THE MUSIC PREPARATION OF ELEMENTARY EDUCATION
MAJORS IN THE TEACHER TRAINING
INSTITUTIONS OF TEXAS

THESIS

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By

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CHAPTER I

INTRODUCTION

The Educational Policies Commission in a recent bulletin states:

Priorities must be established among educational activities....'Education as usual' will be neither possible nor desirable....We must decide not only what is important, but also what is of first importance without abandoning essential services of the schools. Appropriate war duties of the schools should be given absolute and immediate priority in time, attention, personnel, and funds to several activities.

Chief among these activities are: promoting health and physical efficiency and sustaining the morale of children and adults. There is no other subject in the school curriculum, in the opinion of the writer, which contributes to health and physical efficiency as does music. If a feeling of joy in living as well as correct posture and rhythmical breathing result from singing, general health cannot but be greatly benefited.

Alexander J. Stoddard, nationally known educator, superintendent of public schools, Philadelphia, Pennsylvania, states:

There is something about the right kind of music that can raise the morale of an individual or of a

whole people. Music increases our confidence and courage. We all have experienced the effect of whistling in the dark. Men have marched even to their death behind a band or with a song on their lips. In every great national crisis the people express their hopes and aspirations through music peculiarly fitted to the times and circumstances.  

Since music is a contributor to the health and physical efficiency and morale of children and adults, and since physical health and morale have priority among educational activities we must prepare our teachers in methods of music instruction in order that they may be able to develop children musically, thereby helping to promote health and physical efficiency and sustaining the morale of children and adults.

Music is becoming more and more a part of our daily lives and is an important phase of our school curriculum. A definite amount of time in our schools should be set apart for music instruction. Under the plan now being used in many of the Texas elementary schools, the home room teacher is responsible for the greater portion of the music training.

Music is an essential factor in building a cultured and happy people. It is a necessary part of our school program, as fundamental as English, the "Three R's" or any

\[2\text{Ibid.},\ p.\ 15.\]
of the other traditional subjects. The home room teacher, therefore, should be prepared to teach music efficiently and sympathetically.

Such teacher training will call for an adjustment of the curriculum to the end that all prospective teachers, whatever their previous background and training, may receive adequate instruction in music. Until such a program has become general, the writer suggests that graduates of teacher-training institutions be certified accordingly, and accepted conditionally. Furthermore, in view of the importance of the proper use of the voice, it is recommended that teacher-training courses include definite provisions for voice culture.

The most important qualification for the music teacher in today's school is an awareness of music's power to enrich human life, and an ability to make children feel the warm glow that music brings to each activity and relationship.

The teacher should be conscious of the social values of music, since the new education seeks to train children for happier living with their fellows and for effective future citizenship. In the first instance, then, the music teacher in today's school must be alert to the opportunities that are his to bring to children the spiritual benefits that
lie inherent in the great art-benefits that gladden the heart and uplift the soul.

Music is fundamental in the education of every child. Great philosophers and educators from times before Aristotle to Dewey have recognized its importance. Music education must provide men and women with a means of artistic expression through which they may voice their aspirations and ideals not only for their own development but also for the contribution they may make thereby to the steady, onward progress of civilization.

Since it is an accepted fact that music is a fundamental in the education of every child, elementary teachers, to whom a large part of the music instruction is delegated, must be prepared to teach music. What training is being given elementary teachers to prepare them for this teaching? Can this training be adequate? Can the teaching be more effective and far reaching? Are six semester hours required by the state department of education in Texas sufficient to develop efficient teachers? Is the content of these courses such that these teachers are well qualified to teach music in the elementary grades? Will it be possible to exact more music training of these teachers?

Statement of Problem

A. What training are senior colleges giving students in Texas to prepare them for teaching music in the grades?

B. What training are junior colleges giving students in Texas to prepare them for teaching music in the grades?

C. What observations can be made on training now given? What recommendations can be made for improvement?

D. What conclusions have supervisors of music in Texas reached concerning the ability of teachers trained in teachers' colleges?

E. What is the reaction of teachers who are teaching music and who have had the six hours of music required by the state department?

In considering these phases of the problem one is confronted with the following more specific aspects:

1. Have we definite standards for teaching music in the grades?

2. What are the actual conditions and present practices?

3. What is the content of music courses which teacher training institutions offer?

4. What training is necessary for teachers who teach music without supervision?

5. What training is necessary for teachers who teach
music with supervision?

6. What improvements are desirable and feasible?

Sources of Data

The data related to this problem are found in educational literature, music educators' journals, statements from supervisors and directors of music in public schools of Texas, statements from teachers who have been enrolled in music courses for elementary education majors. Other sources of data are:

1. Replies to a questionnaire from directors of music in senior and junior colleges.
2. Replies to a questionnaire from students enrolled in five senior colleges.
3. Catalogs and syllabuses of music courses for elementary education majors.
4. Bulletins published by the state department.
5. Opinions of supervisors and directors of music in different sections of Texas.

Summary

The problem has been stated, the sources of data given. The investigator will attempt to point out existing standards in music for elementary education majors, to learn how effectively the grade teachers teach music with or without supervision, to find what is required by the teacher
training institutions of Texas, to make recommendations for improvement, and to determine what additional requirements, if any, should be made of elementary education majors in music.

Many music educators believe that music should have some part in the preparation of all teachers, even those who do not teach it. Some knowledge and appreciation of and some ability to produce music seem necessary for ordinary intercourse. The music training for teachers in general will naturally be different from the training of teachers who will teach music.

Before going into the phases of music education for music teachers, this question should be asked, why do educators want teachers in elementary grades to be prepared to teach music more effectively? This might be answered by saying that these teachers should be better prepared in order to make America a music loving land. The better prepared they are in music education the more effectively this will be done because the foundations for a love of music are laid in the elementary grades. Why do educators want America to be a music loving land? Because they are convinced that the nation with a love of music and an appreciation of it,

possesses the greatest resource for happy and wholesome living. Education should fit people for living, day by day, a full satisfying life. The time is coming when an intimate knowledge of some of the great music of the world, some of the literature, some of the sculpture, will be a part of the education of the mass of people, thus affording America and her people a fuller, more joyous life.

If music and the other arts will do so much for the mass of people it is quite important that the training which is given the teachers of the elementary grades should be broad and include enough to make it possible for these teachers to present the music in such a way that the child's experience will always be a happy one. Music courses in colleges should make the daily life of the student happier to some degree. If the music courses for elementary majors do not offer a challenge to the students through the beauty and appeal of music then these courses have failed, and these teachers will not be able to present music to the children in such a manner that they will become intelligent lovers of the world's best music.

\(^{5}\text{Ibid.}, \text{p. 4.}\)
CHAPTER II

STANDARDS FOR TEACHING MUSIC IN THE GRADES

Most educators will agree with the statement that the basic aim of education should be to furnish a simple but enriched environment adapted to the child's stage of physical and mental growth, an environment in which he can develop through daily participation such important personality traits as independence and self direction, self-control, perseverance, constructive imagination, creative self expression, courage and stability, and desirable social attitudes.¹

Singing is a form of musical experience. It is the most natural and at the same time the most universal and economical medium for experience in this art. For purely economic reasons singing will always be a major musical activity in our schools. Music does function as a vital factor in modern education, and, as such, should be recognized as a fundamental subject in schools rather than considered as an "extra!"

It has been said that:

Music is the art directly representative of democracy.

¹Ezra Weis, Music Training of Elementary Teachers, p. 6.
Listening presupposes a knowledge of what to listen to and what to listen for. An ounce of participation in making music is worth a pound of attention in listening to music. A student cannot be educated musically by being exposed to music; it should be a life experience with him. If the best music is brought to the people, there need be no fear about their ability to appreciate it. 2

The place of music in the school curriculum no longer needs justification; however, the value of a safety minimum of music training for elementary teachers will be more significant if viewed from the relative importance of music in the curriculum as seen by outstanding educators, philosophers, and statesmen.

Rousseau said, "Take away from our hearts the love of the beautiful, and you take away the charm of life." Education develops an ego, a personality, a soul. For intellect any activity that demands mental speed and accuracy, alertness, concentration, analysis and problem solving helps the mind to expand and grow more adaptable. Music is especially adapted to cultivating mental alertness. For this purpose no subject in the school curriculum is superior.

Musicianship and musical versatility are two desirable qualifications for the music teacher. There should be definite requirements set up for the teacher of music in the elementary school which would exact these qualifications. If the state department of education in Texas would set up the standards, the colleges will provide courses to meet the

2Ibid., p. 12.
requirements of the state department for certification to teach music. The standards which now exist in Texas will be discussed in a later chapter. The question that has arisen quite frequently is: should the grade teacher in a city system teach his music classes or is it more satisfactory to have someone specially trained in music to teach all the music in the grades? As yet this question has not been answered satisfactorily. There are points in favor of both plans. Perhaps the majority of supervisors, superintendents, and principals favor the classroom teacher teaching music in her own room. The classroom teacher needs to be prepared to teach music in order to correlate it with her work. Music is one of the best means to create interest and to tie together all school activities.

It has been demonstrated that teachers of the common branches of grade subjects in the elementary school can teach their own music successfully. It has been pointed out that poor teachers of music are poor teachers of other subjects. It is necessary for teachers in the fifth grade and above to have more training than those teachers below the fifth grade. Even though a teacher does not have to teach her music, preparation in music will be to her advantage. Good music should be a part of the teacher's background, just as should good literature. Rural school teachers should always have preparation in music.
It seems very important that requirements be established by the state department, since where definite music requirements are not made for certification, the extent and value of the teacher's training school work depend mainly on the interest taken in the subject by those at the head of such schools. It is perhaps of vital interest to all music educators and students to note the following requirements for elementary teachers in several cities in California. California's public school music development is of national interest. In Los Angeles the requirements are:

1. An acquaintance with the state music texts.
2. An acquaintance with the common symbols of notation.
3. An elementary knowledge of scale structure with consequent ability to recognize key signatures.
4. An elementary understanding of the rhythmic and metrical elements of music.
5. An elementary knowledge of primary chords.
6. The ability to sing at sight such materials as the state texts designate as reading material.
7. The ability to sing a part other than the melody in a two, three, or four-part song.

Music Educators Yearbook, IX, 35, (1938).
Ibid.
8. The ability to hear parts correctly.
9. A knowledge of the basic facts concerning the child voice and the adolescent voice.

In Fresno the requirements are not so definite as in Los Angeles. The requirements are:

1. Course in music fundamentals to meet all technical and vocal performance in the elementary grades.
2. Sight reading, theory, ear training.
3. Course in music methods.
4. Course in voice for those vocally deficient.

In Sacramento the following requirements are given with courses recommended to achieve these requirements. The requirements are:

1. Vocal instruction to give the teacher the best use of her own voice.
2. At least one term (half year) in child voice and song repertoire for elementary children.
3. One term course in music in the integrated program with as wide experience as possible in finding materials for units of work in the social studies.
5. One term in ear training and dictation to enable teachers to write the original songs of the class.
6. Piano courses for elementary music teachers (accompaniments and rhythmic selections).

The following courses are recommended to achieve the above.

