29--Memorize : "Columbia the Gem : of the Ocean."
.....	: : <u>THIRTIETH UNIT</u> :	: : :
Test No. 30--"Shoe- makers Dance."	: "Bobolink" G V - : Review folk dances, : marches and waltzes.	: Choir songs.
.....	: : <u>THIRTY-FIRST UNIT</u> :	: : :
Toy instruments or rhythm sticks--beat, rest, beat, rest, beat, beat, beat, rest.	: "Run, run, run." G V: : Test No. 31--Test on: : instruments and : voices heard during : year.	: Choir songs.
.....	: : <u>THIRTY-SECOND UNIT</u> :	: : :
"Shoemakers Dance."	: Test No. 32--Memory : test on composition : heard during year.	: Choir songs.
.....	: :	: :

Shoemakers Dance

Formation: Pupils stand in aisles beside desks. Teach, first with one group, without music, then with music. Then teach all groups without music, then with music. Measures 1-2 "Wind, wind the thread."

Arms shoulder high, hands clenched, roll one arm over the other, three times. Reverse and roll arm over the other three times. Measure 3. "Pull, pull."

Pull hands apart and jerk elbows backward twice. Measure 4. "Tap, tap, tap." Clap hands 3 times. Repeat measure 1-4. Measure 5-8.

Right hands raised above head. Left hands on hips. Skip around the aisles.

FIFTH YEAR

Needed Equipment: A phonograph, Victor records 22083, 25300, 25301, 25302, 25303. Enough song books so that each pupil above the primary grades can look on a book. The song books used are "Singing Days" (Ginn) - Net price 63¢, transportation additional.

List of Choir Songs
Fifth Year

1. "The Cowboy"	p. 18	(Victor Record 25300)
2. "Hungarian Dance"	p. 32	" " 25301
3. "Children of Kildare"	p. 53	" " 25301
4. "America"	p. 194	" " 22083
5. "Wild Geese"	p. 34	" " 25303
6. "The Pipes of Galway"	p. 50	" " 25301
7. "Santa Fe Trail"	p. 54	" " 25301
8. "A Chinese Fairy Tale"	p. 72	" " 25301
9. "O Giolito"	p. 21	" " 25302
10. "The Carrier Pigeon"	p. 70	" " 25302
11. "Goodbye"	p. 71	" " 25302
12. "Nonsense Song"	p. 15	" " 25303

This outline is based upon a maximum teaching program of two songs per week. If the teacher cannot carry out a program of that many songs per week, then she should teach as many as is possible. The teacher will note that the songs in the outline are arranged seasonally. She will also note that it is an outline covering nine months. Should any school have only a seven or eight-month term, the teacher should adjust the outline to fit her needs.

FIRST MONTH

1st week

- I. "The Open Road," p. 9. Teach by rote.
 - A. Classification: Autumn.
 - B. Art correlation: Avenue of trees.
 - C. Language correlation: A descriptive scene of your first morning's walk to school.
- II. "Gypsy Dancers," p. 56. Teach by rote.
 - A. Classification: Other lands and people.
 - B. Social science correlation:
 1. Do gypsies have a country of their own?
 2. Tell what you know about gypsy life.
 - C. Art correlation: Extra activity. Sketch a picture of the gypsy as you imagine he looks.

2nd week

- I. "The Cowboy," p. 18. Teach by rote.
 - A. Classification: Occupation.
 - B. Art correlation: Study picture of "The Roving Cowboy."
 - C. Social science correlation: Compare the life of the cowboy of today with the life of the cowboy of earlier times.
- II. "On the March," p. 17. Teach by rote.
 - A. Classification: Music and the dance.
 - B. Rhythm correlation: Have children march to this song.
 - C. Construction correlation: Interest children in the making of drums and fifes.

3rd week

- I. "Three Dukes," p. 11. Teach by rote.
 - A. Classification: Legend.
 - B. Social science correlation: Although this is a traditional American song, what country might this song represent?
 - C. Language correlation: Teacher may read "The Highwayman" by Alfred Noyes.
- II. "The Pirate Crew," p. 24. Teach by rote.
 - A. Classification: Fun and nonsense.
 - B. Historical correlation: Upper-grade children may give interesting reports on book read about pirates or a movie seen such as "Treasure Island."

