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### A Survey of preparatory music courses for elementary certification in Montana higher educational units

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A SURVEY OF PREPARATORY MUSIC COURSES  
FOR ELEMENTARY CERTIFICATION IN MONTANA HIGHER EDUCATIONAL UNITS

by

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B. M. Montana State University, 1951

Presented in partial fulfillment  
of the requirements for the degree of

Master of Music

MONTANA STATE UNIVERSITY

1957

Approved by:

  
Chairman, Board of Examiners

  
Dean, Graduate School

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Date

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## TABLE OF CONTENTS

CHAPTER		PAGE
I.	<b>INTRODUCTION</b>	
	The Problem . . . . .	1
	Definitions of Terms Used . . . . .	2
	Procedure and Limitations . . . . .	2
	Sources . . . . .	4
II.	<b>STATUS OF MUSIC TEACHING IN MONTANA AT PRESENT</b>	
	Music Supervisors and Supervision . .	6
	Elementary Teachers Teaching Music. .	10
	State Department Requirements and Aids in Music . . . . .	13
	a. State Requirements. . . . .	13
	b. Workshops. . . . .	17
III.	<b>COLLEGE MUSIC TRAINING COURSES FOR ELEMENTARY TEACHERS</b>	
	Requirements of Each College. . . . .	20
	Required Courses. . . . .	21
	Elective Courses. . . . .	25
IV.	<b>EVALUATION OF MUSIC TRAINING COURSES</b>	
	College Departments . . . . .	27
	High School Administrators and Music Teachers . . . . .	29
	Elementary Teachers . . . . .	32
	Suggestions of School . . . . .	
	Personnel Regarding Preparatory Courses . . . . .	33
V.	<b>CONCLUSIONS . . . . .</b>	38
	<b>AND</b>	
	<b>RECOMMENDATIONS. . . . .</b>	40
	<b>BIBLIOGRAPHY</b>	42
<b>APPENDIX A</b>	<b>ABOUT SUPERVISION</b>	43
<b>APPENDIX B</b>	<b>ABOUT STATE REQUIREMENTS IN MUSIC</b>	46
<b>APPENDIX C</b>	<b>ABOUT WORKSHOPS</b>	47
<b>APPENDIX D</b>	<b>ABOUT PREPARATORY COURSES</b>	51
<b>APPENDIX E</b>	<b>QUESTIONNAIRES SENT TO PERSONNEL</b>	60

## LIST OF TABLES

TABLE	PAGE
I. Percentages of Questionnaires Returned by Various Groups of Respondents . . . . .	5
II. Responses of Music Teachers, Administrators, and Elementary Teachers to Five Types of Supervision . . . . .	9
III. Responses by Type of Position Regarding Whether State Should Set Definite Music Course Requirements for Elementary Teachers . . . . .	15
IV. Attendance at Music Workshops and Evaluation of Workshops by Respondents . . . . .	18
V. Required Music Courses in Teacher-Education Programs in Montana Teacher Training Units. . . . .	22
VI. Responses of Various Groups Regarding Adequacy of College Music Courses . . . . .	28
VII. Responses of High School Administrators and Music Teachers in Answer to the Question, "Are Teachers Equipped to Teach Music?" . . . . .	31

## CHAPTER I

### INTRODUCTION

#### I. THE PROBLEM

Statement of the problem. The main purpose of this study was to determine the status of preparatory music courses for elementary education trainees' in Montana colleges. This paper is an analysis of college music courses designed for general elementary teachers and an evaluation of these courses by a sampling of elementary teachers' opinions. Elementary teachers are expected to have training which will enable them to teach music in their classrooms.

Importance of the study. Elementary teachers do need help and guidance in teaching music. Increase in student enrollment and shortage of specialized music teachers means that, in schools today and in the near future, specialized music teachers will not and cannot reach all students. New trends in education are apparent each year. Presently the trend stresses the use of more and more "self-contained"<sup>1</sup> classrooms. Elementary teachers under these conditions have the responsibility for providing a musical education for all students. Advances in the professional training of teachers and music specialists are constantly being made, but problems of providing ideal teaching and supervision for all students need continued study and effort.

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<sup>1</sup>See definitions, p. 2.

## II. DEFINITIONS OF TERMS USED

Self-contained classroom. The term "self-contained" classroom has reference to a classroom in which the teacher instructs pupils in all subjects, including music, art, health, and special subject areas.

Supervisor, consultant. These terms refer to trained music personnel responsible for guiding or assisting teachers in the elementary grades.

Supervising instructor. This is a person who has instructional duties and who gives assistance and guidance to the elementary teachers.

Music specialist. This is inclusive of any music person who is involved in elementary music work, such as any of the above terms indicate.

Elementary teachers or grade teachers. These teachers include those teaching in grades one through six.

## III. PROCEDURE AND LIMITATIONS

Procedure. Information for this study was obtained by the questionnaire method. Matters investigated include the present status of music in Montana, supervisory systems used, teaching of music in the elementary grades, preparatory courses in music for elementary certification, and evaluation of these respective areas.