1. To be able to sing with pleasing voice and correct intonation such songs as are to be found in the state music series.

2. To study the child voice to learn the special needs of a repertoire of songs for various levels.

3. To know where and how to find song material for all such purposes.

4. To be able to play accompaniments for songs of elementary grade level.

Since 1925 the music educators of America have been setting up standard courses for the music training of the grade teacher. All school children should receive music instruction. To this end normal schools should offer required courses in music for all students preparing to become grade school teachers. When, after having taken the required course, a student should be assigned to a position which does not involve music teaching he still has not lost the value of his training in music. Each student entering a

5Ibid., VI, 28 (1925).
a teacher training course should be able to sing a familiar
song from memory or from the printed page. Each student
should be able to sing at sight, in time and in tune, a
melody of the difficulty of the simplest hymn tune.

Six semester hours allotted to music should be divided
as follows: two hours per week throughout the first year
with one hour per week throughout the second year to be dis-
tributed between class work and observation and practice
teaching.

This course should cover the first six years of work as
presented in the grades. The course should include: repertory
of songs, sight reading for both class and individual, ear
training, dictation course, use of the voice, appreciation
of music. The following specific division of work by
semesters is made on the basis of a two year course, and
should be adapted to fit the requirements of the institu-
tion offering three or four year courses.

Emphasis should be placed on the development of the
singing voice through the use of rote songs sung with light
quality of tone and with sensitiveness to the aesthetic con-
tent. The general technical work should follow the elements
of notation as presented through the first two years of the
standard music courses. Emphasis should be placed on the
melodic line in music, that is, pitch relations and rhythmic
relations as found in the song material applicable to grades
three and four and to the one part material of grade five. Emphasis should be laid on the harmonic element in music as found in the song material for part singing applicable to grades five and six. Emphasis should be placed on applied methods, that is, observation and practice teaching.

All of the foregoing standards have value and would do much in raising the type of teaching which is being done in the elementary schools of Texas if the Texas State Department of Education would exact these or similar standards of the teachers of music in the schools of the state. New standards for teachers in the elementary schools have been set but they are not being complied with and that seems to be the place where the greatest difficulty lies. It is the investigator's belief that much of the misunderstanding of music standards can be laid at the door of superintendents and principals that will give them an understanding of what adequate music teaching really is or else delegate this responsibility to a well qualified music director. If each superintendent would see to it that the elementary school music program is one of varied, significant, and unforgettable experience with tonal beauty, the program would succeed, the teachers of music would be well qualified, and the courses offered in college would automatically reach higher standards.

CHAPTER III

PRESENT PRACTICES IN SCHOOL MUSIC TEACHING IN REPRESENTATIVE CITIES OF TEXAS

The teachers in the public schools of Texas have had their training in the senior and junior colleges of Texas. In many instances these teachers have received their public school education in the public schools of Texas. The investigator's experience has been that there are wide differences in the training of these teachers. The colleges are not agreed upon minimum standards of preparation in music for teachers in the elementary schools. In the teaching of music in the public schools the superintendents throughout the state are not following the same policy. In some school systems the music is taught by the home room teacher under proper supervision. In other school systems the music is taught by the home room teacher without supervision. Some school systems have specially trained music teachers who teach all the music in the elementary grades.

The investigator's observation has been that there is a wide difference in the amount of time which is devoted to the music in the elementary grades. Likewise there is a
wide variance in the procedures employed in music education. Is there a better plan of school music procedure? Are the six hours of music preparation for elementary teachers which they have been receiving adequate? Are the six hours of music preparation for elementary teachers adequate if they do their teaching without supervision? Bulletin 406, State Department of Education, Texas, states that beginning September, 1941, all new teachers of music in grades one through six will be required to present twelve semester hours in music. A teacher so qualified shall not teach music for more than one fourth teaching time. This requirement is not being complied with because the colleges have not placed this requirement in their elementary education degree plans. This has not been done because the State Curriculum Committee has not seen fit to make this requirement. Does the music training which the children receive from their homeroom teacher function educationally and musically when this teacher has only had six hours of music training?

In an attempt to find the answer to these questions and to determine which plan of music administration is more generally used in Texas, the investigator sent the following letter to fifteen representative towns and cities in Texas:
I am attempting an investigation of the music education courses required of elementary education majors in our teacher training institutions of Texas. You are aware, I am sure, of the requirement of six hours of music for elementary education majors by the State Department of Education. There has been some suggestion of an additional requirement in music for all elementary education majors (in fact, twelve hours of music training was set in the State Bulletin 406 which was to go into effect September, 1941, but as yet has not been approved by the state curriculum nor adopted by the association of junior and senior colleges of Texas).

I would like an opinion from you regarding the additional requirement and the conclusion you no doubt have drawn concerning the qualifications of these teachers to teach music who have just had the six hours of music.

No doubt you have teachers in your school system who are teaching music under your supervision who have had only the six hours of music offered in their college course. Do you find that these teachers are adequately prepared? Do you favor a special music teacher for all elementary grades or do you prefer the home room teacher teaching music in her own room under supervision? What suggestions do you wish to make in regard to the music courses which these elementary education teachers are required to take?

From the fifteen letters mailed the investigator would like to quote excerpts from the replies received in order that one may have a consensus of opinion of the present practices in school music teaching in representative cities of Texas.

Marion Flagg, Director of Music Education, Dallas public schools, writes:

The Dallas system is entirely supplied with special music teachers.

First, it would be much better to have a special
music teacher down through the grades because in this way the teacher is better able to know just what each group is doing and give them the music experiences they need. Also the better trained the teacher, the more complete and richer the music experiences the pupils have. I believe the music major also could judge the types of music best suited to each group and by having all of the grades under her care insure the groups a maximum of music training and experiences when they have completed the grade school.

On the other hand, it is true that the home room teacher has the opportunity to make the music a vital part of the child's daily experience in school. If the teacher is innately musical and interested in music she may do a great deal for her children musically. Likewise, a teacher who finds the music a laborious task will inevitably neglect it, emphasizing the subjects which seem more essential to her. It is also true that the teacher's attitude is definitely reflected in the children's reactions. If the teacher is indifferent, so are the pupils. And the six hour requirement, would not go far in aiding the teacher who needs so much help to prepare herself to teach music. Another problem arising when the home room teacher handles her music is the equipment. Often it is meager and if it is to be shared by all or distributed among the several teachers, it means depriving all the children of some experiences they might otherwise have had. 3

Louise Glenn, Director of Music Education, Tyler Public Schools, Tyler, Texas, writes:

As to courses, I believe the greatest need is for the teachers to get acquainted with more music and to get them to really hear the music so they may be able to get their pupils to hear it. Then it seems teachers need more feeling for rhythm as a basic experience and to be able to give pupils the same type of training as a basis for music that they give in reading. Of course, this means more training and to get away from stereotyped courses, giving the teacher more of the type of work she is asking for in actual classroom. 4

Ruth Ellen Lasley, Director of Music Education, Temple, Texas, writes as follows:

3 Marion Flagg, quoting from a personal letter written to the author.
4 Louise Glenn, quoting from a personal letter written to the author.
I should say that on the whole I find teachers who have had only six hours of music are not adequately prepared. Until these teachers are much better prepared, I think it a better plan to use a special music teacher for all the grades. However, if the requirements could be raised to twelve hours - and non-musical teachers (those who do not learn to sing in tune or with rhythm) not allowed certificates - then I think there is a decided advantage in having the home room teacher teach her own music. As it is we have far too many first and second grade teachers with faulty pitch and almost no knowledge of music trying to teach. I believe the blame here should fall on teacher training institutions for passing students who are not fitted for the work. If failure in the course will prevent their receiving elementary certificates, why not let them teach geography or mathematics or English? Or else not teach at all. They would probably be more successful in some other field.

As to the courses necessary, I feel they need more ear training and more applied music. This is certainly a problem that needs to have something done about it.\(^5\)

Helen M. Martin, Director of Music Education, Pampa Public Schools, Pampa, Texas, makes the following statements:

As for the kinds of courses I would like for my primary teachers to have more training in correct tone production and pronunciation of vowels, so that the children will get this from the first by imitation. I would like them to have more rhythm training. And I would like for all their work to be actually doing the things and not talking about it. I think that if they are to have only six hours it should not be technical but practical. For instance, I have had teachers try to take a summer's work in music and spent their time learning scales, keys, and the like, and came back not a bit better as teachers. I remember one girl who had a pleasing voice for children's work who was given a course in sight singing which was much too difficult and discouraged her so much that I later had to exchange her music with another teacher.

G. Elliker, Director of Music Education, Amarillo

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\(^5\) R. E. Lapsley, quoting from a personal letter written to the author.

\(^6\) H. M. Marting, quoting from a personal letter written to the author.
Public Schools, Amarillo, Texas, writes:

The six hours of music training is pathetically inadequate. There are so many practical phases which are not presented - so many teachers do not even know how to use a pitch pipe, and they are not prepared to present an important phase of the music program - listening lessons.

Ideally speaking, it would be fine if each teacher could teach her own music, granting that she had the adequate preparation for it - many, many hours of music education, appreciation, theory, history, vocal and piano. But ideal conditions do not exist, and few teachers are so prepared, therefore, I would recommend to have special teachers in the elementary grades, if music is to contribute the maximum benefit to the lives of the children. It is tragic not to have teachers who can present music in such a way that music will contribute to the lives of our children. These teachers need history of music, methods, how to teach listening lessons, sight reading, ear training, vocal training, and experience in singing in a group led by a capable conductor.

Annie B. Slaughter, Director of Music Education, Abilene

Public Schools, Abilene, Texas, writes:

We use special music teachers in grades four, five, and six in junior high. Primary teachers in grades one, two, and three, teach their own music. If teachers are well prepared to teach their own music, we find this lends itself to an integrated program. Our music program is an integrated program in elementary schools from grades one through eight. No teacher, in my opinion, has met full requirements of a well rounded preparation for teaching unless she has had some background in both music, art, and literature.

7 G. Elliker, quoting from a personal letter written to the author.

8 Annie B. Slaughter, quoting from a personal letter written to the author.
Cobbye D. Stivers, Director of Music Education, Waco Public Schools, Waco, Texas, writes:

We are a house divided in Waco on these very points about which you inquire. Ideally, if each teacher had had sufficient training, she would conduct her own music. Lacking that training, I certainly favor having a special teacher, if there is one in the building equipped to do the work. That applies more to grades four, five and six, than to lower grades. But even with the little fellows, if the teacher is inadequate, I think some other provision should be made. And we'd come nearer getting uniform approach, if one or two people in a building did the teaching. I don't see how six hours could prepare anybody to do all she has to do, in teaching elementary music. I think the requirements should be raised. The courses probably should include vocal methods, general music; class lessons in piano, and a few simple exercises in instruments; music appreciation. We 'exchange' classes in a few buildings here, but would have better music if we could get special music teachers, except, of course, in the instances where the people are really skilled in music - there are a few like that - a few out of 300. 9

Lulu Griesenbeck, retired Director of Music Education, San Antonio Public Schools, San Antonio, Texas, writes:

I believe the six hours college training is of little help unless the person has had special training in instrumental and vocal music. I do not find those teachers who have had only the six hours of training adequately prepared.

