A COMPARATIVE STUDY OF ELEMENTARY AND JUNIOR HIGH SCHOOL MUSIC PROGRAMS IN THE STATE OF TEXAS IN 1949-1950

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# TABLE OF CONTENTS

**LIST OF TABLES** ............................................. iv

**Chapter**

I. INTRODUCTION TO THE STUDY .............................. 1

- Introduction
- Statement of Problem
- Purpose of Study
- Limitations of Problem
- Source of Data
- Definition of Terms
- Procedure of Study

II. RECOMMENDATIONS FOR MUSICAL ACTIVITIES IN THE ELEMENTARY AND JUNIOR HIGH SCHOOL .... 9

III. MUSIC CURRICULA CURRENTLY IN EXISTENCE .... 36

IV. A COMPARISON OF THE RECOMMENDATIONS BY LEADING MUSIC EDUCATION AUTHORITIES WITH THE RESULTS OF THE SURVEY ............................ 55

V. CONCLUSIONS AND RECOMMENDATIONS .................. 66

**APPENDIX** ................................................. 71

**BIBLIOGRAPHY** .............................................. 75
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Type and Number of Buildings</td>
<td>38</td>
</tr>
<tr>
<td>2. Space Provided for Music Instruction</td>
<td>39</td>
</tr>
<tr>
<td>3. Average Number of Students and Instructors in the School Systems</td>
<td>40</td>
</tr>
<tr>
<td>4. Employment of Music Supervisors</td>
<td>42</td>
</tr>
<tr>
<td>5. Budget Allocations</td>
<td>44</td>
</tr>
<tr>
<td>6. Sufficiency of Music Budget</td>
<td>46</td>
</tr>
<tr>
<td>7. Musical Experiences Which Might be Extended in Order to Further the Music Curriculum</td>
<td>47</td>
</tr>
<tr>
<td>8. Musical Experiences Offered by the Elementary Schools</td>
<td>50</td>
</tr>
<tr>
<td>9. Musical Activities Offered at the Junior High Level</td>
<td>52</td>
</tr>
<tr>
<td>10. Music Periodicals received by the School Systems</td>
<td>53</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION TO THE STUDY

Introduction

Today school administrators are becoming increasingly cognizant of some of the deficiencies of the present curriculum. An increased realization of the specific needs and interests of both the child and the adolescent have brought many changes in the school program. Although the music program has been included in these changes, not enough attention has been given to the music education of the child of the elementary and junior high school.\(^1\)

Many instructors of music have become impressed with the fact that music education as administered in this country is far from accomplishing what it should. The fundamental cause of this lack of advancement toward an appreciation of music by the great body of people is to be found in the absence of a definite plan of music education based on the highest standards.\(^2\)

Music in the curriculum should assist in expanding the students' interpretation of life by helping them to understand the experiences of many musicians and composers. Thus

\(^1\)A. T. Davison, *Music Education in America*, p. 43.

\(^2\)Ibid., pp. vii-viii.
the lives of the pupils may be made richer, their emotions raised to higher levels, and their spirits elated.  

The elementary music curriculum, like that in all other subject areas, must subject itself to a penetrative analysis by educators and parents who demand justification for content, materials and outcome. That such interests are felt may be evidenced by a brief examination of the Elementary Curriculum Committee report, indicating that many music educators are aware that the time has come to evaluate the music curriculum. A study made by the Music Educator's National Conference Committee stated that the following experiences should be achieved in the elementary schools:

(1) singing experiences, (2) listening experiences, (3) rhythmic experiences, (4) playing experiences (rhythm orchestra), and (5) creative experiences.  

The committee arrived at these recommendations through a comprehensive study and evaluation of various source materials regarding

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5Angelis Wiechard, *Today's Tunes for Children*.
Sarah Y. Cline, *Let's Explore Music*.
Frances Wright, *Elementary Music Education*.
Dorothy LaSalle, *Rhythms and Dances for Elementary Schools*.
W. Francis Arnold, *Book of Rhythms*.
Glenn H. Woods, *School Orchestras and Bands*.
George E. Hubbard, *Music Teaching in the Grades*.
the needs that should be fulfilled by musical activities in the elementary schools.

At the Northwest Meeting in Spokane, Washington, considerable time was given to discussion of the junior high school music curriculum. Recommendations made by the meeting include the following general music activities which are listed in the order of their importance: (1) singing, (2) listening activities, (3) theory, (4) instrumental activities, (5) creative activities (composition of simple songs). 6

There is a definite relationship between the recommendations formulated by these groups. In this study an attempt will be made to determine the various music experiences that are being obtained in certain elementary and junior high schools (or junior high level—grades seven, eight, and nine) of Texas, and to compare these with the recommendations made by various authorities in the field of music education.

Statement of Problem

The problem of this study is threefold: (1) to determine, from all available sources, the basic criteria of a good music curriculum for the elementary and junior high schools, (2) to show the music curricula currently used in the elementary and junior high schools in various parts of

the State of Texas, (3) to undertake a comparison of these two sets of data, and on that basis, to formulate certain suggestions appropriate for a more complete musical curriculum.

Purpose of Study
The purpose of this study is to present a comparison between recommendations made by authorities in the field of music education regarding the music curriculum in the elementary and junior high schools and the music curricula currently in existence, based on the tabulated results of a questionnaire sent to various school systems in Texas. It is intended that such material may prove helpful to future supervisors and administrators and that they may be able to ascertain better both what constitutes a sound music curriculum, and how they may so organize and administer their own music curriculum for a more efficient program. Such information may be used to formulate some criteria which may assist in the evaluation of other music curricula, and to present ways and means by which the curriculum may become a more well-rounded musical training program.

Limitations of Problem
This study is limited to a consideration of the music programs of seventy-two elementary and thirty-five junior high schools throughout the State of Texas, ranging in total enrollment from fifty-four to thirteen hundred twenty-five
students in the 1949-1950 school year. Since these school systems were chosen at random throughout the state considerable variance in size and equipment is apparent.

Source of Data

In order to make this study possible, data had to be gathered to determine what a sound music program should contain. This data was derived from two principal sources: (1) documentary sources, including published books and magazine articles; and (2) a questionnaire form. A sample of the questionnaire form used for present purposes may be found in the Appendix7 of this study. This questionnaire was sent to two hundred fifty school systems throughout the State of Texas. The completed form was returned by seventy-two of these systems, comprised of seventy-two elementary and thirty-five junior high schools. The questionnaire is set up into two major divisions requiring completion by the following personnel: (1) Superintendent of Schools, (2) Elementary and Junior High School Principal and/or Music Instructor. The Superintendents of Schools were asked to reply to questions regarding four major considerations: (1) school buildings and rooms available, (2) total number of students and teachers, (3) budget for instruction and equipment, and (4) recommendations for improvement. The Elementary and Junior High School Principal and/or Music Instructor was asked to complete

7See page 71.
questions relating to three major considerations: (1) courses offered by grades, (2) sufficiency of music budget, and (3) music periodicals received.

Definitions of Terms

There are certain terms used in this study which might need to be clarified. The explanations of these terms are as follows:

Curriculum.--Whenever curriculum is used in this study, it is to be considered as the actual experiences which children have under the guidance of the school. The words program and curriculum will be used interchangeably.

System.--One or more schools united into one administrative unit will be considered a system.

Subject Matter.--This consists of the facts, processes, principles, and modes of response or behavior to be learned in a particular course or subject, or in all subjects.

Elementary School.--Whenever the term elementary school(s) is used in this study, it shall be considered as grade one through grade six.

Junior High School.--Grades seven, eight, and nine under one administrative unit will constitute the junior high school. Reference will be made to the junior high level

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(grades seven, eight, and nine) in certain phases of the study. This level is, in some systems, a part of the elementary school.

Procedure of Study

This study contains five chapters, with each being devoted to some of the specific phases of the study of music curriculum, as indicated in the following paragraphs.

Chapter I consists of an introduction to the study, showing the basic problems, scope, and sources of data for the investigations. The introductory phase of this study also includes a statement of the limitations of the problem, and an indication of the number of schools involved.

Chapter II presents a description of essential courses, musical periodicals, buildings and other needs felt to be essential in a sound music program. These curriculum needs are those recommended by a number of recognized authorities in the field of music education.

The third chapter briefly presents certain aspects of elementary and junior high school music programs as they exist in a number of school systems throughout Texas. This data was obtained from the returned questionnaires sent to these schools. Since every effort was made to keep the items used on this questionnaire as specific and objective as possible, it is felt that the information obtained provides an
adequate cross-section of the music curriculum situation in the schools of the state.

In Chapter IV a comparison has been drawn between the specific curriculum requirements suggested by competent authorities, as presented in Chapter II, and the conditions as they now exist in the elementary and junior high schools in Texas, as shown in Chapter III of this study.

In Chapter V certain conclusions and recommendations that appear to be supported by the survey are presented.

As stated in the preceding paragraphs, the chapter to follow is concerned with the presentation of the requirements for establishing a sound music program as recommended by various authorities.
CHAPTER II

RECOMMENDATIONS FOR MUSICAL ACTIVITIES IN THE
ELEMENTARY AND JUNIOR HIGH SCHOOL

In order to make this study possible it will be necessary to list and describe certain equipment and conditions essential in a sound music program. The following presentation will consist largely of recommendations made by various authorities in the field of music education concerning these essentials. A more or less arbitrary selection of the major considerations involved the choice of various items that would coincide with the major phases of the questionnaire form. Authorities would agree that the considerations to follow are among the most necessary in fostering a well-rounded music program. The important requisites for an adequate music program will be discussed in the following order: (1) buildings, (2) supervision, (3) budget, (4) equipment, (5) experiences in the elementary school, and (6) experiences in the junior high school. This data should form the nucleus of a sound music program, whether that program be small or large.