Music teachers and high school administrators were sent questionnaires. Music teachers' and administrators' answers to some selected questions were tabulated to form a basis for analyzing music instruction in thirty-four school systems. Other results were based on



the individual's answer in order to procure needed statistics. This same process was used for the college music and college education chairmen.

Limitations. This study was limited to thirty-four Montana high schools, arbitrarily chosen from the Montana Music Educators Official Directory of 1956-1957. The selected thirty-four schools included twenty-five "second class" schools and nine "third class" schools. The directory designates a "second class" school as a town with a population of 1,000 or more and less than 8,000. A "third class" school has a town population of less than 1,000. These schools were selected because these high school administrators and high school music teachers have more direct authority and contact with the elementary teachers. The number of "second class" schools was selected in order to reach more elementary teachers, as "third class" schools would generally have only five or six elementary teachers. Thirty-four high school administrators and thirty-one high school music teachers were sent questionnaires. One hundred and ten questionnaires were returned from four hundred and twenty-five submitted to elementary teachers selected from the same thirty-four schools previously used for administrative and music supervisory personnel.

Eight higher educational systems were used in this survey. The Music chairman and education chairman of each school were sent questionnaires. The schools used were: (A) Northern Montana College, Havre, (B) Eastern Montana College of Education, Billings, (C) Western Montana College of Education, Dillon, (D) College of Great Falls, Great Falls, (E) Carroll College, Helena, (F) Montana State College, Bozeman,

(G) Montana State University, Missoula, Montana. (H) Rocky Mountain College, Billings. The percentage showing the number of questionnaires returned are given in Table I, Page 5.

#### IV. SOURCES

Sources. Further information has been cited from the Music Education Research Council Bulletin, No. 18, entitled, "Music Supervision and Administration in the School."<sup>1</sup> A committee report to the Montana Music Educators' Association<sup>2</sup> on recommendations relative to music development of classroom teachers has been referred to at various places in this paper. Additional information on elementary education certification was obtained from a reprint of Elementary Certification Bulletin as printed by the State Department of Public Instruction, 1954.<sup>3</sup>

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<sup>1</sup>See Bibliography

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

TABLE I

PERCENTAGES OF QUESTIONNAIRES  
RETURNED BY VARIOUS GROUPS OF RESPONDENTS

PERSONEL	Number Sent	Number Returned	Percentage of Returns
COLLEGE MUSIC CHAIRMEN	8	8	100%
COLLEGE EDUCATION CHAIRMEN	8	6	75%
HIGH SCHOOL ADMINISTRATORS	34	28	80%
HIGH SCHOOL MUSIC TEACHERS	31	20	65%
ELEMENTARY TEACHERS	125	110	26%

## CHAPTER II

### STATUS OF MUSIC TEACHING IN MONTANA AT PRESENT

#### I. MUSIC SUPERVISORS AND SUPERVISION

The Music Educators' Research Council states that "music supervision arises and is justified when the chief music teacher, over-loaded with music responsibilities, seeks relief by assigning a portion of the work to someone else who will teach it under directions."<sup>1</sup>

A survey of thirty-four schools in Montana revealed that a variety of supervisory systems exist in this state. It is difficult to obtain a clear picture of the use of supervisors, due to the fact that there is some confusion in terminology applied to the field of supervision. The majority of music supervisors are high school directors serving in supervisory capacities. Some school systems have a music teacher teaching music in grades six through eight and assisting elementary teachers. Two systems hire special music teachers who teach only grade music in the classrooms throughout the city, but these teachers have no responsibility as supervisors because they do not assign music teaching to other teachers. Three supervising instructors are used in one method of supervision. Eighteen school systems employ supervisors serving in elementary programs, while fifteen school systems do not use supervisory programs, although special music teachers exist in two of these schools. Results of supervision in the elementary systems are

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<sup>1</sup>Music Supervision and Administration in the Schools, (Bulletin No. 18, Chicago: Music Education Research Council, 1949) p. 4.

shown here:

<u>System</u>	<u>No. of Schools<sup>2</sup></u>
Supervising Instructors	3
High School Directors Acting as Supervisors	15
Special Music Teachers	2
No Supervision	15

School personnel consulted during this survey gave several personal opinions in regard to various phases of supervision and teaching of music. A complete list of comments appears in Appendix A. The opinions stated, showed that some people advocated the use of "music supervisors," and some preferred the "self-contained" classrooms, but no one method was especially predominant in the comments.

The survey of one hundred and ten elementary classroom teachers showed that seventy teachers have a supervisor available to assist them, although some of these teachers may do some music teaching. Thirty-two teachers have no assistance from a supervisor, and eighty-two teachers reported that they have no guidance from high school music directors.

Elementary teachers added comments on supervisors who do some of the music teaching; "(Supervisor) only comes once in six weeks," or "We see him once a month," or "The supervisor teaches music once a week." These supervisors are actually "supervising instructors," who undoubtedly have too heavy a load or their duties and responsibilities are not fully defined.

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<sup>2</sup>Note: The number of schools is 33 rather than 34 due to the fact that one administrator did not answer the questions on supervision. The "two special music teachers" are included in the school systems with "no supervision" bringing the total to 35.