In my opinion, the ideal situation would be to have each home room teacher in charge of music in her own class. It is understood, of course, that she must have special training in order to do this. In San Antonio this ideal situation would not be possible.

A special music teacher in the elementary schools is valuable as long as the schools are not too large. When an elementary school has as many as twenty-eight

9 C. B. Stivers, quoting from a personal letter written to the author.
or more classrooms it becomes unwieldy and a special teacher is handicapped. For a smaller school a special music teacher is very satisfactory. I want you to understand that these teachers should always be under a special supervisor. Special music teachers should be in charge of vocal and instrumental music in the junior and senior high schools.

A teacher preparing to teach music should take a course in the placement of the child voice and changing voice in junior and senior schools. This should be in addition to special training in music.  

William G. Dawes, Director of Music Education, Big Spring Public Schools, Big Spring, Texas, writes:

It has been my experience that the elementary school major who has had six hours of public school music makes as good or better teacher in the home room program than the public school music major. This, in my opinion, is the fault of the public school music courses. It is absolutely negative in results as far as the education program is concerned. It is still directly tied up with the professional concert musicians training and points in the opposite direction from sound educational growth through music experienced on a child level and in coordination with other educational experiences.

I have taught six years of specialized music in the public schools, and supervised four years of the home room music program in fifty-three home rooms... There is no comparison from a functional evaluation of educational objectives achieved. Music in the home room closely tied up with the child's school experiences and related to his life experiences is in my opinion the only elementary music justifiable in the schools.  

Lena Milam, Director of Music, Beaumont Public Schools, Beaumont, Texas, writes:

Unless a teacher has had previous music training, I recommend that the college requirement in Public

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10 Lulu Griesenbeck, quoting from a personal letter written to the author.

11 W. G. Dawes, quoting from a personal letter written to the author.
School Music for elementary education majors be changed to twelve hours instead of six hours. I favor a special teacher, who has majored in music education for grades four, five, and six in the elementary schools. These departmental music teachers should be able to play the piano acceptably and should be able to conduct an elementary orchestra. I prefer the home room teachers of the first, second, and third grades teaching their own music under supervision. 12

Thelma Oder, Director of Music, Port Arthur Junior High School, Port Arthur, Texas, writes:

During my years of teaching and supervision in junior high school I have observed work in the elementary grades and have drawn many conclusions. I believe that all elementary teachers should have more than six hours of music. These music courses should include work on sight reading, music appreciation, some piano and voice, eurhythmics and choral work such as being in a chorus or glee club. Most teachers are very unprepared to teach music classes, but if they had some work in the above courses I believe they would do a better job and feel better themselves. Of course, the ideal situation is to have special music teachers for all grades. Port Arthur is fortunate in having these special teachers. If the home room teachers do teach music they should be well supervised and have a lot of help from some one who is a regular music major. 13

The investigator has concluded from the eleven replies which were received that the directors of music over the state are vitally interested in the administration of public school music in the state and in the preparation of teachers who are expected to teach public school music. It seems that the favored plan is to have the home room teacher of the first three grades teach her own music under supervision and to have music education majors teaching

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12 Lena Milam, quoting from a letter written to the author.

13 Thelma Oder, quoting from a letter written to the author.
music in the fourth, fifth, sixth grades and in junior and senior high school. Unfortunately music in the first three grades is often taught by the homeroom teacher without supervision and these teachers have not had adequate music training to teach these young children. These three grades are most vital in the child's musical development.
CHAPTER IV

MUSIC TRAINING OF ELEMENTARY EDUCATION MAJORS
IN THE JUNIOR COLLEGES OF TEXAS

Music education in Texas has shown progressive development in the past twenty years, but it is the opinion of the investigator that there is much yet to be done. Many elementary education majors are not prepared to teach music in their home rooms. The statements from the directors of music in representative cities of Texas have revealed that the best plan of music education is to have home room teachers teach music in their homerooms in the first three grades and for special teachers of music to teach in the upper elementary grades, junior and senior high schools. The first three years of public school music is the significant period of development in music. It is extremely important that these teachers should have the best training and that they should be the best teachers of music. This is frequently not the case because of the wide differences in college courses, emphasis on unimportant details, and inadequate preparation in college courses. Teaching of music is a thing of beauty. Many times because of inadequate preparation it is anything but a thing of beauty.
Will Earhart, one of the leading music educators, states that the aim of music instruction is to contribute to the character of the individual and society an additional measure of idealism, the joyous preoccupation with unselfish interest, the elevation and purification of feeling and the physical health dependent upon abundant but orderly expression of emotion, that comes from appreciative, contact with, and endeavor to create, or recreate, the beautiful in music. The type of music training which elementary education majors have been and are receiving is not making it possible for this aim to be realized.

A study of the findings revealed by the questionnaire which was sent to the junior and senior colleges is an indication that definite plans for the courses included in the six hours of music required of elementary education majors should be made. Teachers of all the other subjects in the elementary grades have had preparation since the first grade for the subject matter which they are presenting while the teacher of music in the first three grades of elementary school has had six hours of music education in a great many instances.

There are thirty-three junior colleges in Texas. Of the thirty-three which received questionnaires twenty-one were returned. Five of the twenty-one answers received
offer no music education courses. Some of the replies to these questionnaires will be printed here before the various divisions of the questionnaire are evaluated. The following letter accompanied each questionnaire which was mailed:

I am attempting an investigation of the music education courses required of elementary education majors in our teacher training institutions of Texas. You are aware, I am sure, of the requirement of six hours of music for elementary education majors by the State Department of Education. There has been some suggestion of an additional requirement for all elementary majors. A requirement of twelve hours has been set in the State Bulletin of Music from the Department of Education but the Texas Association of Colleges has not accepted this. I will appreciate your giving the enclosed questionnaire your careful consideration. Will you please return at your earliest convenience the completed questionnaire and any other outline of material you have available which will give me an insight into the music courses which you are offering for elementary education majors?

Virgean England Estes, Kilgore Junior College, wrote:

It seems to me that every elementary education major should have the ability to play simple songs on the piano. Some knowledge of piano would seem indispensable to any teacher of children since the piano is the backbone of any music instruction. Twelve hours of music should be required and I feel that a music major should teach these courses. Every teacher should have a cultural knowledge of music literature and certainly some performance ability, either vocally or pianistically. My experience has been in observing teachers that those most successful with children have had several years' training in piano or voice and certainly they more adequately contribute to the children's interest and enjoyment of the class periods.

Schreiner Institute does not offer any work in music education outside of applied music in band and orchestra.

1Virgean England, quoting from a letter written to the author.
Texas Military College does not offer a music course. The Hockaday Junior College offers no courses in music education. To any student indicating a desire to continue in a senior institution in the field of music education, the regular course in the field of music is recommended, which includes the correlated course in music theory and voice or piano in private lessons. This enables them to fulfill the requirements of the state department later by taking the requisite courses in education elsewhere.

William P. Grant, Associate Professor of Public School Music, John Tarleton Agricultural College, wrote:

We give the course for elementary teachers under the assumption that the student has no previous knowledge of music whatever, for this is usually the case. Even in the exceptions the knowledge is usually inadequate or inaccurate. The course is given in almost exactly the same manner that I would give it if I were really teaching school children. Although the chief emphasis is, of course, on learning music itself, some attention is also given to how to teach it. Nearly always, however, the way the students would teach any given problem is almost exactly the same way in which I taught it to them. This capitalizes on the tendency to teach others in the same way that we were taught ourselves. Rote singing, sight singing, rhythm band, etc. all follow the usual school procedure. The song materials are taken from standard school song books, material the students might some day use out in the actual teaching field. In short, the instruction is of as practical a nature as I can make it. 2

Any musician knows that six hours of music won't make a music teacher, nor, for that matter, will twelve. The present question, current in all Texas colleges, of whether the elementary education students should have six or twelve hours of music is as much a 'headache' here as anywhere else. At present, all

2W. P. Grant, quoting from a personal letter written to the author.
students are required to take the six hours, while those who actually want and expect to teach music may register for a second year course, also of six hours, embracing methods, class piano training, and class voice training. I have heard some people say that they think all elementary teachers should be able to play the piano. To my mind, such a requirement is unreasonable. These girls have to be able to teach reading, writing, arithmetic, spelling, history, geography, music, and goodness knows what else, and play the piano too, all for a salary of perhaps $75.00 a month. Besides, anyone knows that it is utterly impossible for anyone to learn to play the piano in one year, or even in two or three years. I think that is too much to expect.

Since there is no textbook which even halfway serves to cover this course, I have the students prepare a notebook to serve as their text. However, I also have them buy the Elementary Teacher's Manual of The Music Hour and Hall and McCreary's Silver Book of Songs.

School music courses for music majors are separate from those for elementary teachers. But the description of the courses for music majors were unfortunately omitted from our present catalogue.\(^3\)

Table 1 shows the first section of the questionnaire which reveals the phases of music which are included in the requirement of six hours and the relative importance of each.

There are apparent discrepancies in the facts as revealed by this table. Some phases of music education which have been enumerated were not numbered. In such instances it was stated that these phases of music were included in others. The phases of music which have been considered of first importance are: fundamentals of music

\(^3\)Ibid.
notation, ear training and dictation, sight singing, piano instruction, voice instruction, theory, methods, repertoire of songs for elementary grades, and attitudes. The most important of this group is fundamentals of music notation, sight singing, ear training and dictation, piano instruction and methods.

**TABLE 1**

THE NUMBER OF PERSONS WHO ASSIGNED EACH RANK TO EACH PHASE OF MUSIC THAT SHOULD BE INCLUDED IN A SIX HOUR REQUIREMENT

<table>
<thead>
<tr>
<th>Phases of Music</th>
<th>Rank 1</th>
<th>Rank 2</th>
<th>Rank 3</th>
<th>Rank 4</th>
<th>Rank 5</th>
<th>Rank 6</th>
<th>Rank 7</th>
<th>Rank 8</th>
<th>Rank 9</th>
<th>Rank 10</th>
<th>Rank 11</th>
<th>Rank 12</th>
<th>Rank 13</th>
<th>Rank 14</th>
<th>Rank 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundamentals of music notation</td>
<td>5</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ear training and dictation</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sight singing</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano instruction class</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice instruction class</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Playing I, IV, V chords in simple accompaniment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 2 shows the relative importance of procedures which, according to the replies from the questionnaire, would improve the present instruction.
TABLE 2

THE NUMBER OF PERSONS WHO ASSIGNED EACH RANK TO EACH PROCEDURE WHICH WOULD IMPROVE PRESENT INSTRUCTION

<table>
<thead>
<tr>
<th>Procedure</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discontinuance of syllables for sight singing</td>
<td>2 1 2 1 1</td>
</tr>
<tr>
<td>Testing and homogeneous grouping of students before enrollment</td>
<td>4 2 1 2 1</td>
</tr>
<tr>
<td>Opportunities for giving students teaching experience in music</td>
<td>5 6 2 2</td>
</tr>
<tr>
<td>Organization of chorus for elementary education majors</td>
<td>1 5 6 3 2</td>
</tr>
<tr>
<td>Grouping students in relation to specific needs</td>
<td>4 1 3 2 1</td>
</tr>
<tr>
<td>(grades 1, 2, 3, grades 4, 5, 6, rural schools)</td>
<td></td>
</tr>
</tbody>
</table>

According to the frequency of the appearance of numbers which show the relative importance of the above procedures, the investigator concludes that the junior colleges would consider opportunities for giving students experience in teaching of first importance. Grouping students in relation to specific needs and testing and homogeneous groupings of students before enrollment rank second in importance. However, some of the questionnaires noted the fact that this testing and homogeneous grouping of students would only be
possible in large colleges. Organization of chorus for elementary education majors ranked along with homogeneous grouping and practice teaching. Even though the discontinuance of syllables for sight singing received a first rating from some of the colleges, there were two directors who considered the discontinuance of syllables for sight singing a serious mistake. It is the opinion of the investigator that syllables should be used until a better way to develop sight singing is found and established.