4th week

- I. "Across the Ocean," p. 22. Teach by rote.
 - A. Classification: Travel.
 - B. Music reading: This is a pattern song for the Key of D. Low do is on the first space below the staff. High do is on the fourth line. After children have learned this song by rote, teach them the syllables.
- II. "Cloud Pictures," p. 22.
 - A. Classification: Nature.
 - B. Read this song first by syllables and then sing the words.

SECOND MONTH

1st week

- I. "Old Jack Frost," p. 23.
 - A. Classification: Autumn.
 - B. Read this song first by syllables and then sing the words.

- II. "Hungarian Dance," p. 32. Teach by rote.
 - A. Classification: Music and dance.
 - B. Social science: Vigor is a typical characteristic of Hungarian music. Read and find out all other characteristics that you can of the Hungarian people.

2nd week

- I. "Children of Kildare," p. 53. Teach by rote.
 - A. Classification: Other lands and people.
 - B. Music correlation: This song is typical of Ireland. Do you know any other Irish songs? If so, could you sing them?
- II. "Bright Carpets," p. 27.
 - A. Classification: Autumn.
 - B. Read this song first by syllables and then sing the words.
 - C. Art correlation: Draw a blackboard frieze showing in colors pretty autumn leaves.

3rd week

- I. "Yo-Ho," p. 41.
 - A. Classification: Travel.
 - B. This is the first two-part song. Have older children whose voices are beginning to change sing the alto part. Learn both parts by rote.
 - C. Art correlation: Have classes draw scenes of ships on the ocean.
- II. "Little Halka," p. 52.
 - A. Classification: Home and community.
 - B. Music reading: This is the first two-part song which the children will read.
 - C. Enumerate similar activities that you do in your home, as compared with Halka.

4th week

- I. "Halloween," p. 24. Teach by rote.
 - A. Classification: Special day.
 - B. Correlation: With plays and games. Plan a Halloween party and sing this song as part of the program.
- II. "The Bells of Bruges," p. 29.
 - A. Classification: Other lands and people.
 - B. Language correlation: Bells have served many community purposes as may be depicted in the reading of "The Bell of Atri," "The Curfew Shall Not Ring Tonight," and Edgar Allan Poe's "The Bells."

THIRD MONTH

1st week

- I. "Telling Time," p. 30.
 - A. Classification: Home and community.
 - B. Music reading: This is the pattern song for the keys of Ab and A. Do is on the second space. Teach the song by rote and then sing the syllables.
- II. "My Radio," p. 39.
 - A. Classification: Music.
 - B. Music reading: Read by syllables and then sing the words.
 - C. Upper grades' discussion:
 1. Of what value is the radio in your home?
 2. What great artists have you heard sing or play over the radio?

2nd week

- I. "America," p. 194. Sing as a group.
- II. "Our Flag," p. 26.
 - A. Classification: Our country.
 - B. Read the song by syllables and then sing the words.
 - C. Correlation: Plan an Armistice Day program and use this song as one number.
- III. "Wild Geese," p. 34.
 - A. Classification: Nature.
 - B. Music reading: Alto and baritone parts are optional. If your school has boys whose voices are changed, have them sing the baritone part.
 - C. Nature correlation: Why do geese fly South in the fall and North in the spring? (Teacher note: Teach children the word "migrate").

3rd week

- I. "The Woman and the Peddler," p. 42. Teach by rote.
 - A. Classification: Legend.
 - B. Correlation: Historical situation. Study this picture. What period in history does it depict?
- II. "Little Yellow Duck," p. 35.
 - A. Classification: Nature.
 - B. Read, with syllables, then sing words.
 - C. Art correlation: Lower grades draw pictures of ducks.
 - D. Language correlation: Lower grades, tell your little experiences in raising ducks.