Recipients of the questionnaires in high school and elementary teaching were asked to rate or select the method(s) of supervision or teaching they felt ideally best. Five methods of general supervision of music were presented on the questionnaire. Table II, page 9 shows ratings of five methods as selected by high school and elementary personnel. The method rating first was "music teacher." Twelve administrators chose this method, but only one high school music teacher selected this method. Fifty-two elementary teachers preferred the "music teacher." Second choice was the "supervising instructor," which the greatest number (13) of music teachers selected as their preference. Six administrators and thirty-three elementary teachers picked this method, bringing the total high enough to rank this method second. Third choice actually has a rather "hit and miss" basis. School personnel rated third, "classroom teachers teaching as much music as they possibly can." The "consultant" and "self-contained" methods tied, with only four people selecting each of these methods. A few persons suggested that two methods be combined, but the many combinations are too varied to list. One combination that was suggested several times was combining "supervising instructor" and the "classroom teachers teaching as much music as they possibly can." This system could actually be called "consultant" or "resource teacher" who assists upon call, which includes actual teaching if necessary.

One administrator gave a statement that summarized some views and showed intelligent reasoning on the supervisory systems.

TABLE II

RESPONSES OF MUSIC TEACHERS, ADMINISTRATORS AND ELEMENTARY  
TEACHERS TO FIVE TYPES OF SUPERVISION.

(Comparison poll showing individual high school administrators', music  
teachers' and elementary teachers' preferences of supervision.)

TYPE OF SUPERVISION	20 *M.T.	28 *ADM.	110 *E.T.	TOTAL
a) Supervisor teaching all the music (Music Teacher)	1	12	52	65
b) Supervisor assisting in some music (Supervising Instructor)	13	6	33	52
c) Visitations, class lesson plans, preparations, but no teaching (Consultant)		2	2	4
d) Classroom teachers teaching all their own music. (Self-Contained)	1	1	2	4
e) Classroom teachers teaching as much as they possibly can.	5	5	11	21
TOTALS	20	26	110	146

\*M.T., ADM., E.T. designates Music Teachers, Administrators and  
Elementary Teachers respectively. Two administrators did not answer  
this question.

"It is difficult to say that any one method of supervision is best, because of different sized schools and also different school plants have their own peculiar financial and programming problems. Programs have to be worked out, not on the basis of what is ideal, but on the basis of what we can best fit into our own particular pattern of staff, building limitations, budget, etc. It would be ideal if we could afford to employ specialists in this and other fields, although it is a little difficult to determine where the specialists would leave off and the regular academic education would begin."<sup>3</sup>

Educators readily agree that an ideal situation may never exist other than in theory, but constant study to improve all educational areas is being done by leading music education authorities. Men and women in the music education field are aware of the great problems of musical growth for all children and of the responsibilities of the classroom teacher, music staff, (supervisor, teacher, etc.) and administrative officials.

The leading authorities in music education who published a bulletin on music supervision and administration gave the following statement.

"Regardless of controversy over the need of general supervision, it seems obvious that the average classroom teacher will continue to require specific help in the fields of music and art."<sup>4</sup>

## II. ELEMENTARY TEACHERS TEACHING MUSIC

Questionnaires returned from one hundred and ten elementary teachers showed that sixty teachers have two-year diplomas, thirty-two have four-year degrees, twelve have life certificates, and six teachers have five-

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<sup>3</sup>Questionnaires returned by a high school administrator.

<sup>4</sup>Music Education Bulletin, Op. cit., p. 9.



alone to provide for musical growth of children, but rather of a combination of three people; the administrator, the classroom teacher and the music specialist,(music supervisor, etc). The ever-present fact of continued growth in elementary enrollment and disastrous shortage of teachers, particularly specialized teachers, emphasizes the need for cooperation and earnest observation by administrators, music people, and classroom teachers. Music teachers in the elementary area may be the ultimate ideal, but to compensate for the present shortage of specialized music teachers, other methods of attaining goals of musical growth for all children must be the obligation and duties of administrators and educators in all schools.

The following statements are taken from the list of recommendations written by the Montana Music Curriculum Committee.

"It is recommended:

6. That professional education courses develop the philosophy that every classroom teacher has a responsibility for providing musical experience for her pupils.
  - a. Administrators are responsible for the continuous musical growth of children, and to this end, are justified in providing for any adjustment to bring about this goal.
7. That music specialists be prepared to serve as consultants responsible for the in-service help of the classroom teacher and the musical development of the elementary child.
8. That, inasmuch as music exists for all children, the elementary classroom program in music is of primary importance."<sup>5</sup>

The desired program, if properly organized, must further have joint responsibility of the music specialist, the elementary teachers,

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<sup>5</sup>Montana Music Educators' Association, "The Music Curriculum Development Committee Report," 1954.

and the administrator. Music specialists would then exercise authority in all matters pertaining to music educational aims, methods and materials in music.