Table 3, as derived from the questionnaire, shows the various topics which are used as a basis for outside reading and class discussion and the number of times each was checked in the questionnaire.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Times checked</th>
</tr>
</thead>
<tbody>
<tr>
<td>Child voice</td>
<td>15</td>
</tr>
<tr>
<td>Teaching songs by rote</td>
<td>16</td>
</tr>
<tr>
<td>Learning to use the score</td>
<td>7</td>
</tr>
<tr>
<td>Learning songs</td>
<td>13</td>
</tr>
<tr>
<td>Learning to listen (rhythmic response)</td>
<td>14</td>
</tr>
<tr>
<td>Learning to listen (discrimination)</td>
<td>11</td>
</tr>
<tr>
<td>Creative music</td>
<td>8</td>
</tr>
<tr>
<td>Song writing</td>
<td>3</td>
</tr>
<tr>
<td>Responding to music</td>
<td>8</td>
</tr>
<tr>
<td>Problems in song (rhythmic)</td>
<td>12</td>
</tr>
<tr>
<td>Problems in song (tonal)</td>
<td>12</td>
</tr>
<tr>
<td>Course of study</td>
<td>8</td>
</tr>
</tbody>
</table>
In the above table it will be noted that special situation problems, creative music and the course of study were used in only a few of the junior colleges. This is to be expected in consideration of the course of study and the special situation problems. Creative music should be included in all of the junior colleges. This phase of music is neglected not only in the junior colleges but in public schools and senior colleges as well.

The question, "Do you think six hours of music is sufficient?" was answered in the negative in all instances except four. One affirmative answer was qualified by "probably so if proper courses are taken." None of the junior college music directors believed that there should be an entrance requirement for these courses. Four suggested that the Kwalwasser Ruch Test of Musical Accomplishment would be a valid barrier for entrance requirement to music courses. One director suggested that the Kwalwasser Dykema or the Seashore test would be adequate requirement. The majority of the directors did not believe that this was of enough importance to check. Likewise the majority of the directors did

<table>
<thead>
<tr>
<th>Topic</th>
<th>Times Checked</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special situation problems</td>
<td>7</td>
</tr>
<tr>
<td>Rural School of one room</td>
<td>5</td>
</tr>
<tr>
<td>Schools of two or more rooms</td>
<td>8</td>
</tr>
<tr>
<td>Schools without previous study</td>
<td>6</td>
</tr>
</tbody>
</table>
not believe that failure to pass this test should prohibit students from taking the course. Only four directors believed that failure to pass such a test should prohibit one from teaching music in the elementary grades. There was one hundred per cent agreement on the number of hours which should be added.

Table 4 reveals the phases of music education which the directors of music in junior colleges considered the most important and valuable for additional hours in elementary education.

TABLE 4

<table>
<thead>
<tr>
<th>Phases</th>
<th>Times Checked</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ear Training and Dictation</td>
<td>8</td>
</tr>
<tr>
<td>Sight Singing</td>
<td>11</td>
</tr>
<tr>
<td>Class voice instruction</td>
<td>9</td>
</tr>
<tr>
<td>Class Piano Instruction</td>
<td>8</td>
</tr>
<tr>
<td>Methods</td>
<td>10</td>
</tr>
<tr>
<td>Music Literature</td>
<td>4</td>
</tr>
<tr>
<td>Practice Teaching in Music</td>
<td>10</td>
</tr>
</tbody>
</table>

It is to be noted throughout the summary and study of the questionnaire that some colleges made no reply to certain
phases of the questionnaire. In this particular division of the questionnaire there was a range from thirteen to six who did not consider these topics important enough to include them in the additional hours and yet they did not suggest anything else that would be of sufficient value to include it in the six hours of additional work.

In section eleven of the questionnaire the directors were asked to approximate the number of students who are allowed to substitute other courses because of tone deafness or any other reasons. Only three students from all seventeen junior colleges were excused because of tone deafness. One junior college reported two excused because they were too slow to keep up with the norm. These same students perhaps had not had any training in music in public schools or were below the norm in other fields as well as in music.

Much has been written and very little has been done in standardizing the music courses for elementary education majors. The outcomes for the courses are not the same. They appear to be satisfying the state requirement but the junior colleges are not all working toward the same objectives. Nine junior colleges have set up music courses which would prepare teachers to teach music in elementary grades with supervision. Twelve have set up their courses to prepare teachers to teach music in the elementary grades without
supervision. Eleven of the seventeen have planned their courses in a way that their students will have an enthusiastic attitude toward music and its function in the curriculum and community. Another outcome which was suggested is to make future teachers know that almost anyone can learn and teach music with a fair amount of interest and concentration.

The investigator has observed for many years the differences of opinions regarding the teaching of music in the public schools. Here again the practices are not uniform but the astounding fact herein lies that only two of the junior colleges believed that the music in the elementary schools should be taught by the homeroom teacher yet twelve of the junior colleges have set up their courses to prepare teachers to teach music without supervision. Fourteen of the junior colleges believe that the music should be taught by specially trained teachers of music. It is the investigator's conviction that extra hours must be added if the homeroom teacher must teach her music without supervision and extra hours are necessary if the homeroom teachers are supervised. Music teachers need more training than other teachers in public schools.

In summarizing this chapter, several statements from the directors of music are included here in order that some conclusions may be reached. From Hardin Junior College, Wichita
Falls, Texas, M. Didzen does not believe that taking any tests such as Kwalwasser Ruch and Knuth are as valuable as the actual taking of an elementary course in ear training or sight singing. From Edinburg Junior college, Edinburg, Texas, Mildred Kethley reports, "Our very best teachers of music should be in the elementary grades, especially those who understand the child voice." Therefore, these teachers should receive the best training and should have a course which deals specifically with the child voice. Kilgore Junior College, Kilgore, Texas, reports: "Since the requirements in music are so limited at present there are very few elementary teachers who are qualified to teach any courses requiring musical training. Certainly music is an integral part of every child's school experience." Weatherford Junior College, Weatherford, Texas, reports interesting work in the two years of junior college as follows: First term, Theory of Music and Sight Singing: This is a study of the fundamentals of music structure, notation, scales, intervals, triads and simple chord construction. This work is designed to give a working knowledge of the fundamental elements of music which will be used in the first seven grades of the public schools. Second term, Public School Music Methods: This is presented according to the modern trends in classroom methods and includes systematic study of the music
problems to be presented in the elementary school; selection of song materials; presentation of the rote song; treatment of the "out-of-tune-singer;" music reading; rhythmic development as taught through exercises, games and the toy orchestra; time motion problems; arithmetic in music, common and compound measures; sharp and flat chromatics; the minor mode; individual, duet, and trio singing; program making for assembly and concerts; important texts evaluated; supervised observation of classroom procedures. Attendance at chorus rehearsals is urged. Second year: two terms, Music Appreciation. This is a study of the development of music from ancient times to the present, according to the four principles of fine arts. The lives and works of the most noted composers are studied in detail. Illustrations of music are furnished through the performance of students, instructors and from phonograph records and radio. Attendance at musical concerts is urged.

In one of the junior colleges no music is required but it is recommended. Another junior college has abandoned the syllables altogether and teaches sight singing by letters altogether. In this same college no methods courses in public school music are offered but rather piano, voice, ear training, sight singing and harmony are offered as foundation work for public school music teachers. The director reporting states that they strive to make musicians out of
the students before they attempt any methods courses.

If in the final analysis these courses have prepared the teachers or students who are to become teachers to help children experience greater pleasure in the beauty of music, then the courses have been well planned and effectively taught. In the Cundiff Dykema handbook the following six vital points are given for the preparation of teachers:

1. Singing beautiful songs with significant relation to adult experience.

2. Listening to music with mature appeal and responding to it appreciatively.

3. Initiating or extending participation in music by playing an instrument, even if a simple one.


5. Interpreting the printed page (reading music) with some ease and musical feeling.

6. Using music in daily life so that its human values, personal and social, are made evident.

The investigator has concluded that there is not enough uniformity in the courses in the junior colleges of Texas. Even if there were slight differences in regard to several important points, this would indicate confusion on the part of the directors as to what is necessary in the foundation work of music students who are later to become

\[1 \text{ C. Cundiff and Peter Dykema, } \textit{Music for Public School Administrators}, \text{ p. 11.} \]
the teachers of music in the public schools. Music is an active force in the development of a child. It must be an active force in the training and development of teachers. The essentials must be stressed and the nonessentials omitted. The music training in the junior colleges should be such a vital force that these students will have the desire to continue with their music work in the teachers training colleges of our state and in every state in the union.
CHAPTER V

MUSIC TRAINING OF ELEMENTARY EDUCATION MAJORS
IN THE SENIOR COLLEGES OF TEXAS

In chapter four the findings revealed by questionnaires sent to the junior colleges of Texas were considered and evaluated. The senior college courses, perhaps, have a more influential bearing upon the training of elementary teachers to teach music than the courses offered in the junior colleges even though the music courses in junior colleges have a significant influence upon the courses offered in senior colleges.

Of the thirty-two senior colleges to whom questionnaires were mailed, twenty-seven were returned, either completely or partially checked. Those which were only partly checked were accompanied by letters explaining the music set-up in the particular college. It was interesting to discover that only one of the senior colleges from which replies were received offers no music education courses. The letter contained this statement:

I regret to say there is no music department at our college. A few grade points are given for musical activities, but no regular classes are held."

Another senior college which replied stated that their

R. J. Dunn, quoting from a personal letter written to the author.
only music activity was an a cappella choir.

It may be supposed that the five colleges from whom no replies were received do not offer any music courses or else the courses offered are not of enough significance to warrant checking the questionnaire or writing a letter concerning their music activities. One of the senior colleges reporting checked the questionnaire and attached a letter which stated:

1. I think the State Department Bulletin No. 406 encourages too much solfeggio. We must not teach all the children as if they were to become music leaders, but provision should be made for the one or two in a grade who have special talent and interest and would thrive on sight reading practice.