Buildings

As long as the larger part of the school population receives music instruction regularly, the music department
should be centrally located for all in order to reduce lengthy travel from remote parts of the building. In many schools a single building is used for both junior high and senior high musical organizations. However, the use of separate buildings is highly recommended by M. M. Konarski.¹

Certainly the music classrooms should be so located in the building as to be easily accessible, but where the sound of musical activities will cause a minimum of disturbance to the rest of the classes held in the building. It is important that the room be sufficiently large.²

In 1947 the Texas State Department of Education issued information regarding the number of school systems and the number of buildings in use in that school year. This information might help to substantiate the recommendation for the use of separate buildings. The average number of separate buildings in use by the school systems, for the instruction of elementary school activities, junior high school activities and band activities, is two and fifty-seven hundredths buildings per system, or a little more than two and one-half. The average number of buildings per system in use by the elementary schools was one and eighty-four hundredths buildings, or a little more than one and three-quarters buildings per system. The average number of junior


²H. N. Morgan, editor, Music Education Source Book, p. 76.
high school buildings was seventy-three hundredths buildings, or slightly less than one building per system.$^3$

Supervision

The Music Educator's National Conference stated that the principal objective of supervision, like administration, is the improvement of instruction. Supervision must be of such a nature that the teaching-learning situation is made better, or it serves no purpose.$^4$ Supervision of music, therefore, implies the in-service training of the teacher of music. Its purpose is to benefit the teacher and, in turn, to benefit the children.$^5$

A recommendation has been made by H. N. Morgan that each State Department of Public Instruction include a State Superintendent of Music on its staff.$^6$

Since, as indicated above, supervision is designated primarily to help the teacher teach better, K. W. Gehrken says that supervision should be done by the principal of the school and the music supervisor in joint cooperation. He also says that music supervision involves on the part of the music supervisor, three important activities; (1) visitation, or observation of the teacher at work; (2) conference, 


$^4$Music Educator's National Conference Annual Report, **XXX** (1939), 212.

$^5$Morgan, op. cit., p. 62.  

$^6$Ibid., p. xi.
involving commendation, criticism, and suggestion, and (3) assistance in the selection of textbooks and other material. 7

The supervisory situation was drastically improved in the State of Texas in 1949. For every school system, the Foundation School Program Act provides one supervisor for the first forty classroom teacher units, or a major fractional part thereof, and districts with fewer classroom teacher units may enter a cooperative agreement to provide supervisors for their systems. 8

Budget

The school budget is a most influential factor in educational procedure, not only to the administrator, but also to the music supervisor and/or music instructor. No phase of education escapes the influence of the budget. 9 Although it is not the purpose of this study to delve into the subject of the budget too deeply, some brief attention will be given to the subject because of the importance of the budget to a sound music program.

7K. W. Gehrken, Music in the Junior High School, 1939, p. 39.


Peter W. Dykema recommends that approximately five per cent of the total school budget be allocated for the music program. He further recommends that approximately seventy to seventy-five per cent of the music budget be allocated for music instruction.  

**Equipment**

In order to maintain a satisfactory teaching-learning situation, it is desirable to have access to various types of musical equipment. Such things as music periodicals and reference volumes, pianos, radios, recording devices, television, etc., would be considered desirable. Since this study is primarily concerned with the music curriculum, the only items of equipment that will be considered will be the pianos that are to be used in classes of music instruction, and music periodicals. A good piano, frequently tuned, enables the teacher to supply inspiring accompaniments, thus enhancing the musical effect and causing the singing experiences to be far more enjoyable. It also makes possible occasional solo performances by members of the class and others. Dykema suggests that every classroom in which music is taught to the children in the grades should contain a piano.

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It is recommended that as many music periodicals be received by the school libraries as possible. These periodicals will be more on the level of the junior high school student than the elementary student. Subscriptions to periodicals that can be read and appreciated by the students are vital in building and maintaining interest in the music program.

Experiences in the Elementary School

Although the preceding considerations are of importance in maintaining a well-balanced music program in the public schools, the major consideration of this project is in terms of the specific experiences offered the students. The paragraphs to follow will include the experiences that authorities consider necessary to the elementary school music curriculum.

As Parmley points out, in the elementary school the individual can scarcely be expected to express himself adequately through music unless he is provided with the following well-organized, cumulative sequence of sound musical experiences that will give him the power he needs for self-expression:

1. Singing experiences,
2. Listening experiences,
3. Rhythmic experiences,
4. Playing experiences,
5. Creative experiences.\textsuperscript{13}

A description and exploration of the recommendations for the elementary music curriculum listed above will be considered in the paragraphs to follow.

\textbf{Singing experiences.}—As Morgan analyses the situation, one of the first musical experiences a child should be confronted with is the singing of musically interesting and worthwhile rote materials that (a) suit the child’s age and experience; (b) present gradual sequence from simple, short songs to those more difficult melodically and rhythmically; (c) integrate with school and home experiences; and (a) are cumulative. Diagnosis and cure by individual attention of children who present vocal problems are necessary if the child is to receive the proper experiences in singing. A music reading-readiness program that meets the needs of varying groups and bridges the rote-note process successfully is also necessary. Certainly there should be participation in special choir or glee clubs by all students.\textsuperscript{14}

The child should increase this musical enjoyment through song-singing. L. F. Sunderman states that this song-singing

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\textsuperscript{14}Morgan, \textit{op. cit.}, pp. 4-5.
\end{flushright}
should be an expression of the student's inherent musicality. In the elementary school program, song-singing receives its greatest emphasis. The early singing experiences should be devoted to rote songs, which are short, melodic, rhythmic songs, with words suited to the appropriate emotional level. From the "non-singer" to the acceptable child singer, it is the teacher's privilege to guide the student's development toward accurate pitch.\textsuperscript{15}

In spite of all that is known about individual differences, many instructors have only mass singing of the same material and thus disregard the individual singing ability of the children in the class. B. M. Brooks and H. A. Brown recommend that there should be much individual and small group singing. In this way, the instructor can recognize individual abilities and differences.\textsuperscript{16}

\textbf{Listening experiences.}--Music listening is not a static or passive activity. It must be one which involves great emotional response, insists R. V. Morgan. If it does not, music is very apt to be just a pleasant sensory experience for the child, and all of the significant factors of communication through patterns of tone are lost. The making of


a personal choice increases the imaginative power, which is one of the goals in any program of music experience. 17

Farnley in emphasizing the need for sound listening experiences stated that:

The essential basis of any program of music instruction lies in the development of skillful listening, or "ear training." In the primary grades children should have been taught to "learn to listen." In the fourth grade and beyond the process is reversed and children should "listen to learn." Definite emphasis should be kept in mind that every step of the way involves listening. The child should be given themes from musical compositions. Listening should be directly related to and associated with other experiences in the music activities program. Listening must be a creative experience, involving observation, discrimination, imagination, and comparison. 18

Many music educators feel that every music lesson should be an appreciation lesson, and that consequently there is no necessity for teaching appreciation or the listening act separately. However, Sunderman stresses that the majority of music educators conceive the music listening activity as an additional opportunity for musical growth. This activity should offer children a choice to listen, to create, and to recreate. 19

Rhythmic experiences.--The new attitude toward rhythm training, as Gehrken's states, is expressing itself in various ways. First of all there is the folk dance with all its


18Farnley, op. cit., p. 4.

19Sunderman, op. cit., p. 50.
possibilities of graceful, rhythmic movement and of imaginative development. Then there is the rhythm orchestra with its emphasis upon listening to piano or phonograph and playing the percussion instruments rhythmically in precisely the right places. There is the singing game or dramatized song which, although sometimes interfering with the production of smooth, lovely tone, is nevertheless a valuable adjunct to other forms of rhythmic training and can be managed by a skillful instructor in such a way that it will not cause harm to the voice. 20

Brooks and Brown emphasize the importance of rhythm by pointing out that it is certainly evident that each person has his own individuality in the rhythm of his movements. There is a rhythmic swing of the body in walking, and the activities of games show rhythmic characteristics. The pianist, the singer on the stage, the instrumentalist, all show rhythm in their different actions, for it is the regular recurrence of movement that brings freedom and charm in musical execution. These are all said to be integrated responses. Rhythm in life, then, is an expression of the individual. 21

H. N. Morgan summarizes his plan for teaching rhythm by saying that the experiences of rhythmic activities should


21 Brooks and Brown, op. cit., p. 138.
include the bodily responses to music of simple rhythms such as walking, running, skipping, and jumping; imitative responses, and creating rhythms and dramatization in response to music of varying moods; directed rhythmic responses in singing games and folk dances; and simple patterns in rhythmic responses into note and rest values in musical notation.22

Playing experiences.—The worthwhile outcome of playing experiences, according to Patty S. Hill, should be the development of an interest in all musical instruments and the beginning of a desire to use instruments and also to make them. The student will realize that the use of musical instruments is another satisfactory form of musical expression. In the use of simple instruments, the child has the satisfaction of participating in experiences which are on his level of appreciation and in accord with his skill. Hill adds two other points to Morgan's discussion of the value of rhythmic experiences by pointing out that they afford an opportunity for progressive music development, and give opportunity for the development of worthwhile social habits.23