### III. STATE DEPARTMENT REQUIREMENTS AND AIDS IN MUSIC

#### A. STATE REQUIREMENTS

A personal letter was sent to Dr. O. M. Hartsell, immediate past State Supervisor of Music in Montana. The following is a quote from his reply regarding requirements in music for elementary education majors in colleges in Montana:

"The amount of credit varies in what is required at Northern, at Western and at Eastern, as well as at Bozeman and Missoula. There is no special requirement in this area (music) set up by the State Department of Public Instruction. The way our plan functions in Montana, is that each institution, whether it be Northern, Western and the like, is authorized by the State Board of Education to set up its own curriculum for the training of elementary classroom teachers. Whenever this curriculum is approved by the State Board of Education, then the graduates of these institutions are accepted by the State Department of Public Instruction for certification. Each institution concerned certifies to the State Superintendent of Public Instruction that the individual teacher concerned has met the pattern of preparation as set up by the institution and approved by the State Board of Education. The State Department of Public Instruction, in turn, certifies this candidate by endorsement and accredits him or her to teach in Montana public schools. The problem for most curriculum committees is that so many demands are made by subject area interests that it is not possible to grant them all in terms of the limited number of quarter hours which are available for professional preparations."<sup>6</sup>

Past State Superintendent of Public Instruction, Mary Condon, issued a reprint on elementary certification. This reprint from a State Bulletin was a condensation of standards and included facts on preparation requirements for all certificates issued from the State

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<sup>6</sup>Dr. O. M. Hartsell, State Supervisor of Music, Helena, Montana. Personal letter, Nov. 1956.

Department of Public Instruction. Requirements for two-year diplomas and four-year degrees issued in education from a fully accredited teacher-education training institution must include courses in language, arts, reading, social studies, science, history, arithmetic, music, fine arts, plus professional training in other areas. Elementary School Special Certificates and Emergency Elementary Certificates also require that applicants have these above courses in their basic preparation in order to obtain either of these certificates.

The State Department does not require elementary teachers to take music in college teacher-education programs. Requirements are not set by the State Department of Public Instruction, but rather music requirements are set by each higher education unit in the state. Required music credits range from three credits up to nine credits.

All personnel submitted questionnaires were asked, "Do you feel the State Department of Education should designate a specific number of requirements in music for elementary certification?" Six of the college chairmen replied "yes"; two stated "no"; and three did not answer this question. High school administrators responded: Eighteen "yes"; eight "no"; two omitted answering the question. Music teachers results showed: Seventeen "yes"; one "no"; and two did not reply to the question. Seventy-five of the elementary teachers said, "yes"; sixteen stated, "no"; and nineteen did not respond to this question.<sup>7</sup>

Thirty-four teachers received their education outside this state.

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<sup>7</sup>Table III. page 15.

TABLE III

RESPONSES BY TYPE OF POSITION REGARDING WHETHER STATE SHOULD  
SET DEFINITE MUSIC COURSE REQUIREMENTS FOR TEACHERS.

PERSONNEL	YES	NO	NOT ANSWERED	TOTAL
College Chairmen	6	2	3	11
School Administrators	18	8	2	28
H. S. Music Teachers	17	1	2	20
Elementary Teachers	75	16	19	110
Totals	116	27	26	169

Twenty-seven of these teachers asserted that they were required by their respective State Departments to take music for their teacher-education degrees. Seven teachers were not required by their State Department to take music, but did not designate if their respective schools set music requirements. Credits ranged from three to ten, with most requirements four credits or more.

A few persons gave some personal opinions regarding music requirements. These comments are found in their entirety in Appendix B.

The Music Education Research Council Bulletin, No. 18 gave a short statement as to the policy of state departments and suggestions regarding requirements in music for teachers obtaining certificates. The following statement is a quote from this bulletin.

"When state departments of public instruction recognize music as a regular subject in all schools, grade teachers will be required to obtain music certificates, which in turn will be dependent upon music offerings in institutions preparing grade teachers. Thus, a minimum program of music should be possible in every school, even without employment of a music specialist."<sup>8</sup>

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<sup>8</sup>Music Education Bulletin, Op. cit., p. 6.

## B. WORKSHOPS

The necessity of obtaining a thorough picture of music development in this state leads to this section on workshops.

The State Supervisor of Music in Montana is authorized by the State Department of Public Instruction to conduct music workshops, or as they are often called clinics or institutes. These workshops are held throughout the state, at either county or city system levels. These workshops are actually a basic music course designed to aid elementary teachers who are teaching their own music. Workshops are equivalent to twelve class hours of college work, or one quarter hour of credit. Credit is transferable to higher educational units in Montana that offer teacher-education programs.

A large proportion of people surveyed have attended a workshop.<sup>9</sup> Twenty-four of the high school administrators have attended such a workshop, while four have not attended. Twenty-one of the administrators voted them as being satisfactory, three were not completely satisfied and four did not answer this part of the question. High school music teachers responded: Fourteen in attendance; four not in attendance; and two did not answer the question. Eighteen of the music teachers rated them to be satisfactory, while two did not answer the question. Some of those who did not attend such a workshop evidently advocate them and consider the workshops worthwhile. Seventy-two elementary teachers have

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<sup>9</sup>See Table IV, page 18.