2. The present standard is six hours in music and six hours in art or twelve in either. Not a bad arrangement under present conditions. We do not like the idea of letting people teach music if they have not been prepared by means of a B.M. degree in music education - professional preparation. Neither 12, 24, nor 42 hours of music are enough. Music education according to the NASM should not be made a minor in some other degree curriculum.2

Another of our leading senior colleges has the following opinion to offer:

I am sorry that we will not be able to contribute a great deal to the study which you are making in reference to the content of courses now being offered in music for elementary education majors. Since this is a new requirement it has, up until the present time, been considered only as a recommendation by the Department of Education. We shall be very interested in the results of your investigation, and will be glad to have some report from it. No doubt such a report would be useful to us in further consideration of the problem.3

2 Vernor L. Mangum, quoting from a letter to the author.
3 C. L. Neumeyer, quoting from a letter to the author.
We would suggest that the six semester hours include the following content as a minimum:

- Fundamentals of music notation
- Sight singing (using so-fa syllables)
- Ear training
- Methods for the singing activities
- Methods for the listening activities
- Methods for the rhythmic activities
- Materials for elementary grades (repertoire of songs)
- The child voice and its development
- Courses of study for elementary grades
- Voice instruction
- Development of attitudes - philosophy of music education.

I do not believe tests used at the time of entrance should prohibit students from taking the courses in the six hour requirement, nor should it prohibit them from teaching music in case the required courses are completed.

Plans are being formulated at present to offer, in addition to the degree of bachelor of public school music, a degree course leading to the B. S. degree with a major in music education. When this course is approved I shall be glad to supply you with additional information. It is our opinion that the teacher of music must have more than six semester hours of training in that field before any degree of success could be definitely expected. 4

One of the teachers colleges mailed a catalogue report which follows in part:

The Materials of Music. Three hours.
This is more or less an orientation course in music. A study of musical structure designed to form intelligent habits of listening to music. Study of key signatures, major and minor scales and intervals. Rhythmic training including study of time duration, compound and simple measures. Rhythmic reading and dictation. Rhythmic reading and dictation. This course, together with Music 250, is recommended to those who wish to meet the requirements for a certificate. In this course the student will learn what to do, and in Music 250, how to do it.

4 C. Neumeyer, quoting from a personal letter written to the author.
Public School Music. Three hours.
The presentation of music in the primary and elementary grades. Rote songs, sight singing, part singing, rhythm bands and toy orchestras. Use of pitch pipe. Material for operettas, assembly programs, etc. [5]

The following letter shows the extreme interest of the problem at hand. This letter and the reports above are given instead of the questionnaire. As has been indicated in the first part of this chapter, some of the directors wrote letters rather than check the questionnaire.

Your letter and questionnaire concerning the school music courses for elementary education majors has been received, and I wish to tell you that I admire your courage in taking up a subject for discussion which certainly needs attention, according to the opinion of most teachers.

Your questionnaire sounds bigger than the course itself, so I am answering it in this letter, as I think I can express myself better. Three hours a week for a year, or even five hours a week to train a teacher of no musical experience how to teach music to children in the schools certainly seems to be asking too much in so limited a time.

Fortunately for us here at our college, very few of our students elect that major; so we have found it necessary only to give this course every other year for the last four years. It is an elementary course, mainly in the theory of music, some sight singing, and a little training in methods of presenting material, and a slight study of materials. There is not time for practical study of an instrument or voice in such a course, and we do not feel that such a teacher is really qualified to teach any music after this short preparation, although such a course might to some extent give them, as you say, 'an enthusiastic attitude toward music and its function in the curriculum and the community.'

Our idea is that music should be taught to children by those who have studied music sufficiently, whether it be the classroom teacher or a special music teacher.

—Amabilis, quoting from a personal letter written to the author.
Minimum requirements ought to be that she be musical enough to play simple accompaniments at sight, that she should be able to sing, and should have at least six semester hours in the kind of school music course for elementary grades as is given to school music majors.

The following letter which accompanied the questionnaire checked in detail will give some insight into the opinion of a director who has not been working with the requirement except for just one year. The need for additional hours of preparation is apparent from his observation that he has made thus far. The letter, in part, follows:

I enclose your questionnaire to which I should like to add a few supplementary statements. This is my first year here and it may be that the answers I have checked do not fairly represent past procedures.

It is my feeling that the six hours allowed for music, without any prerequisite required, is totally insufficient to equip any non-musician to handle music in the grades. An additional six hours to be devoted to theory and ear training, class voice, and class piano would help, of course.

I am now debating in my own mind whether to subdivide our present six hour methods course into less methods with some theory and ear training. From a practical standpoint this represents a problem in that it would then be necessary to have an entirely separate section in each of these courses for elementary education majors. This, I believe, would be preferable, but it is sometimes not possible, of course, because of the smallness of college staffs.

The following table shows the relative importance of the phases of music which are included in the state requirement of six semesters. The figures were taken from questionnaire as checked by the directors of music in the various senior colleges.

---

6 S. Amabilis, quoting from a letter written to the author.
7 T.S. McCorkle, quoting from a letter written to the author.
### TABLE 5

**The Number of Persons Who Assigned Each Rank to Each Phase of Music That Should Be Included In a Six Hour Requirement**

<table>
<thead>
<tr>
<th>Phases</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<tr>
<td>Fundamentals of music notation</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sight singing</td>
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<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
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<td>1</td>
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<td></td>
<td></td>
<td>1</td>
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<td></td>
<td></td>
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<td>3</td>
<td>2</td>
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<td>1</td>
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<td></td>
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<tr>
<td>Methods</td>
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<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td>2</td>
<td>1</td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Repertoire</td>
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<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
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<tr>
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<td>2</td>
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<td>1</td>
<td>2</td>
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</tbody>
</table>
There are several procedures which may be followed in developing these courses and which may be followed before students are enrolled in these courses. The effectiveness of these may be determined by the rating which the directors have given each of these in the table which follows.

### Table 6

**The number of persons who assigned each rank to the procedures in developing courses which may be followed before students are enrolled**

<table>
<thead>
<tr>
<th>Procedures</th>
<th>Effectiveness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Testing and homogeneous grouping of students before enrollment</td>
<td>5 3 2 2 1</td>
</tr>
<tr>
<td>Discontinuance of syllables for sight singing</td>
<td>1 1 1 2 1 1 1</td>
</tr>
<tr>
<td>Opportunities for giving students teaching experiences in music</td>
<td>9 2 3 2</td>
</tr>
<tr>
<td>Organization of chorus</td>
<td>1 5 4 1 1</td>
</tr>
<tr>
<td>Regular rehearsal outside class</td>
<td></td>
</tr>
<tr>
<td>Using materials which will develop musical understanding and ability</td>
<td>2 3 2 1 1</td>
</tr>
<tr>
<td>Using materials which will eventually be taught</td>
<td>4 4 2</td>
</tr>
<tr>
<td>Grouping students in relation to specific needs</td>
<td>4 3 5 3 1 1</td>
</tr>
</tbody>
</table>
In making comparisons between the ratings given by the directors of music in the junior colleges and those given by the directors of music in the senior colleges it is noted that testing and homogeneous group received practically the same rating in both college levels. The discontinuance of syllables for sight singing was given only one first place rating in the senior college group. Many directors of music in senior colleges wrote "emphatically no" in the blank opposite the discontinuance of syllables for sight singing. Opportunities for giving students teaching experiences in music was of first consideration by both junior and senior colleges. The organization of a chorus for elementary majors was given first place in only one of the senior colleges and in only one of the junior colleges. The grouping of students according to specific needs was considered of more importance than the chorus in the senior college group than it was in the junior college group.

The topics which are used as a basis for outside reading and class discussion listed in the questionnaire are about the same in both junior and senior colleges. Only a few directors checked learning to read a score and creative music. On the whole, this section of the questionnaire was rather uniform in answer and the results are not shown in a table.
All of the directors in the twenty-seven colleges from which answers were received stated that six hours of music for elementary education majors are not sufficient. In one instance the director stated that it was sufficient if the student had had splendid background and training in music, otherwise it was entirely insufficient. Students who have had splendid background and training in music will usually be our music majors who would not be considered in this elementary education group.

Before this study was begun several directors had expressed their belief that there should be an entrance requirement to this course. Likewise the majority of the directors considered the passing of the Kwalwasser-Ruch Test as adequate for this entrance requirement. One of the directors who thought there should be an entrance requirement considered the Seashore Test better because it is thought to be more accurate in judging talent. Directors would, therefore, be able to say whether the student should go into the study of music with the intention of becoming a music teacher, or enter some other field. Many of the directors believe that failure to pass such a test should prohibit the student from teaching music in the elementary grades. However, this same group believes that students should not be prohibited from taking the courses for elementary education majors. All of them think that six hours should be added.
Table 7 shows the phases of music which directors think should be included in the additional hours.

**TABLE 7**

**PHASES OF MUSIC WHICH DIRECTORS THINK SHOULD BE INCLUDED IN THE ADDITIONAL HOURS AND THE NUMBER OF DIRECTORS WHO CHECKED EACH PHASE**

<table>
<thead>
<tr>
<th>Phases</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ear training and dictation</td>
<td>22</td>
</tr>
<tr>
<td>Sight singing</td>
<td>22</td>
</tr>
<tr>
<td>Class voice instruction</td>
<td>20</td>
</tr>
<tr>
<td>Class piano instruction</td>
<td>20</td>
</tr>
<tr>
<td>Methods</td>
<td>20</td>
</tr>
<tr>
<td>Music Literature</td>
<td>17</td>
</tr>
<tr>
<td>Practice teaching in music</td>
<td>20</td>
</tr>
</tbody>
</table>

It is significant that the ear training and dictation, as well as sight singing, were considered of first importance by the majority of the directors.

In section eleven of the questionnaire the directors were asked to approximate the number of students during the year who are allowed to substitute other courses because of tone deafness or other reasons. Out of the twenty-seven colleges reporting, only ten students were reported to have substituted other courses.

It may be possible that because the outcomes for these six hours of music are so different, many different phases
of music have been emphasized and other phases of music have been neglected. The content of the courses for teachers of music who will have supervision will no doubt be different from those courses designed for students who will teach without supervision. Section twelve of the questionnaire deals specifically with the outcomes intended for the six hours of music. The summary of this section is given consideration and observation. The majority of the directors have arranged and planned their courses to give teachers an enthusiastic attitude toward music and its function in the curriculum and community and at the same time to prepare teachers to teach music in the elementary grades with supervision. Thirteen of the senior colleges have arranged their courses to prepare teachers to teach music in the elementary grades, without supervision.

The investigator has learned through experience and observation that the majority of the teachers have to teach music without supervision. It would, therefore, appear advisable to arrange these courses so that they would meet the need of what is actually taking place in the public schools over the state. The teachers should be prepared to teach music without supervision because the number of school systems in Texas that have supervisors of music is relatively small when compared with those school systems which do have supervisors of music. Every phase of music which is given
for elementary education majors or any other students should be so planned to give the teachers an enthusiastic attitude toward music and its function in the curriculum and the community. Other directors suggested the following as additional outcomes for the six hours of music:

To improve teachers' musical taste.

To give teachers an idea of contemporary trends in musical education and musical composition.

To impress upon the student that music serves a threefold purpose - as a science, a language, and as an art and should be treated as such.