4th week

- I. "Thanksgiving Song," p. 28. Teach by rote.
- II. "Faith of our Fathers," p. 209. Teach by rote.
 - A. Plan Thanksgiving activities. Use these two songs as part of them.

FOURTH MONTH

1st week

- I. "Winter," p. 38.
 - A. Classification: Winter.
 - B. Read with syllables, then sing words.
 - C. Art correlation: Picture study of "Woods in Winter!"
 - 1. Do you think this is a picture of early or late winter?
 - 2. What time of day do you think is shown here?
- II. "Yuletide," p. 36.
 - A. Classification: Christmas.
 - B. Read in all three parts, soprano, alto, and baritone.

2nd week

- I. "So Did I," p. 36. Teach by rote.
 - A. Classification: Christmas.
 - B. Have individual pupils sing this song with the whole group joining in with the words, "So Did I."
- II. "The First Christmas," p. 40.
 - A. Classification: Christmas.
 - B. Read with syllables and then sing words.
 - C. Correlation with social studies: Discuss: The celebration of Christmas in France.

3rd week

- I. "Peaceful Night," p. 44. Teach by rote.
 - A. Classification: Christmas.
 - B. Begin to plan a Christmas program using Christmas songs as part of the program.
- II. Suggestive Christmas songs to be taught by rote.
 - 1. "O Come, All Ye Faithful," p. 208.
 - 2. "I Heard the Bells," p. 208.
 - 3. "Silent Night," p. 210.
 - 4. Christmas carols from other sources.

FIFTH MONTH

1st week

- I. "The Spinning Mice," p. 44.
 - This is the pattern song for the keys of Eb and E. Low do is on the first line. High do is on the fourth space.

- A. Classification: Story.
- B. Teach by rote and then teach syllables to song.
- C. Language correlation: Read story of "Town and Country Mouse" to children.
- II. "Mountain Pastures," p. 45.
 - A. Classification: Nature.
 - B. Music reading: Sing song with syllables and then words.
 - C. Art correlation: Study the picture "The Shepherdess."

2nd week

- I. "The Sailor," p. 49. Teach by rote.
 - A. Classification: Story.
 - B. Social science: What part of the world do you think this sailor had visited?
- II. "Fireflies," p. 46.
 - A. Classification: Nature.
 - B. Music reading: Read both parts. Notice that the alto beginning in the fourth measure is exactly the same as the first four measures.

3rd week

- I. "Wooden Shoe Dance," p. 51. Teach by rote.
 - A. Classification: Music and the dance.
 - B. Music reading: This is the pattern song for the introduction of eighth notes.
 - C. Rhythm correlation: Let the class work out their own dance steps.
- II. "In Riga," p. 48.
 - A. Classification: Other lands and people.
 - B. Music reading: Two-part song.

4th week

- I. "The Pipes of Galway," p. 50. Teach by rote.
 - A. Classification: Music and dance.
 - B. Social science: This is an Irish folk song. Have children read about Irish rural life.
- II. "Home from Barbary," p. 54.
 - A. Classification: Other lands and people.
 - B. Music reading: Eighth notes.
 - C. Social science: Where is the Barbary coast? How was Decatur associated with this coast in American history?

SIXTH MONTH

1st week

- I. "Willy, Willy, Will," p. 52.
 - A. Classification: Home and community.
 - B. Music reading: Eighth notes. Have children clap or step the rhythm.
- II. "A Little Bird," p. 60.
 - A. Classification: Nature.
 - B. Music reading: Same as above.

2nd week

- I. "The Santa Fe Trail," p. 54.
 - A. Classification: History.
 - B. Art correlation: Study the picture "The Santa Fe Trail."
 - C. Social science: Trace the Santa Fe trail on the map of the United States and use as part of a project on westward expansion.
- II. "Journey," p. 48.
 - A. Classification: Travel.
 - B. Music reading: Sing song in three parts. Listen to record first.

3rd week

- I. "A Chinese Fairy Tale," p. 72. Teach by rote.
 - A. Classification: Other lands and people.
 - B. Social science: Sing this song when studying China.
- II. "Battle Hymn of the Republic," p. 219. Teach by rote.
 - A. Historical correlation: Civil War.