TABLE IV

ATTENDANCE AT MUSIC WORKSHOPS AND EVALUATION OF WORKSHOPS  
BY RESPONDENTS

	H. S. ADM.	H. S. MUS. T.	ELEM. T.
Number Attending	24	14	72
Number Not Attending	4	4	38
Question Not Answered		2	
Satisfactory	21	18	71
Not Satisfactory	3	0	2
Not Answered	4	2	37

\*H. S.; Adm.; Mus. T.; Elem. T. mean high school; administrators; music teachers; elementary teachers; respectively.

Note: Discrepancy in high school music teachers figures is due to the fact that some checked "satisfactory" even though they did not attend a workshop.

enrolled in workshops and thirty-eight have not participated. Seventy-one elementary teachers said the workshops were satisfactory, two rated them as being unsatisfactory and thirty-seven did not answer this part of the question.

A variety of comments appeared on the returned questionnaires. If respondents did not feel the workshops were beneficial they were asked to give a basis for this answer. Another question asked for the good points they received from the workshops. See the complete list of comments found in Appendix C.

Workshops seem to have generated much enthusiasm in elementary teachers in the field, yet some music teachers and administrators report less enthusiasm. The success of workshops for elementary teachers is obvious from the comments they made about the courses. The majority of comments from elementary teachers reflected their desire for more workshops or for workshops that would last longer or be held each year in their localities.



## CHAPTER III

### COLLEGE MUSIC COURSES FOR ELEMENTARY TEACHERS

#### I. REQUIREMENTS OF EACH COLLEGE

The State Board of Education authorizes each college to set up its own curriculum which must be approved by the State Department of Public Instruction. Curriculum committees are appointed in each college through the schools of education. Dr. O. M. Hartsell, State Supervisor of Music stated in a letter that the number of hours required in music is usually dependent upon the music department or music school in the given institution and upon the extent to which the music education chairmen have worked with this particular curriculum committee. Dr. Hartsell commented:

"The problem for most curriculum committees is that so many demands are made by subject area interest that it is not possible to grant them all in terms of the limited number of quarter hours which are available for professional preparation."<sup>1</sup>

Two institutions out of the eight educational units polled do not offer any two year diplomas or four-year teaching education degrees. Two systems do not offer two-year diplomas, but do grant four-year degrees in elementary education. Four schools offer courses for both two and four-year teaching certificates.<sup>2</sup> The number of credits required in music for two-year diplomas ranges from three to seven credits, while for four-year degrees the number ranges from four up to nine credits,

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<sup>1</sup>Dr. O. M. Hartsell, State Supervisor of Music, Helena, Montana. Personal letter. Nov. 1956.

<sup>2</sup>See Table V, page 22.

Two schools required the same number of credits for both two year diplomas and four-year degrees.<sup>3</sup>

## II. Required Courses

Music courses required in the colleges are generally similar in content and basically adapted for those students entering teacher-education programs. The following materials were taken from the bulletins of the six colleges and universities offering teacher-education programs. The digest of required courses illustrates each of the eight higher educational music courses and content. The letters used in Table V, page 22 coincide with letters in the following list, and simply designate the college from which each listing of course material was secured.

- A. Northern Montana State College - Havre  
 2 Year Diploma Offered--4 credits.  
 4 Year Degree Offered--6 credits.

**INTRODUCTION TO MUSIC EDUCATION. 2 credits.**

A course designed to acquaint the student with class room material for singing, rhythm and listening and for developing their own abilities in these fields. The playing of simple melody and rhythm instruments is included and rudiments of music are introduced as needed.

**PUBLIC SCHOOL MUSIC. 2 credits.**

A continuation of the above course.

Methods and materials for teaching singing, rhythm, music listening, and music reading is extended, with emphasis on intermediate grades.

**CLASS VOCAL INSTRUCTION. 1 credit.**

A scientific class approach to vocal production, emphasizing deep breathing, vowel, consonant and diphthong formation, posture, diction, and stage deportment. One private lesson a week is required. Solo work is stressed and opportunity provided for solo singing. May be taken to a maximum of three credits.

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<sup>3</sup>See Table V, page 22.

## REQUIRED MUSIC COURSES IN TEACHER-EDUCATION PROGRAMS IN MONTANA

## TEACHER TRAINING UNITS. TABLE SHOWS - CREDITS, COURSES, CONTENT.

Elective courses are offered and allowed in each unit checked.\*

SCHOOL AND TYPE	MUSIC CREDITS		REQUIRED MUSIC COURSES AND CREDITS	SUMMATION OF CONTENT	
	2 Yr.	4 Yr.			
A.* Teacher Education	4	6	Introduction to Mus. Ed.	2	Designed to acquaint student with classroom materials for singing
			Public School Music	2	Continuation of Above
			Class Vocal Instruction	1	Scientific approach to vocal study.
			Class Piano Instruction	1	Designed for adult to learn fundamental of piano.
B.* Teacher Education	3	9	Introduction to Music	3	Foundation course in Fundamentals for class
			Music in Elem. School	3	Intensive course of course.
			Music materials and activities for Elem. School	3	Intensive study of materials and activities for elem. teachers
C.* Teacher-Education	4	4	Music Education in the Elementary School	4	Study of fundamentals of music programs from kindergarten through eighth grade.
D.* Teacher-Education	7	7	Music Fundamentals and Sight-singing	3	Study of theory and art of music for the student.
			School Music	4	Music methods developing elementary music education.
E.			TEACHER EDUCATION DEGREE NOT OFFERED		
F.* College		9	Basic Music for the Classroom Teacher (Two quarters required)	3	Basic musical requisites for teaching music in classrooms.
			Elementary Methods and Materials	3	Selection of music and methods for elementary grade teachers.
G.* University		6	Elementary Music Methods (Two quarters required)	3	Philosophy of teaching music in elementary schools with emphasis on learning by doing.
H.			TEACHER EDUCATION DEGREE NOT OFFERED		