In the final analysis, the majority of the directors have stated that music in the elementary grades should be taught by an especially trained teacher of music rather than by the home room teacher. This may be a reason for the wide range of content in these courses as disclosed by the questionnaire. The directors are thinking in terms of especially trained teachers of music rather than of the home room teacher teaching her music.

In conclusion, this question should be asked: Does the study of music in the public schools, when administered by elementary education majors, have the following significant results which have been set forth by Karl Gehrken?

8 Quoting from a letter written by Henry E. Meyer to the author.

9 Quoting from a letter written by Julian Paul Blitz to the author.
It exerts a definite beneficial effect upon the physical, mental, and spiritual life of the individual.

It provides an excellent type of intellectual training.

It has high value as a socializing force.

It should prove to be one of the most important agencies for bringing about a worthy use of leisure. 10 Perhaps the answer may be in the affirmative if our music courses for elementary education majors have the same results.

10 Karl Gehrken, An Introduction to School Music Teaching, p. 83.
CHAPTER VI

CERTIFICATION OF ELEMENTARY EDUCATION MAJORS

It seems evident to the investigator that the problem of certification of elementary education majors will, in the final analysis, rest with the State Department of Education. It is apparent, however, that the certificate requirements will necessarily have to come from the directors of music in the teacher training institutions of Texas. This may be brought about in one of three different ways or the combined efforts of all three groups who are affected by the present set-up. Directors of music in the colleges, directors of music in the public schools, and elementary education majors who will eventually teach music or who are teaching music as they study for their degree are the ones directly concerned. In the foregoing chapters two, three, four and five the investigator has summarized the opinions of directors of music in public schools and in both junior and senior colleges. Before summarizing the opinions and reactions from students enrolled in music education courses for elementary education majors, a look should be taken at the certification of elementary education majors.

Before a state curriculum committee was named, the practice of giving music to elementary education majors was
set up. Since these teachers were going to teach music, reading, and other subjects they should have training in music just as they were having training in the other subjects. The schools of Texas were receiving teachers who had had no training in music and they were expected to teach music. A number of the teacher training institutions of Texas set up as a requirement the six hours of music before certificates or degrees were granted. In the Biennial Report to the State Superintendent of Public Instruction, in 1934, the State Curriculum Committee recommended that six hours of music be set up as a certificate requirement for elementary education majors by the State Department of Education. This was already in practice in several colleges and had been since 1924.

In Bulletin Number 406 of the State Department of Education, prepared in 1940 by Nell Parmley, State Director of Music, the following statement regarding the certification of music teachers is found:

All two-year and four-year accredited high schools and schools properly classified by the State Department of Education must employ only teachers of music in the primary or elementary schools, junior high schools, and senior high schools, who are graduates of a standard college or university with a major or minor or special music certificate issued by the State Department of Education.

A major is twenty-four semester hours in a special subject.

A minor is twelve semester hours in a special subject.
New Requirements for Teacher Training in Music.

Elementary School:

Beginning September, 1941, all new teachers of music in grades 1-6 will be required to present twelve semester hours in music. A teacher so qualified shall not teach music for more than one fourth teaching time. The twelve semester hours shall be:

- Applied music, four hours - four hours, voice
- Music theory, four hours
- Methods for elementary grades, four hours

This bulletin is a revision, reorganization, and supplement to the music bulletins published in January, 1931, March, 1933, December 1933, and December, 1937.

Bulletin Number 422, State Department of Education, which has been prepared by Nell Parmley, State Director of Music, has a slight change in the certification of music teachers. The requirements are given here for consideration and comparison. The requirements for elementary teachers only are given here since this is the specific question for consideration.

Certification of Music Teachers

All two-year and four-year accredited high schools and schools properly classified by the State Department of Education, must employ only teachers of music in the primary or elementary schools, junior high schools and senior high schools, who are graduates of a standard college or university.

Present Requirements

Elementary School

Beginning September, 1942, all new teachers of music in grades 1-6 will be required to present twelve semester hours.
hours in music. A teacher so qualified shall not teach music for more than one fourth teaching time. The twelve semester hours shall be:

- Applied music, voice
- Music theory
- Methods for Elementary Grades

Not less than 3 hours in any one.²

Recently since the investigator started this investigation and because the investigator's observation had been that superintendents considering rather lightly this requirement, a letter of inquiry was directed to the State Director of Music. Her reply was as follows:

As you know, we had some swell ideas for teacher training in music education but, because we have a shortage of teachers this year, we have been forced to relent somewhat on our standards and it has been impossible for us to enforce the rules and regulations which were to be inaugurated September, 1942.

I am enclosing also the requirements worked out some time ago. These requirements are presented to the committee on classification and affiliation after they have been approved by a committee appointed by the state superintendent. We are not in a position to check strictly on the qualifications of teachers since we have had to lower the standards to meet the emergency. I am sure you will find a number of teachers without the required number of hours in music. Piano is considered as a part of the applied music credit. The colleges made preparation to fulfill the requirements of music majors but I am sure, on account of the emergency, that they too have had to make adjustments. As soon as the war is over we shall begin enforcing the rules and regulations governing teachers' qualifications, and, of course, we shall have to set up a system of checking which will reach to the elementary teachers who are not qualified to handle music.³

According to a representative of the teacher training institutions of Texas, an additional requirement in music

²Bulletin 422, State Department of Education, pp.16-17.
³Quoting from personal letter written by Nell Parmley to the author.
for elementary education majors would not be practical nor feasible because the directors of art in the public schools and colleges would make the same requirement and students in elementary education could not complete these additional requirements in both art and music in the time allowed for completing a bachelor's degree.

Apparently the Texas Association of Music Schools could have a significant influence upon the policies concerning the music requirements in teacher training institution of Texas. Their recommendations with the cooperation of the State Department of Education and superintendents should perfect a certification of elementary teachers which would adequately prepare these teachers for the teaching of music or else this responsibility should be delegated to the especially trained teacher of music.

A further study of this problem might be made in relation to the comparison of the requirements for music and elementary teachers in Texas with those of other states.
CHAPTER VII

MUSIC PREPARATION OF ELEMENTARY EDUCATION MAJORS
AS REVEALED BY QUESTIONNAIRE

The music preparation of elementary education majors has been studied through the questionnaire sent to the directors of music in the junior and senior colleges. These questionnaires have been evaluated in Chapters IV and V and through the testimonials given by directors of music in representative cities of Texas. The purpose of the discussion which is to follow in Chapter VII is to show further the preparation of elementary education majors as revealed by a questionnaire which was directed to students who were enrolled in these courses the summer of 1942 in the North Texas State Teachers College and in the Texas State College for Women. Other questionnaires were sent out in the spring of 1943, to students who were enrolled in music education courses during the spring semester in the North Texas State Teachers College, the East Texas State Teachers College, the University of Texas, Sul Ross College, the Southwest State Teachers College, Baylor University and the Texas Technological College.

This questionnaire was formulated by the students
enrolled in the music education courses taught by the investigator at North Texas State Teachers College during the summer of 1942. Table 8 shows a part of the questionnaire and gives the musical experiences as listed by the students, which they believed to be of value to them in preparing them to teach music in their homeroom. There were 125 questionnaires which were completed in full or in part.

It may be seen at a glance that sight singing is considered of greatest importance and singing songs appropriate to each grade is next in importance. The question, Do you think six hours of music is sufficient to prepare you to teach music in the elementary grades? was answered in the negative by one hundred students. Twenty-five students answered this question in the affirmative. Each of these twenty-five who answered affirmatively appeared to have a good musical background, as was indicated by their answers to the remaining part of the questionnaire. In fact, in most instances, the background apparently was sufficient for those students to be music majors. All of the students, except nine, believed that six hours should be added. Three of these considered six hours adequate, five thought twelve hours should be added to the present requirements, and one suggested eighteen hours of additional work as necessary.
TABLE 8

THE NUMBER OF STUDENTS RANKING THE MUSICAL EXPERIENCES INCLUDED IN MUSIC EDUCATION COURSES FOR ELEMENTARY EDUCATION MAJORS, AND THE RELATIVE IMPORTANCE OF THESE MUSICAL EXPERIENCES AS SHOWN BY THEIR RANK

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<tr>
<th>Musical Experiences</th>
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<th>4</th>
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<td>6</td>
<td>6</td>
<td>9</td>
<td>6</td>
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<tr>
<td>treble and bass staff</td>
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</tr>
<tr>
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<td>7</td>
<td>8</td>
<td>5</td>
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<td>12</td>
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<td>5</td>
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<td>6</td>
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<td>9</td>
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<td>Rhythm plays and games</td>
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<td>5</td>
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<td>3</td>
<td>1</td>
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<tr>
<td>Practice in teaching specific lessons</td>
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<td>8</td>
<td>11</td>
<td>7</td>
<td>8</td>
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<tr>
<td>Writing simple songs from dictation</td>
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<td>7</td>
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These students suggested the following phases of music to be included in the additional hours: theory, piano, methods, voice, sight singing, music appreciation, harmony, and education. Piano, voice, and methods were given on each questionnaire as phases of music that should be added. With the exception of six, all of the students enrolled in these courses were intending to teach music in their home-rooms. With the exception of twenty-six students, all were intending to teach music in rooms other than their own.

A number of students who were enrolled in the music education courses during the summers of 1941 and 1942 at North Texas State Teachers College spoke frequently about not having had music when they were in elementary schools. This led to the question: Did you have music in the elementary grades? This question was included in the questionnaire. Fifty-two of the one hundred twenty-five students reporting had not had music in the elementary schools. Likewise, fifty of these fifty-two students did not have music in high school. None of these fifty-two students could sight sing with syllables or were taught to sight sing with syllables. None of these students had had more than two years of piano and the majority of them had not had voice lessons, either in class or by private study.

Since the question of sight singing with syllables has
been frequently discussed, it was interesting to observe that forty-eight of the remaining seventy-three students who had had music in the elementary schools could sight sing with the syllables. This is just a little more than half of the students who had had music in the elementary schools. It is apparent that there is no uniformity of teaching music at any grade level. The colleges not only need improvement in their music courses but elementary and secondary education are seriously in need of uniformity in methods of music education.