C. R. Prescott and L. W. Chidester state that some time each week should be devoted to full band playing by the beginning instrumental classes. Children in the fourth through sixth grades have a dominating desire to play together. In

22 Morgan, op. cit., p. 5.
the beginning band class there is danger of over-emphasis on individual playing. This danger is counteracted by some daily full band playing.24

Instrumental music in the schools is too recent a development to estimate to what extent its influence has been felt. Undoubtedly, as years go on, the work that is being done in colleges, secondary, and elementary schools will become increasingly influential in moulding our musical life. The most important link in this chain would seem to be the elementary school, for upon it rests the responsibility of preparing material sufficiently fine in quality and in sufficient numbers to guarantee in the higher schools, organizations capable of bringing to students a rich and varied musical experience.25

Creative experience.--The fostering of the creative urge is to a large extent an individual matter. When something worthwhile is done it is always because some teacher of fine taste and discernment has stimulated some group of children to use their imaginations in doing something original. There is no fixed method that is any better than all the others. In fact, Gehrken says that if the work is done in stereotypea fashion, it has but little value and

24G. R. Prescott and L. W. Chidester, Getting Results with School Bands, 1938, p. 44.

might well be left out in favor of other types of activity which might produce reasonably valuable results even when conducted by means of formalized methods.26

In general, there are three ways in which a teacher can prepare his students to engage in creative music, according to H. G. Baker. First, he must make it clear to students that their original music will be enthusiastically received and given whatever performance, treatment, and preservation in the repertory it merits. Second, the teacher should examine the structure of the music literature in constant use not only for purposes of selection, but for models of effective musical expression. Third, no teacher should hesitate to adapt, or help children to adapt, music to ordinary situations.27

A portion of every music lesson should be set aside to permit the child to express himself. The instructor should encourage an expression of musical ideas in the beginning. The instructor should not expect to make novelists of his pupils, but should expect, through study, to lead them to become discriminating, to enter into deeper appreciation of literature, and to help their own powers of expression. Music creation should help clarify the pupils' ideas and


thereby lead them to understand and appreciate the music expression of the masters, by the pupils voicing their own feelings. 28

The preceding paragraphs present some examples and descriptions of the basic musical experiences that should be offered by the elementary schools and are those recommended by leading authorities in the music education field. The following presentation will involve a consideration of the basic experiences that should be offered in the junior high school.

Experiences in the Junior High School

In the junior high schools (or grades seven, eight, and nine affiliated with the elementary school) where organized music programs are well established and where an adequate staff of music teachers is employed, there should be a wide variety of music offerings to satisfy the interest and talent of all students enrolled. However, authorities 29 in the field recommend that minimum offerings of any such junior high school should include:

1. General music activities,
2. Singing activities,


29J. W. Beattie, C. McNamara and H. V. Morgan, Music in the Junior High School, p. 95.

Dykesma, op. cit., p. 76.
Parnley, op. cit., p. 128.
3. Music theory,
4. Music appreciation,
5. Music history,
6. Integration,
7. Band activities,
8. Orchestra activities, and
9. Chorus activities.

In the following paragraphs a description of the recommendations for a sound junior high school music curriculum will be given. These recommendations were made by recognized authorities in the field of music education.

General music activities.--In every general music class several types of work should be undertaken. Junior high school students should be encouraged to sing alone because it is one of the great means of self-expression. They should also be encouraged to sing in parts. This type of singing will be the most enjoyable feature of music study for groups which have been well trained. The general music course should also include the study of music notation, appreciation, and instrumental work. 30

The general music course should be aimed to explore the main fields of music with a view to provide each student with at least the minimum acquaintance with the spirit and material of music necessary for any person of even moderate education.

30 Beattie, McConathy and Morgan, op. cit., pp. 116-120.
Dykema stated that this course should:

... be given five times a week throughout the ninth year. It should include daily practice in singing; training in listening to music; gaining command of the technical details of music so that practically every student can sing his part at sight in a hymn tune; and handling and even playing upon at least two or three different instruments.31

This course would serve as an introduction to the more specialized courses in the various branches which will be confronted in the high school.

Gehrken's states that the course called "general music" is usually required of all junior high school students through at least the seventh and eighth grades. The class meets from two to five times a week. It is quite frankly an orientation course. Here the pupil continues the singing that he has probably been doing in the grade schools, but now he works in a music room with a piano, a phonograph, and other musical equipment. He picks up bits of information about musical form, composers, instruments, and styles. He learns various items of music theory and probably increases his ability to read music. So he gradually comes to realize that music is an important item in high school life and that most of the pupils in his school elect it in one form or another when they have the chance.32

31 Dykema, op. cit., pp. 82-3.

32 K. W. Gehrken, Music in the Junior High School, 1939, p. 32.
Singing activities.--H. M. Wilson believes that the activities in singing should not be limited, since it is one activity that every person participates in throughout life. There should be several such activities incorporated in the music curriculum. Such activities are a general chorus, a selected chorus, and a voice class. The general chorus should be scheduled so that every student who indicates a vigorous or even a feeble desire to sing is given the opportunity to elect this chorus. The selected chorus will be encouraged to study the music and text, and to bring their interpretation to the class and instructor for suggestions. The voice class develops individuals who can sing for themselves and by themselves and who are familiar with a growing repertoire of beautiful songs. This will contribute a large share to the articulation of high school music with adult and home life.33

In recommending glee clubs and special choruses, J. W. Beattie, C. McConathy, and R. V. Morgan say that for students who are interested in singing, glee clubs and special choruses develop the musical abilities beyond the point reached in courses in general music. Of the several possible types of organizations--choruses of girls, choruses of treble-voiced boys, mixed voice choruses, four-part choruses of

boys—each fills a particular need and should therefore be included in the curriculum. If suitable music is selected, participation in these special groups may lead to a lasting love of good music.34

Singing should be a feature of all of the music classes in the junior high school. It should find its most striking exemplification in the chorus and in the special groups or glee clubs. To assist in getting good singing, as Dykema points out, it is necessary that the voices in the assembly be divided according to parts. The material for the assembly or large chorus singing should include not only the spirited unison songs which are used generally for relaxation and recreation, but also beautiful choral numbers in parts.35

Music theory.—N. Phelps advocates that the creative approach is the most musical approach to the study of theory. It is the middle way and the productive way. Theory and theoretical fact cannot be treated, in creative activity, as the only necessary knowledge or the complete technique of creation. Theory must have real life if it is to have meaning. It must be included in creative activity if there is to be any intelligent discussion of the musical forces at work. Necessarily then theory takes its proper place, not only in the application of its factual being in creation, but also

34 Beattie, McConathy, and Morgan, op. cit., p. 97.
35 Dykema, op. cit., pp. 66-68.
in the student's mind as a means to an end, a guide to expression and not as an end in itself. 36

A course in theory, according to Morgan, should include activities in harmony, sight reading, ear training and dictation. Training in transposition, harmonization of melodies, and other practical applications of the student's knowledge should be a part of any theory and harmony course. Ample opportunity should be given the student in his original work to emphasize good melody writing. Creative work should be arranged only for those who are gifted and interested in original projects. The advancement of sight reading, ear training, and dictation will depend on the amount of work accomplished in the singing classes. 37

Gehrkens believes that the junior high school music theory course should include the following topics: scales and key signatures—major and minor; music terminology; sight singing—emphasizing individual singing; dictation—unison and later in parts; chord construction and combination; creative work—melodic and harmonic; transposition; and an elementary study of musical structure. The most important principle to be observed in teaching theory is that it must be applied in actual musical experience or its study will

37 Morgan, op. cit., p. 119.
always remain barren. Gehrken says also that the theoretical theory course has no place in the junior high school; but the applied and illustrated theory course has as great possibilities for deepening and enriching artistic experience and insuring the development of greater appreciation as any single offering in the entire music curriculum.38

Music appreciation.--The majority of people in adult life do not engage in music in a practical way, by playing or singing, but every one finds many opportunities to listen to music. This is a very active occupation if carried out properly, and it requires training. Most listening is passive. A long and gradual training is required to listen properly to a piece of music. This training ought to be done, as D. McKenzie says, at the time most favourable for the planting of the seeds for proper listening, viz., childhood, when the soil is free of the weeds of unworthy music.39

Musical discrimination, the basis of taste and necessity for judgment, is measurable, according to H. N. Morgan. True appreciation involves the ability to make judgments based upon knowledge. Knowledge can be obtained by means of comparisons. The simplest comparisons are the most startling contrasts; those that are difficult seem to be similar. There are four great realms of musical style, as stated by Morgan:

38K. W. Gehrken, Music in the Junior High School, 1939, pp. 131 and 142.