**CLASS PIANO INSTRUCTION. 1 credit.**

A course designed for the adult beginner, to develop a more adequate knowledge of the elements of music and to provide enough fundamental piano technique for playing simple accompaniments. In subsequent quarters more advanced keys and basic harmonies will be taught so that the student can harmonize easy melodies with tonic, subdominate, and dominate chords. Open only to those registered in education curricula or by special arrangement. May be taken to a maximum of three credits.

**B. Eastern Montana College of Education - Billings**

2 Year Diploma--3 credits.

4 Year Degree--9 credits.

\* For the four-year elementary certificate, the 9 hours of required music courses do not include the music methods courses which carry "Educ." numbers.

**INTRODUCTION TO MUSIC. 3 credits.**

A foundation course in music designed to serve as an introduction to music education courses for classroom teachers as well as a preparation for courses in music theory for the music students. The class includes experiences in singing, rhythms, listening, playing of instruments, creating music, notation, simple chords, the major and minor modes and the fundamentals of music. The course is conceived as a class in musical experience, NOT a class in music theory.

**MUSIC IN THE ELEMENTARY SCHOOL. 3 credits. Educ.**

Prerequisite: Music course above, or equivalent.

An intensive course in the teaching of elementary classroom music activities of singing, listening, rhythms, playing and creative music. An attempt is made to develop a philosophy which will permit music to take its proper place in the classroom.

**MUSIC MATERIALS AND ACTIVITIES FOR THE ELEMENTARY SCHOOL. 3 credits.**

Prerequisite: Course Above. Education.

An intensive study of music materials and activities appropriate for the elementary school, designed to supplement the usual course in elementary school music methods. The student is given the opportunity to become acquainted with many music materials such as some collections, recordings, melody instruments, rhythmic materials and the sources of materials. These materials and their place in the classroom are explored through actual experience with them.

**C. Western Montana College of Education - Dillon.**

2 Year Diploma--4 credits.

4 Year Degree--4 credits.

**MUSIC EDUCATION IN THE ELEMENTARY GRADES. 4 credits.**

A study of principles, procedures, materials, skills and organization of the music program in the kindergarten through grade eight.

- D. College of Great Falls.  
2 Year Diploma--7 credits.  
4 Year Degree--7 credits.

MUSIC FUNDAMENTALS AND SIGHT SINGING. 3 credits.  
Introduction of the student to the art of music; a study of melodic, harmonic and rhythmic elements of music.

SCHOOL MUSIC. 4 credits.  
Prerequisite: Course above.  
A course in music methods for students following the elementary education curriculum.

- E. Carroll College\* - Helena.  
Teacher-Education Training Program not offered.

- F. Montana State College - Bozeman.  
4 Year Degree--9 credits.

BASIC MUSIC FOR THE CLASSROOM TEACHER. 3 credits.  
Two quarters required.  
To acquaint the student with those basic musical requisites which are necessary for teaching music in the classroom. Rudiments of music, sight-reading, keyboard knowledge, pre-orchestral instruments, etc., will be covered.

ELEMENTARY METHODS AND MATERIALS. 3 credits.  
Covering the proper selection of music for the elementary grades and the teaching methods for presenting such music.

- G. Montana State University - Missoula.  
4 Year Degree--6 credits.

ELEMENTARY MUSIC METHODS. 3 credits.  
Two quarters required. Prerequisite: Sophomore standing.  
(a) A philosophy of teaching music in the elementary schools. The emphasis placed on learning by doing. Study of and participation in singing, listening, rhythm, instrumental, creative and integration. Fifty songs memorized; use of pitch pipe, autoharp and chording on the piano; classroom conducting; basic rudiments of music and keyboard fundamentals.  
(b) A continuation of (a), dealing more specifically with topics presented generally during the first quarter. Other topics include: beginning part singing; dramatizations; integrated units with social studies, art and literature; listening and use of phonograph; instruments of the orchestra by sight and sound; additional work in music reading; music books for the elementary school library.

- H. Rocky Mountain College\* - Billings.  
Teacher-Education Training Program not offered.

\*Note: Information received from returned questionnaire of college music chairman.

Required courses of each school parallel one another in content. Music courses mainly stress classroom activities in singing, rhythm, listening and creative music. These courses also are designed to develop knowledge of the rudiments in music, the basic foundation for teaching music. Freshman and sophomore standing is generally required for entrance into the music courses.