There were thirteen of the fifty-two students who had not had music in the elementary school who had had music in high school. Here again there is an inconsistency. Of course, it is better to have music in high school than not to have it at all, but it seems to the investigator that the important period of musical development comes in the elementary schools. There were twenty-four of the seventy-three students who had had music in the elementary school, who continued music in high school. The musical experiences which were listed by the students to whom questionnaires were sent follow: girls glee club, mixed chorus, orchestra, accompanying, operettas, voice class, band, theory, flute, piano, dance band, church choir, voice, appreciation, quartet, saxophone, assembly singing, guitar, sextette, cantata, clarinet, violin, trios, organ, French horn.
The following selections were listed by these students as selections which they could play or sing:

Reverie
Fugue II
Nocturne
Caronome
The Jewel Song, Faust
The Last Rose of Summer
Whither
By a Lovely Forest Pathway
Because
Tales of Vienna Woods
Old Folks at Home
Lullaby
Beautiful Dreamer
Annie Laurie
Ave Marie
Bridal Chorus, Lohengrin
Robin's Return
Minuet
Serenade
Malaguena
Pathetique, Sonata
Claire de Lune
Rhapsody in Blue
Waltz
Sonata, Op. 10, No. 3
Pour le Piano
Prelude and Sarabande
Scotch Poem
Prelude in C. Sharp Minor
Minute Waltz
C. Sharp Minor Waltz
Moonlight Sonata
Impromptu No. III
Will o' Wisp
Elegie
I Love Thee
Sapphic Ode
None But the Lonely Heart
Still as the Night
Come Unto Me, Messiah
The Lass with the Delicate Air
The Night Has a Thousand Eyes
He Shall Feed His Flock, Messiah
When I Have Sung My Song
Lord's Prayer
Skylark

Debussy
Bach
Chopin
Verdi
Gounod
Flotow
Schubert
Griffes
d'Harlot
Strauss
Foster
Brahms
Foster
Scotch Folk Song
Schubert
Wagner
Fisher
Mozart
Schubert
Leucouona
Beethoven
Debussy
Gershwin
Brahms
Beethoven
Debussy
Debussy
MacDowell
Rachmaninoff
Chopin
Chopin
Beethoven
Schubert
MacDowell
Massenet
Grieg
Brahms
Tschaikowsky
Bohm
Handel
Old English
Foote
Handel
Ernest Charles
Malotte
Handel
It will be observed that the piano and vocal repertoire of these students is rather limited. Of course, these selections were taken from questionnaires of students who had had piano lessons. There were eighty-eight of the one hundred twenty-five students who had had piano. However, thirty of the eighty-eight had had less than one year of piano lessons. Of course, for all practical purposes, piano lessons for less than one year are not of much value. There are thirty one of the one hundred twenty-five students who have had voice lessons. A much smaller number has had voice lessons. Eleven of these thirty-one students who have had voice lessons have had less than one year. The investigator has frequently observed that students who have attended a singing school are quite skilled in singing at sight. The questionnaire revealed only twenty of the one hundred twenty-five who have attended a singing school. Six of the one hundred twenty-five stated that they did not enjoy music more after having had the music education courses. This number of students who do not enjoy music is not large enough to be of any consequence.

In conclusion, it is the investigator's opinion that our entire music education program will be strengthened when the school administrators employ teachers of music in the elementary schools as well trained as those they employ in the secondary schools or a well trained director of music who will
train the teachers of the first three grades to teach music in their homerooms. At the same time, the administrators are doing this, the teacher training institutions should be adding more hours of music training for the elementary education majors in order that these teachers may be better qualified to carry on the work under supervision of a well trained music director.
CHAPTER VIII

OBSERVATIONS AND SUGGESTIONS FOR IMPROVEMENT

It has been interesting to observe the various practices which exist in representative cities of Texas. In Chapter II letters from the directors of music in these cities were quoted. Several plans of music education administration are used. One plan which has been perfected by some of the larger cities is that of the special music teacher. The special music teacher is a music education or music major and not an elementary education major. She has a music room to which the children come for their music. The special music teacher is responsible for the music in all grades from the first grade through high school. There is also a director of music who coordinates the entire music program. This is the ideal set up. Another plan is that of the special music teacher for grades four, five and six, junior high school and senior high school with the teachers of the first three grades responsible for the music in their own homeroom. This plan is not the most effective because usually the music in the first three grades is neglected in favor of reading, writing, and arithmetic, unless there
is a director of music to supervise the work in the first three grades. Another plan which is in operation now is that of the homeroom teacher teaching all the music under the direction of a well trained music director. This music director organizes the music work and teaches the song material to the teacher who will in turn teach music to the children.

The majority of the directors of music believe that the elementary education majors' music training is neither adequate nor sufficient for these teachers to teach music under supervision. The consensus of opinion from the directors of music in the junior colleges is that additional hours of music education should be included in the requirement and that these hours should be in sight singing, practice in music, methods, class voice and piano instruction.

In the senior colleges the opinion of the directors of music is very similar to that of the directors of music in junior colleges. It seems to the investigator that the directors of music in the senior colleges do not realize the importance of effective music training for the elementary education majors. Each letter which accompanied the questionnaires seemed always to speak of the courses being planned in terms of students who have a good music background. It is the opinion of the investigator that only those students with good musical background who are majoring in
elementary education should be permitted to enroll in the music education courses as they now are. These are the students who would teach music effectively in the first three grades of the public schools. The other students who are majoring in elementary education, should take their extra hours in their field of interest and teach this subject in the elementary schools.

The investigator's experience with the elementary education major who has had no previous music training is that there should be an entirely different music course planned. In both junior and senior colleges the elementary education major with and without previous musical experience is given the same music education courses. It is difficult for some college directors of music to understand the situation in which these students are placed because they are musicians first, and then educators, and many of these directors have never had music experience with the children of the public schools.

The directors of music in the senior colleges considered ear training, dictation, and sight singing of first importance for the additional hours. Practice teaching, class piano and voice instruction, and methods were next in importance. Both the junior and senior colleges considered music literature of least importance. It seems to the investigator that the music literature should be of more
importance than the practice teaching because this is one of the tools used in teaching.

Provisions should be made to give music to a greater number of school children. It is the investigator's opinion that one of the chief reasons for the poor background of so many of the elementary education majors is the way in which music is taught in many of the town, rural communities, and even in some of the cities in Texas. Adequate music training in public schools from year to year will mean more enriched and thorough training for college students. Music education needs light, direction, and a new evaluation. It has defeated itself by its failure to produce a constructive philosophy of its ultimate values, and all too frequently sacrifices the worthwhile for the worthless. Music educators are concerned more with the tools of music than with music itself. The child has a right to enjoy his daily music lesson. The acquisition of musical knowledge by children in the public schools is unsteady and irregular. Major key signatures are known by a small percentage of pupils; minor key signatures are practically unknown. Rest values are more difficult to learn than note values. The skill of reading from notation is not acquired to any considerable extent. Children are unable to recognize by sight songs that they know by sound. Girls are more than a grade in advance of boys in musical accomplishment throughout the
entire range of grades measured. The acquisition of knowledge is slow and so uncertain as to reflect discredit on the present status of music reading pedagogy. Notational knowledge is acquired twice as fast in the primary grades as it is in subsequent grades. Present teaching practices are not sufficiently refined or efficient to insure the realization of the aims formulated by the National Research Council of the Music Supervisors National Conference, held in 1921, in St. Joseph, Missouri. How much has this improved in the past twenty years?

The responsibility of the school is to make music enjoyable first, and understandable later. The major objectives are: pleasure in hearing music; and knowledge of the factors which contribute to the pleasure derived from hearing music. Music education must be art education at every grade level and not merely preparation for the art experience to be realized some five, ten or fifteen years hence. The school should afford the child a rich physiological experience in music. Play must permeate the introductory stage of music education. What the child knows about music is relatively unimportant as compared with how the child feels. One of the leading music educators has said: "If we recognize that a general state of feeling is always present, our music education program will always be more effective." ¹ Perhaps one may not agree with this

¹J. Kwalwasser, Problems in Public School Music, p. 10.
educator, but with an enthusiastic attitude toward music will come the desire to know more about music. Knowing more about music gives a greater love for and enthusiasm for music.

Music education courses for elementary education majors must include those phases of music which will give these students an enthusiastic attitude toward music. This attitude will cause students to want to know more about music. Through this knowledge will come skills in performance and teaching. It is the investigator's observation that this comes through singing and playing. Singing primarily because music educators agree that everyone can sing unless there is a physical defect. A chorus of elementary education majors would be one of the finest ways the investigator knows to develop this attitude toward music. This type of activity should be carried on in every teacher training institution in Texas. Song literature for this chorus must necessarily be chosen wisely and carefully and should include familiar songs, new songs which will develop musicianship as well as songs which will later be used as teaching songs appropriate to each grade level. If these students cannot sing and do not enjoy singing, how can they teach children to sing and to enjoy singing?
CHAPTER IX

RECOMMENDATIONS AND CONCLUSIONS

The State Department of Education in Austin, Texas, now requires six hours of music education for majors in elementary education. In Bulletin Number 422 the requirement is set forth as twelve hours, but as was stated in Chapter VI the Texas Association of Music Schools has not accepted this new requirement and the teacher training institutions have not set this in their degree plans for elementary education majors. In many schools of Texas, before this requirement was made, principals and superintendents would assign the teaching of music to the teacher who could play the piano a little. Of course, in many instances, this has been a most unfortunate situation. Now since the requirement is six hours of music for elementary majors with a recommendation by the State Department of Music to add six hours to this requirement, the question arises as to what shall be included in these six hours of music and in the additional hours, and also what should be included in the music courses for elementary majors.
The following are some professional opinions of music educators.

"Music, next to religion," says Edison, the great inventor, "is the mind's greatest solace, and also its greatest inspiration."¹

The late Luther Burbank, commonly called the "Plant Wizard of California" believed that the man "who disparages music as a luxury and a non-essential is doing the nation an injury."² He further expressed his opinion that "music is fundamental - one of the greatest sources of life, health, strength and happiness."³

John Ruskin said, "Every well trained youth and girl ought to be taught the elements of music early and accurately."⁴

Longfellow, the poet, wrote of music as "the universal language of mankind."⁵

Bulwer said "Music, once admitted to the soul, becomes a sort of spirit and never dies."⁶

To George Elliott is credited this statement: "There is no feeling, perhaps, except the extremes of fear and grief that does not find relief in music - that does not make a man sing or play better."⁷

¹Hazel B. Nokaver, Normal Music Methods, pp.11-15.
²Ibid.
³Ibid.
⁴Ibid.
⁵Ibid.
⁶Ibid.
⁷Ibid.
Plato calls music "the essence of law and order and leads to all that is good."\textsuperscript{3} 

William Merrill speaks of music as "a great universal language, needing no translation."\textsuperscript{9} 

One of the main essentials of school music is the proper use of the singing voice. Music is the best efficiency study in the curriculum.

About one per cent of our population has a formal education beyond the age of fourteen. The musical instruction that is given during this period is for most people all the training that they ever receive in the subject. Hence it is of the utmost importance that the little time given to music should be spent in the most effective way. This requires a consideration not merely of the musical ends to be reached, but of the capacity of the pupil and his musical needs, involving a cultivation of the desire for the beautiful in music, and direction for its gratification under the social conditions in which he lives. Such a broad view of the subject demands that sound principles be

\textsuperscript{3}Ibid. \hspace{1cm} \textsuperscript{9}Ibid. 
\textsuperscript{10}T. P. Giddings, \textit{Grade School Music Teaching}, p. 9. 
followed and that a rational plan of presentation be em-
ployed. Experience should precede formal instruction. Where
it is lacking the teacher should supply the experience
necessary as a basis for instruction. The motive or impulse
in artistic education lies in the desire of the individual
to express himself.

One of the most widely heralded, perhaps the most
generally accepted bases of educational reform at present,
is the thought that education must function not merely as a
means of bringing the pupil into contact with the past
achievements of the race, but must concern itself even more
with bringing him into close relations with the actual prac-
tical world of today. In thus insisting that education shall
take account of the world of the present, there is no
thought of minimizing the importance of acquainting the stu-
dent with the achievements of the past; but there is thus
recognized the extremely practical idea that the world is
moving forward resistlessly, inexorably, and that in order to
be an intelligent citizen during the next decade one must know
not only the past but also the present, since the present is
the link between the past and the future.