(1) styles of performance, (2) styles of arrangement, both choral and instrumental, (3) styles of composition, and (4) styles of the period, which are conditioned by society.⁴⁰

Although, as Wilson points out, many of our best listeners have developed through their own efforts, this fact does not relieve the school of the responsibility of providing guidance for that body of musical consumers, the listeners. Classes in appreciation have a specific purpose—the cultivation of the intellectual enjoyment of music.⁴¹

Music history.—Wilson advocates that in planning this course, music must be selected which will illustrate various types and styles. Students need not pursue their studies in chronological order beginning with the music of the Greeks or with the cacophony of today. Instead, their progress may follow any order in which the class shows an interest. The important first thing is to find that the study of a piece of music from its historical perspective and background can enhance the interest in the composition and the enjoyment in listening to it.⁴²

Parmley adds that in a course of music history the emphasis should be on music of different periods rather than on the facts of history. Some periods, such as the Renaissance, Baroque, Classic, Romantic, and Modern periods, should

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⁴⁰Morgan, op. cit., p. 129.
⁴¹Wilson, op. cit., p. 243.
⁴²Ibid., p. 63.
be dealt with in detail; however, no chronological limits are set for the course. It should start no earlier in history than the music of that period can become alive for the student. One possible solution would be to start with the music of the Romantic period (which is the most familiar) and to proceed in either direction, towards the modern school or towards the earlier periods.43

**Integration.**—In regard to integration, Wilson says that as far as possible music materials should be drawn directly from the people around whose culture the unit of study is organized. It must be authentic in mood, scales and modes, harmonic structure, melodic style, and rhythmic content. To the extent that modern composers have used the national idiom of a culture, their music may be used to enrich the integrated study of that culture.44

Beattie, McConathy, and Morgan treat integration from a different point of view by pointing out that in the school, as in adult life, music is a powerful integrating force, and that school administrators everywhere recognize this. In an assembly, the principal at all times looks to the director of singing to unify the group. With the development of part-singing in the assembly, the integration of the students becomes even more noticeable. Bands, orchestras, and glee

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43Farnley, *op. cit.*, p. 25.
44Wilson, *op. cit.*, p. 49.
clubs are the most democratic of school organizations, they continue, and add that there can be no artificial social distinctions in a group of musicians.45

If the theory of integration is accepted as a sound educational principle, the music teacher must be continually on the alert for ways in which music can serve as an enrichment of the experience of living. Wilson says that the teacher must be ever aware of the place of the musical experience in the total compass of culture. And he must continue to seek for relationships which will unify musical experience into a more meaningful and purposive pattern of living.46

Band activities. --The importance of the wind instrument organization is growing more every year as an adjunct to developing the holiday spirit during parades, raising the pitch of enthusiasm at a football game, or to loosening the purse strings at a patriotic rally. These things are worthwhile, and the school band ought to participate in all such enterprises, says Gehrkens, but its activities ought not to be limited to so narrow a scope. Band activities should exert an educational effect upon the players.47

The importance of band activities for young people is emphasized by Beattie, McConathy, and Morgan. The early

45Beattie, McConathy, and Morgan, op. cit., p. 76.
46Wilson, op. cit., p. 66.
47K. W. Gehrkens, Music in the Junior High School, p. 108.
adolescent years, they say, are those in which skills are acquired with amazing facility. The mastery of instrumental technique, so necessary for worthy performance, will be developed more quickly and surely among school students at this time than during later years. Since the junior high school is to explore and develop individual capacities, these educators believe that the boy or girl who evidences a talent for music should be given every opportunity and encouragement.48

Prescott and Chidester add that today, as never before, it is the duty of the public school to train children in the best uses of leisure time. To this end the school administrator cannot find a better tool than instrumental music to place in the hands of the growing child. It is a tool which can be used all through life. In addition to its avocational value, instrumental music is the fastest means to the desired end of all music education, which is an appreciation of fine music.49

Orchestra activities.—The situation in junior high school is distinctly favourable to developing a well-balanced orchestra, according to C. J. Abbott. This is the last opportunity to interest pupils in instrumental study. Every effort should be made to fill out the instrumentation by

48Beattie, McConathy, and Morgan, op. cit., p. 151.
49Prescott and Chidester, op. cit., p. 20.
having students transfer or begin the study of the unusual instruments. Abbott recommends that the students be informed that the orchestra functions on a selective basis, the best available players being accepted only when vacancies occur. It is only by setting a high standard that an orchestra of real merit will eventuate. The foundation of a good senior orchestra is laid in the junior high school.50

In regard to public appearances of the school orchestra, W. H. Hindsley made this statement:

The orchestra should plan concerts at various times in the school year, at least one of which should be a major event at the time the organization is at its peak and can do its highest grade of musical performance. Playing for community and school affairs is a privilege as well as an obligation, so long as it does not become burdensome. Appearing on programs for civic clubs gives valuable experience to the soloist or organization playing, and keeps the instrumental music department in the public eye, but the director and school principal must use their judgement as to the limit of such public appearance.51

One of the major problems confronting the director each fall is the organization of new groups of beginning musicians who later may become proficient enough to replace those lost from the organization through graduation or other causes. T. F. Norman says that this problem is vital because the future success of any organization depends not only upon the keen vision of the director in selecting beginning talent and

51M. H. Hindsley, School Band and Orchestra Administration, p. 94.
apportioning it in well-balanced groups for early training but also upon his foresight in making a discriminate choice of the instrumentation as well.\textsuperscript{52}

\textbf{Chorus activities.--}The junior high school chorus provides opportunity for the talented boys and girls to receive a more intensive training in music and to work at more difficult songs than can be learned in the general music courses, as W. T. Krone writes. The chorus also enriches the music program of the school, he adds, and sets standards of performance for the school.\textsuperscript{53}

The junior high school chorus is not only a singing organization but a learning group. A finished performance is but one of the aims toward which the teacher strives. His basic aim is to teach the skills and inculcate the appreciation which will assure the finished performance. Thus, he not only works for excellence on one immediate program, but builds sound technique for all future musical activity, in school and out.\textsuperscript{54}

The preceding paragraphs substantiate the importance of having such musical experiences as general music, singing, theory, music appreciation, music history, integration, band, orchestra, and chorus in the junior high schools.

\textsuperscript{52}T. F. Norman, \textit{Instrumental Music in the Public Schools}, 1939, p. 94.

\textsuperscript{53}W. T. Krone, \textit{The Chorus and Its Conductor}, 1945, p. 65.

With this presentation of recommendations from a number of recognized authorities in the music curriculum field concerning six essentials of a good music curriculum—buildings, supervision, budget, equipment, experiences in the elementary school, and experiences in the junior high school—the next consideration in the study deals with the curriculum situation as it currently exists in a number of elementary and junior high school curricula in Texas as shown by the results of the survey undertaken in connection with this study.
CHAPTER III

MUSIC CURRICULA CURRENTLY IN EXISTENCE

As stated in the procedure of study in Chapter I, this phase of the study is concerned with a presentation of the music curricula as it now exists in the elementary and junior high schools in Texas whose personnel returned the questionnaire form. A total of seventy-two school systems replied on the questionnaire form. Of this number, answers were submitted by seventy-two elementary and thirty-five junior high schools. These thirty-five junior high schools were a part of the same systems. The remaining thirty-seven schools offered musical experiences at the junior high level, but did not have a separate junior high school.

The data that comprise the main part of this chapter were extracted from the seventy-two returned questionnaires. The numbers and percentages used in tabulations are based upon the total number of school systems answering the questions considered. The communities returning the completed questionnaire have a population average of 19,451, as estimated by the 1948 Rand McNally Road Atlas.¹ This average includes three localities with an estimated population of 100,000 and over.

This chapter presents the tabulated results of the returned questionnaires in reference to seven major phases of musical curricula essential to a sound music program. These divisions conform generally with the major points of interest indicated in Chapter II: (1) school buildings and rooms available, (2) total number of students and teachers, (3) budget for instruction and equipment, (4) sufficiency of music budget, (5) recommendations for improvement, (6) courses offered by grades, and (7) music periodicals received.

School Buildings and Classrooms Available

**Number of buildings within the systems.**—Table 1 shows that separate elementary school buildings were found to be the type of accommodation used for instruction in music by a majority of the seventy-two school systems represented on the questionnaire. Separate buildings were reported as being used by sixty-eight, or approximately ninety-six per cent of the elementary schools. The reports indicated that the sixty-eight systems having elementary school buildings separate from their junior or senior high schools have an average of approximately four buildings per system.

A great majority, thirty-one of the thirty-five junior high schools under consideration, are using separate school buildings. Thirty-five junior high schools in operation at the time of this survey are using a total of forty-five separate buildings, or an average of over one building per system, as indicated by the returned questionnaires.
TABLE 1
TYPE AND NUMBER OF BUILDINGS

<table>
<thead>
<tr>
<th>Types of Buildings Used by the School Systems</th>
<th>Number of Schools</th>
<th>Total Number of Buildings within the School Systems</th>
<th>Average Number of Buildings Per School System</th>
</tr>
</thead>
<tbody>
<tr>
<td>Separate elementary school buildings...</td>
<td>71</td>
<td>309</td>
<td>4.35</td>
</tr>
<tr>
<td>Separate junior high school buildings...</td>
<td>35</td>
<td>45</td>
<td>1.28</td>
</tr>
<tr>
<td>Combined elementary and senior high school buildings...</td>
<td>..</td>
<td>1</td>
<td>..</td>
</tr>
<tr>
<td>Combined junior high and senior high school buildings...</td>
<td>..</td>
<td>4</td>
<td>..</td>
</tr>
</tbody>
</table>

One system was using a combined elementary and senior high school building, and four junior and senior high schools were using the same accommodations.

Of the seventy-two returned questionnaires, only one system failed to furnish the requested information in regard to the type and number of buildings in use.

Space provided for music instruction.--Table 2 shows the number of regular elementary and junior high school classrooms and separate buildings that are used for music instruction.