### III. ELECTIVE COURSES

Some elective courses in music are necessary to enable students to comply with higher educational unit's graduation requirements. The elective courses following are music classes that education majors may take if they so desire, or if they are able to meet necessary prerequisites. The letters again coincide with previous letters for designating the schools.

A. Northern Montana State College - Havre.

Other courses which may be chosen as electives:

HARMONY-----	6 credits
MUSIC APPRECIATION-----	3 credits
SIGHT SINGING AND EAR TRAINING-----	3 credits
CHORUS AND/OR BAND-----	1-6 credits (each)

B. Eastern Montana College of Education - Billings.

Music courses allowed as electives:

LISTENING TO MUSIC-----	2 credits
HISTORY AND MUSIC LITERATURE-----	2 credits
COLLEGE BAND-----	1-6 credits
MEN'S AND WOMEN'S CHORUS-----	1-6 credits (each)
MIXED CHORUS-----	1 credit

C. Western Montana College of Education - Dillon.

Courses offered as electives:

MUSIC HISTORY AND APPRECIATION-----	4-12 credits
PIANO-----	1-6 credits
MUSIC LISTENING AND THE ARTS-----	4 credits

SIGHT SINGING AND EAR TRAINING-----2 credits  
 VOICE-----2 credits  
 HARMONY-----4 credits

D. College of Great Falls.  
 Courses allowed as electives:

EAR TRAINING-----2 credits  
 MUSIC HISTORY-----4 credits  
 ELEMENTARY HARMONY-----3 credits

E. Carroll College - Helena.  
 Not Offered.

F. Montana State College - Bozeman.  
 Courses offered as electives:

HISTORY OF MUSIC-----3 credits  
 APPRECIATION-----3 credits  
 MUSIC LITERATURE-----3 credits  
 (May take one of these three above)  
 CONDUCTING-----3 credits  
 VOICE, PIANO-----1-3 credits

G. Montana State University - Missoula.  
 Elective courses:

THEORY I-----3 credits  
 PIANO IN CLASS-----1-3 credits  
 LISTENING TO MUSIC-----2 credits  
 CLASS PIANO METHODS-----2 credits  
 UNIT COURSE IN MUSIC EDUCATION-----1-3 credits  
 PIANO TEACHING WORKSHOP-----1-2 credits  
 PIANO FOR CLASSROOM TEACHERS-----2 credits  
 SCHOOL MUSIC-----3 credits

H. Rocky Mountain College - Billings.  
 Not Offered.

## CHAPTER IV

### EVALUATION OF MUSIC TRAINING COURSES

#### I. COLLEGE

College department chairmen of music and education were asked to express their opinions as to the adequacy of the present music courses offered for the elementary education trainee. Five of the department chairmen felt present courses were adequate, while four reported that courses do not thoroughly prepare the trainee going into teaching.<sup>1</sup> One did not answer this question and one of the chairmen responded with "yes and no", and a qualifying statement to the effect that adequacy of the courses is dependent upon a student's previous background and upon the degree of confidence students can attain in music courses in college.

One college chairman added a personal remark<sup>2</sup> that music is a difficult subject to teach in the elementary area, and success of a teacher depends largely upon his or her basic talent and intelligence. Another statement endorsed a similar opinion that students must have basic talent and intelligence, while another chairman stated, "Yes, (the courses are adequate) if the teacher has help from a system wide music supervisor."<sup>3</sup>

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<sup>1</sup>See Table VI, page 28.

<sup>2</sup>Refer to Appendix D, Section I.

<sup>3</sup>Ibid.



TABLE VI

RESPONSES OF VARIOUS GROUPS  
REGARDING ADEQUACY OF COLLEGE MUSIC COURSES

PERSONNEL	YES	NO	YES AND NO	NOT ANSWERED
COLLEGE CHAIRMEN	5	4	1*	1
SCHOOL ADMINISTRATORS	4	21		3
H. S. MUSIC TEACHERS	3	16		1
ELEMENTARY TEACHERS	43	35		32
TOTALS	55	76	1	37

\*Note: The "Yes" and "No" as given by a department chairman who gave a qualifying statement found in Appendix D, Section I, comment 1.

## II. SCHOOL ADMINISTRATORS AND MUSIC TEACHERS

High school music teachers and school administrators were asked, "Do you feel all of your teachers are well equipped to teach their own music?" Twenty-seven of the administrators replied, "no"; one stated, "yes." Music teachers responded about the same with seventeen, "no"; one said "yes," and two did not answer the question.<sup>4</sup>

School officials gave several statements such as: "Teachers don't have self-confidence," or "They express a fear of teaching music."<sup>5</sup> Administrators and music teachers further mentioned such facts that a teacher must have an interest in music and many teachers feel they are not qualified to teach music.

School administrators and music teachers were then asked, "Do you feel Montana college courses prepare them to teach their own actual classroom music?" Twenty-one of the school administrators responded, "no," and four of the replies were "yes." Three did not answer this question. Music teachers' results on this question were similar. Sixteen state "no"; three said "yes" and one did not respond on the question.<sup>6</sup> Persons answering "no" to these questions were asked to discuss briefly why they felt music courses were inadequate. The complete list of comments appears in Appendix D, Section III.