4th week

- I. "The Boy and the Frog," p. 65.
 - A. Classification: Fun and nonsense.
 - B. Music reading and review Eb.
- II. "O Giolito," p. 21. Teach by rote.
 - A. Classification: Other lands and people.
 - B. Social science: Write a paragraph on Italy.
 - What is a lagoon? Why is this song characteristic of the Italian people?

SEVENTH MONTH

1st week

- I. "The Little Farmer," p. 20. Teach by rote.
 - A. Classification: Legend.
 - B. Language correlation: Write a paragraph about a funny incident that has happened on your farm.

- II. "Willow Lane," p. 23.
 - A. Classification: Nature.
 - B. Art correlation: Draw a picture of a rural road.
 - C. Music reading: Review of key of D.

2nd week

- I. "Invitations," p. 27.
 - A. Classification: Nature.
 - B. Music reading: Review of key of D.
 - C. Have children tell about seeing first robin.
- II. "The Market," p. 29.
 - A. Classification: Home and community.
 - B. Music reading: Review of D.

3rd week

- I. "Safety First," p. 12. Teach by rote.
 - A. Classification: Health.
 - B. Art correlation: Make a safety poster.
- II. "On the King's Highway," p. 26.
 - A. Classification: Other lands and people.
 - B. Music reading: Key of D.

4th week

- I. "Angeline," p. 68. Teach by rote.
 - A. Classification: Music and dance.
 - B. Social science: Sing this song when studying Russia or Czechoslovakia.
- II. "Fox and Goose," p. 61.
 - A. Classification: Nature.
 - B. Music reading: Sing three parts. Have boys with changed voices sing baritone part.

EIGHTH MONTH

1st week

- I. "On a Rainy Day," p. 57. Teach by rote.
 - A. Classification: Games and plays.
 - B. Part singing: Sing in two parts.
- II. "The Bonfire," p. 58.
 - A. Classification: Games and sports.
 - B. Social science: Study of Esthonia.

2nd week

- I. "Hiking Song," p. 60. Teach by rote.
 - A. Classification: Games and sports.
 - B. Social science: Tell what you can of walking tours.

- II. "The Carrier Pigeon," p. 70. Teach by rote.
 - A. Classification: Nature.
 - B. Teach second part.
 - C. Correlation: Write a story concerning use of carrier pigeons in World War.

3rd week

- I. "Bagpipes," p. 59.
 - A. Classification: Fun and nonsense.
 - B. With help of record teach second part.
- II. "Call to the Dance," p. 69. Teach by rote.
 - A. Classification: Other lands and people.
 - B. In what part of the United States do the Chippewa Indians live?

4th week

- I. "Sailor Man," p. 10. Teach by rote.
 - A. Classification: Games and sports.
 - B. Art correlation: Collect pictures of ships and sea life.
- II. "The Traveler," p. 32.
 - A. Classification: Travel.
 - B. Music reading: Review of key of Ab. Sing in two parts.

NINTH MONTH

1st week

- I. "The Frog's Concert," p. 14. Teach by rote.
 - A. Classification: Fun and nonsense.
- II. "Goodbye," p. 71. Teach by rote.
 - A. Classification: Sentiment.
 - B. With help of record teach second part.
 - C. Sing song when studying Phillipine Islands.

2nd week

- I. "Nonsense Song," p. 15. Teach by rote.
 - A. Classification: Fun and nonsense.
 - B. Rhythmic activity: Mark time with the feet.
- II. "Big Bear and Little Bear," p. 35.
 - A. Classification: Nature.
 - B. Music reading: Review of Ab in two parts.

3rd week

- I. "Country Gardens," p. 64. Teach by rote.
 - A. Classification: Music and Dance.
 - B. Rhythmic activity: Mark meter accent with stepping or clapping hands.

4th week

- I. "Sir Herbert Went A-Wooing," p. 72. Teach by rote.
 - A. Classification: Fun and nonsense.
 - B. Develop dramatization of this song.