Regular classrooms will be considered as classrooms within the elementary and junior high schools which have no special equipment for musical instruction. Fifty-eight of the sixty-nine elementary schools answering the question relating to the space provided for music instruction indicated that they had a total of one hundred nineteen classrooms for music
instruction. Separate buildings and regular elementary classrooms were utilized by six systems. Five systems did not use regular elementary classrooms for music instruction, but had separate buildings with special equipment.

In the thirty-five junior high schools, a total of twenty-four regular classrooms were in use for instruction in music, or less than one classroom per system. Separate music buildings and regular junior high classrooms were being used by six systems. Six systems used no regular junior high classrooms but had separate buildings.

Other information included on the returned questionnaires regarding space provided for music instruction may be tabulated in the following manner: two of the schools used regular elementary classrooms for choral work; two schools used regular elementary classrooms for band rehearsals; one elementary school had several annexes used for instruction in music; one school used regular junior high school classrooms for general music; and one school used regular junior high classrooms for band rehearsal.

TABLE 2

SPACE PROVIDED FOR MUSIC INSTRUCTION

<table>
<thead>
<tr>
<th>Classrooms and Separate Buildings in Use by the Sixty-nine School Systems</th>
<th>Number of Accommodations within the Systems</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Elementary</td>
</tr>
<tr>
<td>Classrooms only ..................</td>
<td>119</td>
</tr>
<tr>
<td>Classrooms and separate music buildings .....................</td>
<td>6</td>
</tr>
<tr>
<td>Separate music buildings only ....</td>
<td>5</td>
</tr>
</tbody>
</table>
Three returned questionnaires did not reveal any information relating to the space provided for music instruction.

**Total Number of Students and Teachers**

*Students and teachers within the systems.*—Table 3 shows the average number of students and teachers within sixty elementary and thirty-one junior high schools. The average number of students enrolled in the sixty elementary schools was one thousand eight hundred seventy-three pupils per school. An average of sixty-one and six-tenths, or slightly more than sixty-one teachers are employed within the elementary schools. The average number of teachers teaching music in the elementary schools is ten; an average of two and three-tenths, or slightly more than two teachers per school are teaching music only.

**Table 3**

**Average Number of Students and Instructors in the School Systems**

<table>
<thead>
<tr>
<th></th>
<th>Sixty Elementary Schools</th>
<th>Thirty-one Junior High Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average number of students enrolled</td>
<td>1873</td>
<td>695</td>
</tr>
<tr>
<td>Average number of teachers employed</td>
<td>61.6</td>
<td>26</td>
</tr>
<tr>
<td>Average number of teachers teaching music</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Average number of teachers teaching music only</td>
<td>2.3</td>
<td>2</td>
</tr>
</tbody>
</table>
Some mention has been made as to the size of the localities returning the answered questionnaire, but further classification will be given here. The size of the communities obviously determines the average number of students and teachers within the systems. Forty-eight of the localities have a population of five hundred to eight thousand; fifteen localities from eight thousand to twenty thousand; and nine localities have a population of twenty thousand or more.

The junior high school, as the chart indicates, presents an altogether different picture. An average of six hundred ninety-five students are enrolled in thirty-one junior high schools. The average number of teachers employed by the junior high schools is twenty-six. An average of two teachers are employed to teach music in the junior high schools and the same number of teachers are employed to teach music courses only.

Employment of a music supervisor.—As shown in Table 4, of seventy-school systems, twenty-two employed various types of music supervisors and forty-eight employed no supervisors. These forty-eight systems did not contemplate making such a change. Fourteen of the seventy systems replying employed a full-time music supervisor. One of these fourteen systems also employed an assistant music supervisor. Supervisors within the elementary school only were employed by three systems, and one school assigned the responsibility of music
supervision to the band instructor. Three school systems were contemplating the employment of a music supervisor.

**TABLE 4**

**EMPLOYMENT OF MUSIC SUPERVISORS**

<table>
<thead>
<tr>
<th>Supervisory Situation within Seventy School Systems</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of music supervisors employed................</td>
<td>14</td>
</tr>
<tr>
<td>Assistant music supervisors employed................</td>
<td>1</td>
</tr>
<tr>
<td>Number of part-time supervisors......................</td>
<td>1</td>
</tr>
<tr>
<td>Number of elementary music supervisors only.........</td>
<td>3</td>
</tr>
<tr>
<td>Band instructor acting supervisor....................</td>
<td>1</td>
</tr>
<tr>
<td>Number of systems contemplating the addition of a supervisor</td>
<td>3</td>
</tr>
<tr>
<td>Number of systems not contemplating the addition of a supervisor</td>
<td>48</td>
</tr>
</tbody>
</table>

Only two of the entire seventy-two systems failed to furnish the requested information relating to the employment of a music supervisor.

Budget for Music Instruction and Equipment

A variety of answers was given in regard to the allocation of a percentage of the total school budget for music instruction and equipment. Of the seventy-two returned questionnaires, fourteen contained answers that could not be figured on a percentage basis: three revealed that the amount necessary for maintaining a music program was allocated, and that the allocation was not set up in percentage
figures; four systems did not have a music budget; and regular teaching salary plus teaching supplies in monetary figures was supplied by seven systems. No information at all was given by twenty other systems regarding the music budget. The remaining thirty-eight school systems supplied the budgetary information figured on a percentage basis.

Table 5 shows how thirty-eight systems allocated a certain percentage of the total school budget for the music program; the percentage of the music budget allocated for music instruction in the elementary school and junior high level, based upon one hundred per cent; and the percentage of the music budget allocated to the elementary school and junior high level for musical equipment, also based upon one hundred per cent of the total school budget.

Six systems allocated from one-half to three per cent of the total school budget for the music program. These six systems gave an average of twenty-one per cent to the elementary and twenty-seven per cent to the junior high level for music instruction; and thirty-four per cent to the elementary and fifteen per cent to the junior high level for musical equipment. The remaining percentages for music instruction and equipment, in each case, was being allocated to the senior high school, which was included in another study and will therefore not be considered here. Sixteen systems allocated from three to five per cent of the total school budget for the music program. Of this percentage, thirty-five
### Table 5

**Budget Allocations**

<table>
<thead>
<tr>
<th>No. of Systems</th>
<th>Percentage of Total School Budget Allocated for Music Program</th>
<th>Percentage of Music Budget Allocated for Music Instruction*</th>
<th>Percentage of Music Budget Allocated for Musical Equipment*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Elementary School</td>
<td>Junior High Level</td>
<td>Elementary School</td>
</tr>
<tr>
<td>6</td>
<td>21%</td>
<td>27%</td>
<td>34%</td>
</tr>
<tr>
<td>16</td>
<td>3 to 5</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>7</td>
<td>5 to 7</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>4</td>
<td>7 to 9</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>9 to 11</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>11 to 13</td>
<td></td>
<td>41</td>
</tr>
</tbody>
</table>

*Based upon one hundred per cent.

per cent for elementary and twenty-two per cent for junior high level was given for music instruction; and eighteen to the elementary and twenty-three to the junior high level for music equipment. Seven school systems allocated from five to seven per cent of the school budget for the music program. These seven systems gave an average of thirty-eight per cent to the elementary and thirty per cent to the junior high level for musical equipment. These seven schools did not allocate any amount for musical equipment at the junior high level. Seven to nine per cent of the total school budget was allocated to the music program by four school systems.
Of this amount an average of thirty-six per cent for the elementary and twenty-nine per cent for the junior high level was given for music instruction; and twelve per cent to the elementary and thirty-four per cent to the junior high level was given for musical equipment. Three school systems allocated from nine to eleven per cent of the total school budget for the music program. Of the money allocated for music instruction, three systems gave an average of thirty per cent to the elementary and thirty per cent to the junior high level; and of the money allocated for musical equipment, twenty-eight per cent was given to the elementary and thirty-two per cent to the junior high level. Eleven to thirteen per cent of the total school budget was allocated to the music program by two school systems. Of this amount an average of fifty-six per cent for the elementary and twenty-one per cent for the junior high level was used for music instruction; and forty-one per cent to the elementary and twenty-one per cent to the junior high level was given for musical equipment.

Sufficiency of the Music Budget

Table 6 reveals whether or not, in the opinions of those answering the questionnaire, their music budgets were sufficient to cover the needs of the music program; and, if a deficiency was prevalent, which level was slighted.
Thirty-four, or slightly over fifty-six per cent of the sixty-two schools replying to this part of the questionnaire, stated that their music budget was sufficient to cover all needs. However, it was the opinion of twenty-six schools that the music budget was not sufficient to cover their needs. Of these twenty-six school systems, four felt that the elementary school was slighted, and eighteen systems thought that both the elementary and junior high level were being slighted.

**TABLE 6**

**SUFFICIENCY OF MUSIC BUDGET**

<table>
<thead>
<tr>
<th>Number of Systems Answering Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music budget sufficient to cover the needs</td>
</tr>
<tr>
<td>Music budget is not sufficient to cover the needs</td>
</tr>
<tr>
<td>Elementary school only is slighted</td>
</tr>
<tr>
<td>Junior high level only is slighted</td>
</tr>
<tr>
<td>Both elementary and junior high level are slighted</td>
</tr>
</tbody>
</table>

**Recommendations for Improvement of the Music Curriculum**

**Furthering the music curriculum**--The recommendations made by administrators of the seventy-two school systems for improvement of the music curriculum are shown in Table 7, which presents a list of musical experiences that might be
extended in order to improve the music curriculum in both the elementary school and also at the junior high level. Increased emphasis of music appreciation in the lower grades was indicated to be the most important item to be furthered. This deficiency was pointed out by forty-one, or approximately sixty-six per cent of the sixty-two questionnaires containing information regarding Table 7.