The function of school music is to cause the rank and
file of our boys and girls to maintain, if possible, to in-
crease, the interest felt when they first heard and took part
in music, and to give them suitable opportunities for growing
constantly more appreciative and more intelligent when lis-
tening to good renditions of standard music. It also should
fit them to take such part in the rendition of good music
as their varied capacities and inclinations may make
possible and desirable.

The chief value of music probably resides in the capacity
for affecting one who makes it; it does something to him.
Educators believe the experience is beneficial."We say it
uplifts the spirit, restores the soul, stimulates lofty pur-
pose. We cannot prove it any more than we can demonstrate the
effect of any sort of aesthetic enjoyment." 12 "Fortunately,
most people are so sensitive to beauty that their own ex-
perience of it is sufficient evidence of its contribution to
spiritual development." 13 So, one may reasonably claim for
music that it enriches life. Everybody agrees on that point.
Since that is true, the enrichment of living through music
should be placed first among our objectives. All other aims
should be subordinate. Then, in working out the procedure,
the chief concern should be that the whole process, whatever
the phase of work engaged in, or the method employed, leads
to a satisfaction of a type not produced by pursuit of any
other subject. To do that, it must place emphasis on beauty.

12 Karl Gehrken, An Introduction to School Music Teach-
ing, pp. 18-19.

13 John W. Beattie, Music Educators Yearbook, Vol. XII,
p. 72, (1931).
Certain skills and knowledge are necessary in order that music may reach its highest development. They are only the means through which we achieve our aim, the experience of beauty. That experience may be present in our earliest attempts at music education, the first lessons in the kindergarten; it must follow through all the later years. If we can be sure that all our work possesses qualities of beauty, we shall provide the most satisfactory answer to anyone who questions our aims or procedure. What music training does the supervisor consider absolutely essential for the normal school to give the grade teacher? The musical background of the majority of the grade teachers is not adequate for the classroom teaching. Many of the teacher training institutions do not comprehend the serious purpose of music in schools today and do not include this in their teacher training courses. The correct way to present and teach a rote song is a very essential part of the grade teacher's qualification. The teacher training institutions should devise a way of checking both the student's aptitude in music and his previous training and background.

We should be glad to see a more general establishment of music requirements for the general elementary credentials by the teacher training institutions. The longer some of our music educators teach, the more convinced they become that no one should teach singing to little children unless the teacher can sing the song accurately herself. Only people who have made a careful study of the child voice and its problems should teach elementary music classes. In order to develop rhythm used in the integrated program a piano is essential. Some educators believe that all teachers should teach their own music, and if this is true, all teachers should be required to learn to play the piano. Perhaps the special music teacher is the solution. Technique is a necessary factor in the teaching of music. The teacher should have skills in the following: symbols of notation, ability to sing at sight songs designated as reading songs in the state text, understanding of compass and quality of child voice. Teachers should have a pleasing singing voice, true in pitch. The teacher's ear should be trained so that she can identify good tone quality and errors in pitch and in time of her class. She should have a knowledge of teaching technique necessary to present a music program. 

ability is desirable and should be required of teachers teaching on the kindergarten-primary level. Colleges may begin by demanding an elementary knowledge of music upon entrance. The college is not an elementary school. No credit courses may be given covering the same material for those students with an elementary school deficiency.

It is quite important that the training which the teachers of the elementary grades receive should be broad and include enough to make it possible for these teachers to present the music in such a way that the child's experience will always be a happy one. Music courses in college should make the daily life of the student happier to some degree. If the music courses for elementary majors do not offer a challenge to the students through the beauty and appeal of music, then these courses have failed, and these teachers will not be able to present music to the children they teach in such a manner that they will become intelligent lovers of music.

A tentative norm for the training of elementary education majors will include the following:

1. The singing of a large number of songs, with a pleasant voice quality appropriate and within the range and ability of children in elementary grades.

2. The interpreting of the printed page of music (music reading) with some ease and musical feeling.
3. The acquiring of the ability to listen appreciatively to what is heard, and to use carefully selected music literature.

4. The extending of the participation in music through folk games and dances. This will require sound physical bodies and the ability to use them.

5. The acquiring of some knowledge of the piano keyboard.

6. The training in proper methods of teaching music in the first six grades.

The following phases of music which should be included in the six hours of training for elementary education majors have been suggested by one of the directors of music in one of the teachers colleges:

1. Fundamentals of music
2. Ear training
3. Sight singing
4. Piano instruction
5. Voice instruction
6. Music literature
7. Listening periods

The seven points or phases will be developed to a certain extent through the presentation and development of the points set forth in the tentative norm. The question that comes to the investigator's mind is, how much shall be
included in these seven points? To what extent shall the
previous six points be developed? How may these various
phases be best presented? All of these questions may be
answered by studying the New School Music Handbook. The
purpose of music instruction in the training of teachers is
to prepare them to help children experience greater pleasure
in the beauty of music. Teachers must love and understand
music. Unless music courses in college make happier the
daily life of the student to some degree, they are failing
in their chief purpose.

The investigator shall attempt to discuss each of the
six points given in the tentative norm and state to a certain
extent what should be included in each phase of music. Since
singing is the basis for all music instruction, there should
be a great amount of singing done with special emphasis upon
quality, interpretation, enunciation, and pronunciation.
These songs may be sung without accompaniment at first. The
accompaniment will enhance the beauty of the song, but it is
not necessary that these teachers of music be able to play
an accompaniment in order to give the children a happy ex-
perience. These songs should be taken from many different
series, and taught by rote as an introduction to the funda-
mentals of music and ear training. In other words, the in-
vestigator would begin the training of these teachers in the
same way she would begin music training in the grades. A
repertoire of beautiful songs for children in the
elementary grades would be given by rote, suggesting to them, as each song is presented, the particular grade where this song should be presented. All of these songs, or as many as time will allow, will be sung with piano accompaniment before the course is completed. The books in the repertoire of the students will make it possible to call attention to music symbols, marks, and terms of expression which occur in the songs. At the same time these songs are being sung and taught by rote, fundamental instruction in proper tone production may be given for the benefit of the students who will teach elementary music, but not with the purpose of information which they should give to the children in these grades. Some of the fundamentals which children may apply will, of course, be presented with this in mind.

When the students have acquired this repertoire of songs they will be better prepared to begin music reading more intelligently. There are several different systems of music reading which are advocated. However, the one which the investigator has found most successful is the use of the so-fa syllables. This method would be used for the basis of the development of music reading. Along with this should be given some experience in the other methods which are being used in order that they might better evaluate the methods which lead to interpreting the printed page (music
reading) and decide which is most practical for their own particular situation. Through the singing of a great number of songs by rote and by sight the students will be getting additional training in fundamentals, ear training and the power to sing by sight. In the development of sight singing, a great amount of tonal and rhythmic dictation must necessarily be given. This will include oral and written work, and may be based upon tonal and rhythmic groups which have been sung in the rote songs. In developing the printed page the following points should be developed:

1. Sense of key
2. Sense of tonal direction
3. Feeling for pulse groups in twos, threes, and to express them physically
4. Sense of long and short notes
5. Sense of cadences
6. Sense of mood

Listening as a musical experience and developing the ability to listen appreciatively to what they hear will make it necessary for the members of the group to examine many graded courses of listening lessons and to use carefully selected music literature, and to listen to types of lessons which are included in these lessons. The physical, intellectual, emotional, and esthetic response should all be included in these listening activities. There should be some understanding of the classification of music as to
character; namely, descriptive, dramatic, national, romantic, classic, and modern. The difference between folk songs and art songs may be included in this phase of music. Enough of a range of music should be used to make it possible for the students to discover for themselves their capacity for enjoyment and thus they will to an extent discover the children's capacities for enjoyment.

Responding to music with free body movements or physical response to music may be encouraged through singing games, folk games and dances. This type of activity is the basis for all rhythmic training. All rhythmic training should always be motivated by appreciation and should have appreciation for its goal. Free interpretation of music should be an experience for the teachers of elementary music as well as for the children if the teachers are to guide the children in this free interpretation (rhythmic response to music). Physical activity is the natural outlet for the expression of our inner sense of rhythm. Physical activity is the most effective means for developing sensitiveness to musical rhythms. The fundamental movements (walking, running, trotting, jumping, hopping, skipping, stepping, rowing and the like) are some of the physical responses to music. These will develop into simple dances, marches and drills. The importance of the
free body movements cannot be emphasized too much. All the teachers should have a great amount of experience in this activity.

The acquiring of some knowledge of the piano keyboard is essential, but, we might say it is not altogether necessary in order to teach children in the elementary grades. If a piano is available, then the development of the child musically is enriched by hearing simple accompaniments to songs that have been sung. The fundamental training in keyboard knowledge should include the naming and playing of keys on the piano keyboard; naming and playing the fundamental triads, tonic, sub-dominant, and dominant triads in several of the major keys; developing a sense of using these in the accompaniment of simple songs.

Training in proper methods for the first six grades should be so presented that prospective teachers will not place the incorrect emphasis on the teaching of music. Many methods leave the impression that teaching music means teaching children to read the notation. The educational values of music depend upon music itself, not on the ability to read music. The various methods used in presenting rote songs all have value. The investigator would say that all methods may be used as long as the aim is to give children joy in singing as a happy experience. The teaching of rote songs should be continued throughout the elementary
grades. In giving methods or procedures for elementary grades "we should always be sure that the knowledge about music becomes educative only in so far as it supports, expresses and renders more significant actual experiences and fosters valid musical attitudes." The acquisition of a skill has absolutely no value unless along with it there is also acquired a disposition to use it.

Methods should not be thought of in terms of procedure primarily, but rather in terms of the general end to be achieved, and the broad effects which are being produced in the minds and dispositions of the pupils. There is hardly ever any one, unique, "best" method. What is sought is a teaching procedure which favors and makes possible linkage with life. Content mastery alone is not enough. Musicianship alone is not enough. Our expertness must have human quality if it is to be used for the promotion of human values. No rules of procedure will enable one to teach as he should, because in a real teaching situation, the unexpected constantly happens, and the unexpected is welcome. In order to present music for educative and human ends it

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is necessary that one be a musician. The investigator would add that one must understand child nature.

Finally, by way of conclusion of the problem at hand, the investigator is constantly reminded that six hours of music for elementary majors is not sufficient. Particularly when these students are going into the teaching of music without the guidance of a trained music supervisor. However, one may say that is better than no music training of any kind. The work that has been recommended in the preceding discussion will certainly not be done in the time allotted. The more singing the students can do the more fundamentals of music, ear training, sight singing, voice instruction, listening periods of the best music literature, they will learn. If twelve hours are necessary to prepare these students, the colleges must require twelve hours in the degree plan of elementary education majors. If the learning which they will gain in the six or twelve hours has enabled them to live more richly and completely; to be stronger, better, happier, more cooperative persons; to succeed more fully in the great business of being human; if these teachers can, in turn, cause music to function in the lives of the children whom they teach, the music training of elementary education majors will be sufficient and will not have been in vain.
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