**TABLE 7**

Musical Experiences Which Might Be Extended in Order to Further the Music Curriculum

<table>
<thead>
<tr>
<th>Musical Experiences</th>
<th>Increased Emphasis Needed by Sixty-two Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music appreciation in the lower grades</td>
<td>41</td>
</tr>
<tr>
<td>Music history in the upper grades</td>
<td>39</td>
</tr>
<tr>
<td>Instrumental activities in the lower grades</td>
<td>38</td>
</tr>
<tr>
<td>Music theory in the upper grades</td>
<td>37</td>
</tr>
<tr>
<td>Vocal study in the upper grades</td>
<td>37</td>
</tr>
<tr>
<td>Music appreciation in the upper grades</td>
<td>34</td>
</tr>
<tr>
<td>Vocal study in the lower grades</td>
<td>34</td>
</tr>
<tr>
<td>Instrumental activities in the upper grades</td>
<td>30</td>
</tr>
<tr>
<td>Correlation of music and other subjects in the lower grades</td>
<td>28</td>
</tr>
<tr>
<td>Correlation of music and other subjects in the upper grades</td>
<td>24</td>
</tr>
</tbody>
</table>

Music history in the upper grades was considered deficient by thirty-nine systems. Thirty-eight answers were tabulated for instrumental activities in the lower grades. Music
theory and vocal studies in the upper grades should be extended in thirty-seven systems. Thirty-four systems thought there was a deficiency in music appreciation in the upper grades and vocal study in the lower grades. Instrumental activities in the upper grades was considered lacking by twenty-eight systems, and in the upper grades by twenty-four schools.

Eight school systems refrained from answering the question and two systems stated that all of the above items were well covered in their music program. The next section gives a picture of the present curricula which the administrators believe should be improved in the manner suggested in Table 7.

Musical Experiences Offered by Grades

Musical experiences offered by the elementary schools.--All of the seventy-two systems returning the completed questionnaires answered the questions pertaining to the elementary school music curriculum. Table 8 shows that at the time of the survey the first grade offered singing activities in sixty-eight systems, rhythmic development in sixty-one, music appreciation in forty-eight, and creative music in twenty school systems. The second grade offered singing experiences by sixty-six schools, rhythmic development by sixty-two, music appreciation by forty-five, creative music by twenty-two, and correlation with other subjects by twenty-eight school systems. Grade three offered the students experiences in singing activities in sixty-six elementary
schools, rhythmic development in sixty-two, music appreciation in fifty-one, creative music in twenty-three, and correlation with other subjects in twenty-nine school systems. In the fourth grade, singing activities are offered in seventy-one school systems, rhythmic development in sixty-two, music appreciation in fifty-eight, creative music in twenty-nine, instrumental activities in thirty-four, and music reading in fifty-five school systems. The fifth grade offered singing experiences in sixty-nine systems, rhythmic development in sixty-one, music appreciation in fifty-seven, creative music in twenty-nine, instrumental activities in forty-two, and music reading in sixty elementary schools. Grade six offered singing activities in sixty-eight school systems, rhythmic development in fifty-four, music appreciation in fifty-six, creative music in twenty-seven, instrumental activities in fifty, and music reading in sixty-two school systems.

Correlation of music with other subjects appears only in the second and third grades. Instrumental activities and music reading does not appear until the fourth grade, in which grade one system uses song flutes for instrumental activities and another locality uses tonetts. Still another system has a separate elementary band comprised of students in the fifth and sixth grades.

Sixty-seven questionnaires revealed that there were pianos available for classes in music in the elementary school.
One system had pianos available to the music classes in the junior high school only, while four systems did not have any pianos available for music instruction.

**TABLE 8**

**MUSICAL EXPERIENCES OFFERED BY THE ELEMENTARY SCHOOLS**

<table>
<thead>
<tr>
<th>Musical Experiences Offered</th>
<th>Number of Schools Offering Musical Experiences at Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
</tr>
<tr>
<td><strong>Singing activities</strong></td>
<td>68</td>
</tr>
<tr>
<td><strong>Rhythmic development</strong></td>
<td>61</td>
</tr>
<tr>
<td><strong>Music appreciation</strong></td>
<td>48</td>
</tr>
<tr>
<td><strong>Creative music</strong></td>
<td>20</td>
</tr>
<tr>
<td><strong>Correlation</strong></td>
<td>..</td>
</tr>
<tr>
<td><strong>Instrumental activities</strong></td>
<td>..</td>
</tr>
<tr>
<td><strong>Music reading</strong></td>
<td>..</td>
</tr>
</tbody>
</table>

**Musical activities offered at the junior high level.**—

Table 9 presents the musical activities offered at the junior high level (or grades seven, eight, and nine) in sixty-seven of these systems. Singing experiences were offered by sixty school systems in the seventh grade and fifty-eight in the eighth grade. Theory is being offered by forty junior high schools in the seventh grade, by thirty-eight in the eighth grade, and by thirty-nine in the ninth grade. **Music history**
is open to students of twenty school systems in both the grades seven and eight, and by eighteen school systems in the ninth grade. Band, the most popular music subject, is being taught in sixty-two systems in the seventh grade and in grades eight and nine by sixty-three school systems. Orchestra activities are offered to the student bodies of sixteen school systems in the seventh grade, and by eighteen systems to students in the eighth and ninth grades. Chorus is placed in the curriculum by fifty-five junior high schools in the seventh and eighth grades and by forty-nine in the ninth grade. Music appreciation, not being offered in the seventh grade, is offered by forty school systems to students in the eighth grade and by thirty-five to students in the ninth grade. There has not been enough emphasis placed upon the integration of music studies; however, sixteen systems have such activities in the eighth grade and thirteen in the ninth grade. The performance of music, both vocal and instrumental, is being offered by forty school systems to students in the ninth grade.

Orchestrical activities in one school consist of the teaching of violin in the seventh and eighth grades and orchestra in general in the ninth grade.

Administrators and/or instructors of twenty-five junior high schools indicated that their music programs met the needs of the students. Forty-two junior high schools reported that the students leaving their schools had not had sufficient
music training. Five school systems did not furnish information relating to the activities offered by their junior high schools.

**TABLE 9**

**MUSICAL ACTIVITIES OFFERED AT THE JUNIOR HIGH LEVEL**

<table>
<thead>
<tr>
<th>Musical Activities Offered</th>
<th>Number of Schools Offering Musical Activities at Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VII</td>
</tr>
<tr>
<td>Singing</td>
<td>60</td>
</tr>
<tr>
<td>Theory</td>
<td>40</td>
</tr>
<tr>
<td>Music history</td>
<td>20</td>
</tr>
<tr>
<td>Band</td>
<td>62</td>
</tr>
<tr>
<td>Orchestra</td>
<td>16</td>
</tr>
<tr>
<td>Chorus</td>
<td>55</td>
</tr>
<tr>
<td>Music appreciation</td>
<td>...</td>
</tr>
<tr>
<td>Integrated music study</td>
<td>...</td>
</tr>
<tr>
<td>Performing music (vocal and instrumental)</td>
<td>...</td>
</tr>
</tbody>
</table>

**Music Periodicals Received for the Students' Use**

*Music periodicals within the systems.*—Music periodicals were being received by forty-nine school systems. Fourteen, or twenty-eight per cent of the systems, do not receive any
periodicals at all. Nine questionnaires revealed no information regarding the music periodicals received by the school systems for the students' use. Table 10 shows music periodicals received by the school systems.

TABLE 10

MUSIC PERIODICALS RECEIVED BY THE SCHOOL SYSTEMS

<table>
<thead>
<tr>
<th>Music Periodicals Received</th>
<th>Number of Systems Receiving Periodicals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Educators Journal</td>
<td>34</td>
</tr>
<tr>
<td>Southwest Musician</td>
<td>25</td>
</tr>
<tr>
<td>School Musician</td>
<td>22</td>
</tr>
<tr>
<td>The Instrumentalist</td>
<td>18</td>
</tr>
<tr>
<td>Lyons Magazine</td>
<td>11</td>
</tr>
<tr>
<td>Etude</td>
<td>8</td>
</tr>
<tr>
<td>Musical America</td>
<td>5</td>
</tr>
<tr>
<td>Metronome</td>
<td>3</td>
</tr>
<tr>
<td>Junior Keyboard</td>
<td>3</td>
</tr>
<tr>
<td>Texas Music Educator</td>
<td>3</td>
</tr>
<tr>
<td>Musical Courier</td>
<td>2</td>
</tr>
<tr>
<td>Texas Music News</td>
<td>2</td>
</tr>
<tr>
<td>Young Junior Keyboard</td>
<td>2</td>
</tr>
</tbody>
</table>

The Music Educators Journal was received by thirty-four school systems. Twenty-five systems received the Southwest Musician while twenty-two systems received the School Musician. Eighteen schools have The Instrumentalist magazine
and eleven receive the Lyons Magazine. Eight school systems received the Stude, and five received the Musical America. Three systems received the Metronome, Junior Keyboard and the Texas Music Educator; two had subscriptions for the Musical Courier, the Texas Music News, and the Young Junior Keyboard.

The next chapter is concerned with a comparison of the recommendations advanced by authorities in the field of music education regarding the essentials of a sound music program for the elementary and junior high school as presented in Chapter II, and the data obtained and compiled from the returned questionnaires used in this study as presented in the chapter just concluded.
CHAPTER IV

A COMPARISON OF THE RECOMMENDATIONS BY LEADING MUSIC EDUCATION AUTHORITIES WITH THE RESULTS OF THE SURVEY

The next step in determining the adequacy of the music programs in the seventy-two elementary and thirty-five junior high schools (or junior high level programs) concerned is a comparison of the recommendations made by leading authorities in the music education field, as presented in Chapter II of this study, and the results of the questionnaire survey, as shown in the chapter just concluded.

Before such a comparison was attempted, it was noted that each school's and administrator's problem, in dealing with the music curriculum, differed from those in any other situation. However, it was thought that a comparison, such as the one mentioned above, might provide some assistance to those interested in the music education field by enabling them more clearly to evaluate a program on the basis of their own particular situation and its needs.

The items considered in the comparison will be presented in the same order as they appeared on the questionnaire and as used previously in this study, namely: (1) school buildings and classrooms available, (2) employment of a music
supervisor, (3) allocation of music budget, (4) sufficiency of music budget, (5) recommendations for improvement, (6) courses offered by grades, and (7) music periodicals received.

School Buildings and Classrooms Available

Separate buildings and special classrooms to be used for musical instruction were recommended as the type of space to be provided by the elementary and junior high school. The survey results showed that over seventy-five per cent of the sixty-nine elementary schools used regular elementary classrooms for the instruction of music. Ten per cent of these schools used separate buildings and regular elementary classrooms for the instruction of music. Twenty-four, or over half of the thirty-five junior high schools used regular junior high classrooms, and one third of them had a combination of regular classrooms and separate buildings. Six, or approximately twenty per cent of the junior high schools, used separate buildings only. Therefore, it is evident that the majority of the systems are making use of one or the other of the two types of facilities that were recommended.

Employment of a Music Supervisor

Leading authorities in the education field recommended that music supervisors be employed for the primary purpose of improving instruction. The results of this survey showed that only twenty-two, or thirty-one per cent of the seventy systems reporting, employed a music supervisor. Forty-eight,
or approximately two-thirds of the school systems did not contemplate the hiring of a music supervisor. The preceding statement indicates that the average school system being considered in this part of the study did not comply with the recommendations made by authorities in the field of music education with regard to the importance of employing a music supervisor.

**Allocation of Music Budget**

In attempting to ascertain whether or not the seventy-two school systems concerned in this phase of the study are receiving sufficient funds annually to insure the success of a sound music program, a comparison will be made. This comparison will be based on a survey made by P. W. Dykema, who recommended that, in order to have a sound music program, approximately five per cent of the total school budget should be allocated to the music program. His finding will be compared to the percentages reported allocated during the 1949-1950 school year by the administration of the fifty-one school systems returning questionnaires with the section on music budget completed.

An average of four per cent of the total school budget was allocated for the music program by the school systems. This four per cent represents slightly over three-fourths of the recommended five per cent. Twenty-two, or seventy-three per cent of the thirty-eight school systems reported spending
amounts equal to or exceeding the five per cent allocated for the music program as recommended by Dykema.

Of the amount allocated for the music program, Dykema's further recommendation was that approximately seventy to seventy-five per cent of the music budget be used for music instruction. The questionnaire employed in this survey showed that the amount school systems were spending for instruction varied from twenty-five to one hundred per cent of the music program budget in the elementary, junior high and senior high schools combined, the average amount so spent being seventy-three and nine tenths per cent of the total music budget.

The preceding comparison indicated that the average school system being considered in this study is not allocating sufficient funds for the music program, if approximately five per cent of the total school budget is to be considered a reasonable amount for a sound music program. A comparison here indicates that the average system is allocating for music instruction approximately the percentage recommended by Dykema, seventy-three per cent of the music budget.

From the preceding comparison, it appears that the school systems concerned in this phase of the study are well in line with respect to their allocation of money for the music program. The obvious exception here is the recommendation for
an allocation of approximately five per cent of the total school budget for the music program as recommended by Dykema.

The allocation of a varying amount annually to be used for the music program was being followed by seven systems. The requisitioning of musical equipment, when there was a need for such material, was the procedure used by three systems.

Recommendations for Improvement of Music Curriculum

Musical experiences which might be enlarged in order to further enrich the music curriculum were chosen from a list of recommended items suggested by authorities in the music education field. The survey showed that music appreciation in the lower grades and music history in the upper grades were indicated as the musical experiences needing the most increased emphasis. Of the sixty-two elementary schools and junior high levels involved, forty-one considered music appreciation and thirty-nine considered music history deficient. Instrumental activities in the lower grades was deficient in thirty-eight of the systems. Thirty-seven of the systems felt a shortage in both vocal study and music theory in the upper grades. Likewise, music appreciation in the upper grades and vocal study in the lower grades were felt to be weak by thirty-four systems. More than fifty per cent of the school systems considered instrumental activities in the
upper grades and correlation of music with other subjects in all grades to be sufficient.

It is interesting to note that twenty-one per cent of the school systems felt a definite deficiency in all of the items mentioned above.

Courses Offered by Grades

If the music program is to achieve both the service and educational function it proposes to accomplish, then it must have, as recommended in Chapter II of this study, a well-balanced music curriculum. The typical school system of the seventy-two systems, both elementary and junior high level, under consideration in this study would appear to have such a curriculum. Each system has almost equal offerings for each of these two functions of the music program.

In the first grade singing activities were experienced in ninety-four per cent of the seventy-two school systems; eighty-four and seven-tenths per cent of the schools offered rhythmic development at this level; music appreciation was offered by sixty-six and two-thirds per cent; and creative music by twenty-seven and seven-tenths per cent of the systems. This grade showed definite deficiency in creative music and a possible deficiency in music appreciation.

Ninety-one and six-tenths per cent of the elementary schools in question offered singing activities in the second grade; eighty-six per cent included rhythmic development;
sixty-two and five-tenths per cent scheduled music appreciation; thirty and six-tenths per cent offered creative music; and thirty-nine per cent of the schools attempted the correlation of music with other subjects. It is obvious that the second grade music curriculum had a definite deficiency in creative music and correlation of music with other subjects, and a possible lacking in music appreciation.

The third grade level revealed a need for more creative music and more correlation of music with other subjects. Singing experiences were being given in the third grade in ninety-one per cent of the school systems; eighty-six per cent taught rhythmic development; seventy and eight-tenths per cent of the school systems offered music appreciation; only thirty-two per cent offered creative music; and only forty and three-tenths per cent of the systems attempted correlation of music with other subjects.

It appears that there was a deficiency in the music curriculum of the fourth grade in creative music and instrumental activities. Ninety-eight and six-tenths per cent of the school systems had singing experiences for the children in the fourth grade; eighty-six per cent offered experiences encouraging rhythmic development; eighty and six-tenths per cent were giving music appreciation; and seventy-six per cent of the systems offered music reading. Only forty and three-tenths per cent were systematically encouraging creative music, and
only forty-seven and two-tenths per cent of the systems were offering instrumental activities in the fourth grade.

The fifth grade children experienced singing activities in ninety-four and four-tenths per cent of the seventy-two school systems; eighty-four and seven-tenths per cent of the schools offered rhythmic development; music appreciation was offered by seventy-nine per cent; creative music by forty and three-tenths per cent; instrumental activities by fifty-eight and three-tenths per cent; and eighty-three per cent of the musical curricula offered music reading. This level shows a definite lacking in creative music and instrumental activities.

Singing activities was offered in the sixth grade by ninety-four and four-tenths per cent of the school systems; seventy-five per cent offered rhythmic development; music appreciation was systematically encouraged by seventy-seven and eight-tenths per cent, and creative music by thirty-seven and five-tenths per cent; instrumental music was taught in sixty-nine and four-tenths, and music reading by eighty-six per cent of the school systems. There is a need for these systems to further creative music at this grade level.

Summarized briefly, the preceding paragraphs indicate that the average elementary school music curriculum of those being considered was not offering well-balanced musical experiences in music appreciation in the first and second grades, nor adequate correlation of music with other subjects in the second and third grades, nor sufficient instrumental activities
in the fourth and fifth grades, nor sufficient encouragement of creative music in all elementary grade levels. The following is a study of offerings on the junior high level.

In the seventh grade singing experiences were given by eighty-nine and five-tenths per cent of the school systems; fifty-nine and seven-tenths per cent offered courses in theory; thirty per cent of the schools scheduled a course in music history; ninety-two and five tenths per cent offered band activities; twenty-four per cent offered orchestra; and eighty-two per cent offered instruction in choral singing at this grade level.

Eighty-six and five-tenths per cent of the school systems offered singing experiences at the eighth grade level; fifty-six and seven-tenths per cent offered theory classes; thirty per cent taught music history; ninety-four per cent of the schools offered experiences in band, twenty-six and eight-tenths in orchestra, and eighty-two per cent in chorus; music appreciation was offered by fifty-nine and seven-tenths per cent; and, twenty-four per cent of the music curricula included integrated music study.

The ninth grade music curriculum included theory in fifty-eight and two-tenths per cent of the schools; music history in twenty-six and eight-tenths per cent; band activities in ninety-four per cent, orchestra in twenty-eight and three-tenths per cent, and chorus activities in seventy-three per cent; music appreciation was being taught by
fifty-two and two-tenths per cent; nineteen and four-tenths per cent had integrated music study; and, performing music (both vocal and instrumental) was being experienced in fifty-nine and seven-tenths per cent of the systems.

From the three preceding paragraphs, it appears that the junior high level did not offer sufficient desirable musical experiences. These systems could further their music program by extending activities in theory, music history and orchestra in all three grades; music appreciation and integrated music study in the eighth and ninth grades and performing music in the ninth grade.

Music Periodicals Received for the Students' Use

The final comparison to be undertaken in this chapter concerns the recommendation that a number of music periodicals be received by the school systems and the number of periodicals currently found in the libraries of the seventy-two school systems under consideration.

The survey found that forty-nine, or sixty-eight per cent of the school systems received music periodicals, whereas authorities recommended that all school systems should receive periodicals for the students' use. Only two systems subscribed to all six of the periodicals felt to be most desirable for school use and listed on the questionnaire. One system used five and eight systems used four of the periodicals.
Three of these magazines were received by nine systems, and two were received by fourteen systems. Twelve, or sixteen and two-thirds per cent of the school systems, received only one of the listed magazines. The remaining nine schools did not answer the question about musical publications. It is obvious that the average school systems being considered were not receiving the number of music periodicals believed desirable by educators in the field of music.

The concluding chapter of this study presents certain conclusions and recommendations that are felt warranted by the data presented in the main body of this study.
CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

It is the purpose of this chapter to present briefly certain of the more important conclusions and recommendations that are felt justified in light of the data presented in the preceding chapters of the study. Before that can be accomplished, however, it seems fitting that a brief summary be given of the preceding phases of the study.

Certain summations which appear appropriate at this place are as follows:

1. Approximately seventy-five per cent of the elementary schools included in this survey had no special facilities as far as classrooms and buildings are concerned but used regular classrooms for the instruction of music. Somewhat more than ten per cent of these had the use of separate buildings and regular classrooms for the instruction of music. Sixty-eight per cent of the junior high schools used regular classrooms for the instruction of music, and one third of them used a combination of regular classrooms and separate buildings. Approximately twenty per cent of the junior high schools used separate buildings for music instruction only.
2. The recommendation by authorities in the music curriculum field advocating the employment of a music supervisor was being followed by only twenty-two per cent of the school systems. Forty-eight, or approximately one-third of the school systems including both elementary and junior high levels, did not even contemplate employing a music supervisor.

3. Well over fifty per cent of the music instructors stated that their music budget was sufficient to cover the needs of the program, yet they were receiving only slightly more than three-fourths of the recommended five per cent.

4. Twenty-one per cent of the school systems which returned answered questionnaires felt a definite deficiency in all of the fields covered by the recommendations for improving the music curriculum, with music appreciation and instrumental activities in the lower grades, and music history and theory in the upper grades being indicated as the musical experiences most needing increased emphasis.

5. The average elementary school of those being considered was not offering sufficient experiences in creative music, music appreciation, correlation of music with other subjects, or instrumental activities.

6. The majority of the junior high schools (grades seven, eight, and nine) were not offering sufficient desirable experiences in music history, theory, music appreciation, integrated music study, orchestra, or performing (both vocal and instrumental) music.
7. The recommendation that periodicals be received by the school systems for the students' use was not being followed, to any extent, by the majority of the seventy-two systems considered in this study. Forty-nine of the systems were receiving two or less periodicals for their students' use.

Conclusions and Recommendations

After an analysis of the findings of the study and in keeping with the above summations and data, the following general conclusions and recommendations are made:

1. The school systems not having separate buildings for the use of the band and orchestra would find themselves much better prepared to teach music if these facilities could be provided. In some of the systems unusually large classrooms, separated from regular classrooms, might be used to advantage. If such arrangements are made, special care should be observed to have the classroom remodeled acoustically in order that musical activities would not disturb other activities in the building. Each and every elementary and junior high school that provides musical experiences for the students should have classrooms that are specified as music rooms, and these rooms should have special equipment with a piano included.

2. Every school system should enjoy the services of a music supervisor. The State of Texas now allocates the
salary of supervisors for that service. If the district does not employ a minimum of forty classroom teacher units, it should encourage other districts to enter into a cooperative agreement to provide supervisory services. These services will improve the teaching effectiveness of the music program.

3. The administrators of the schools stating that they were not receiving sufficient funds for their music program should be familiarized with what is actually required in this matter. The music supervisors and/or instructors should acquaint the administration with the needs and plans for the music program. Should the system not receive sufficient appropriations to allocate the amount necessary, it may be obliged to call upon local civic and school organizations for further support.

4. There should be special stress to further the musical experiences in music appreciation, instrumental activities, music history and theory. These activities are most valuable to a sound music program. Creative music, music appreciation, correlation and instrumental activities in the elementary schools should be emphasized or added, as the need may be, in order to create a well-balanced music program. Likewise, the average junior high level music curriculum should provide more experiences in music history, theory, music appreciation, integrated music study, orchestra, and performing (both vocal and instrumental) music.
5. The small percentage of systems receiving music periodicals may be due to a lack of appreciation or recognition of the values to be derived from such materials. The supervisor and/or music instructor should inform the administration of these values.

Certainly this study should not be considered as a complete analysis of the elementary and junior high school music curriculum or its status, but I believe that some of the deficiencies made evident by this study might be overcome or at least corrected to some extent through the music training programs in the colleges and universities throughout the state. Music teachers who are aware of the characteristics of a sound elementary and junior high school curriculum can do much to eliminate the deficiencies existing in the schools in which they teach, both by their work in the classroom and by their ability to discuss the status of the music curriculum with their administrators and with interested civic groups. This survey of the situation as it exists and of the ideal situation as revealed by the recommendations of authorities in the field of music education could be useful in the orientation of new teachers of music in Texas.
APPENDIX

Survey Questionnaire

Superintendent

1. How many public school buildings do you have within your city?
   Elementary____. Junior High____. Senior High*____.

2. Please check the type(s) of housing you have for your music programs.
   Elementary: Classrooms only____
   Separate building____
   Junior High: Classrooms only____
   Separate building____
   Senior High*: Classrooms only____
   Separate building____

3. What is your total pupil enrollment for this year?
   Elementary____. Junior High____. Senior High*____.

4. How many teachers are employed?
   Elementary School(s)____. Junior High____. Senior High*____.

5. How many teachers are teaching music courses?
   Elementary____. Junior High____. Senior High*____.
   How many are teaching music courses only?
   Elementary____. Junior High____. Senior High*____.

6. Does your school system now employ a music supervisor?____.
   Do you contemplate such a change?____.

7. What percentage of the total school budget is allocated for music program?____.
   Of this amount what approximate percentage is allocated for music instruction?____.
   Elementary____. Junior High____. Senior High*____.
   What percentage of the music budget is allocated for musical equipment?
   Elementary____. Junior High____. Senior High*____.

*Senior High school answers were used in collaboration with another study.
8. Using the following listed articles as a guide, please check those items which might be extended in order to further your music curriculum.

- Music appreciation in the lower grades.
- Music appreciation in the upper grades.
- Instrumental activities in the lower grades.
- Instrumental activities in the upper grades.
- Vocal studies in the lower grades.
- Vocal studies in the upper grades.
- Correlation of music with other subjects in the lower grades.
- Correlation of music with other subjects in the upper grades.
- Theory in the upper grades.
- Music history in the upper grades.

Elementary and Junior High School
Principal and/or Instructor

1. Is there a piano available for classes in music instruction?

2. Which of the following phases of music are presently being taught in your elementary school, please check.

Grade I
- Singing
- Rhythmic development
- Music appreciation
- Creative music

Grade II
- Singing
- Rhythmic development
- Music appreciation
- Creative music
- Correlation with other subjects

Grade III
- Singing
- Rhythmic development
- Music appreciation
- Creative music
- Correlation with other subjects

Grade IV
- Music reading
- Singing
- Rhythmic development
- Music appreciation
- Creative music
- Instrumental Activities
Grade V

- Music reading
- Singing
- Rhythmic development
- Music appreciation
- Creative music
- Instrumental activities

Grade VI

- Music reading
- Singing
- Rhythmic development
- Music appreciation
- Creative music
- Instrumental activities

3. Which of the following music courses are presently being taught in your junior high school, please check.

Grade VII

- Singing
- Theory (May be presented in song material)
- Music history
- Band
- Orchestra
- Chorus

Grade VIII

- Singing
- Theory
- Music appreciation
- Music history
- Integrated music study with Art, Literature, etc.
- Band
- Orchestra
- Chorus

Grade IX

- Performing music (Vocal and instrumental)
- Music theory
- Music appreciation
- Music history
- Integration
- Band
- Orchestra
- Chorus

4. Is the music budget sufficient to cover both elementary and junior high school needs?____. If not, which level is slighted?
   Elementary____. Junior High____.
5. Does your library receive music periodicals for the use of the students? Yes. Which, of the following, do you receive?

- Music Educators Journal
- The School Musician
- Southwest Musician
- The Instrumentalist
- Metronome
- Lyons Magazine

Name any other periodicals you may receive.

6. Do you feel that the students leaving the junior high school have had sufficient music training? No.
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