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<sup>4</sup>See Table VII, page 31.

<sup>5</sup>Quotes as they appeared on returned questionnaires from administrators and music teachers.

<sup>6</sup>See Table VI, page 28.

The following list is a sampling of some of the present opinions from school administrators and teachers:

"The courses do not concentrate on all the fundamentals which the children need."

"Methods are too general and not enough required."

"Too much theory and not enough actual experience."

"If teachers dislike music, all the courses in college will not make a good music teacher out of such a person."

"What most of them have gained has been from workshops rather than college."

Whereas college courses may not prepare teachers to teach all the music, some teachers may be more adept in teaching one area such as singing, rather than another are such as theory. Major areas of music taught in the elementary classroom are singing, eurhythmics (dancing), music theory (rudiments), and music appreciation (listening). Administrators and music teachers checked areas where teachers may be strong or weak. Results were as follows:

<u>Personnel</u>	<u>Singing</u>	<u>Dancing</u>	<u>Theory</u>	<u>Appreciation</u>
School Administrators	Strong	Weak	Weak	Weak
School Music Teachers	Weak	Weak	Very weak	Weak

Music teachers were emphatic in their answers as to elementary teachers being weak in all four music areas. Administrators checked singing only, as the strong area. All other areas received a great number of checks for being weak.

TABLE VII

RESPONSES OF SCHOOL ADMINISTRATORS AND MUSIC TEACHERS  
IN ANSWER TO THE QUESTION, "ARE TEACHERS EQUIPPED TO TEACH MUSIC?"

PERSONNEL	YES	NO	NOT ANSWERED
SCHOOL ADMINISTRATORS	1	27	
H. S. MUSIC TEACHERS	1	17	2
TOTALS	2	44	2

## III. ELEMENTARY TEACHERS

Elementary teachers were asked, "Do you feel Montana college courses prepared you to teach your own actual classroom music?" Forty-three related that courses were adequate while thirty-five were of the opinion that courses were inadequate. Thirty-two did not answer this question. The majority of these teachers who did not answer this question were from out-of-state.<sup>7</sup> A great variety of comments given by teachers are listed in complete form in Appendix D, Section IV. The following comments are abridged somewhat from those stated on the questionnaires. These are comments pertinent to preparatory courses which teachers have taken:

"I didn't have enough music, but what I had helped me to teach."

"My course was a wonderful course."

"Could have had more actual classroom experience."

"Instructor had little knowledge of actual classroom teaching."

Teachers were asked if they were required to take music courses that were of little benefit to them for actual classroom teaching. Seventeen teachers reported they took unnecessary courses. Comments on the content of courses of little benefit appear in Appendix D, Section V. Some teachers remarked that they had too much theory; others did not have enough theory courses. The background of music the teachers had before taking music courses was somewhat reflected by their comments. The majority of teachers (eighty-two of one hundred ten) asserted that their

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<sup>7</sup>See Table VI, page 28.

music courses were of benefit to them in their actual classroom music teaching. Courses which these teachers were required to take were generally beneficial to them, but many reported that they did not have enough of these courses. They felt the need of actual experience in teaching music before they started teaching. Comments varied a great deal and what some teachers considered beneficial courses, other teachers valued as inadequate.

#### IV. SUGGESTIONS OF SCHOOL PERSONNEL REGARDING PREPARATORY COURSES

The first part of this chapter showed that administrators and music teachers doubt the adequacy of present music courses in colleges and the university. The majority of elementary school officials do not feel teachers are equipped to teach their own music in the classroom. Elementary teachers are apparently satisfied with music courses they took in college, but suggest that more music courses be required. Suggestions for better preparation of grade school teachers in music as given by high school and elementary personnel appear in Appendix D, Sections VI and VII.

College preparatory music courses that would fit the needs of all teachers are obviously unattainable, because of the great individual differences in basic talent and background in music. Elementary teachers were given an opportunity on the questionnaires to choose music courses they would consider necessary and practical for elementary music training. Teachers were presented a synthesis of music courses offered in Montana educational units. Teachers were then to select courses that would best cover the needed materials if they were required to take six credits in

music with another list provided to check courses if twelve credits were required in music. The validity of this material needs to be questioned in two ways. First, the number of questionnaires returned from elementary teachers showed very poor results and second, over fifty percent of the teachers returning the questionnaires did not answer this section of the questionnaire as directed, perhaps due to the poor wording of directions. The questionnaire is found in Appendix E, p. 65, 66 and 67.

Forty-eight teachers answered this question as directed. The following shows results of courses they selected for six credits, twelve credits and those that should be offered only as electives. This sampling of courses will at least give a general idea of what some of the teachers feel is needed for preparatory courses in music.

Courses selected the most in the column checked for six credits were:

- |                |   |
|----------------|---|
| SCHOOL MUSIC   | a) Methods and materials for teaching singing, rhythm, music listening and sight-reading. Rote to rote.   |
| THEORY         | b) Fundamentals of music taught from activity standpoint.   |
| METHODS COURSE | d) Workshop--Learning keyboard fundamentals, conducting, sight-singing, rhythm notations, appreciation, and dance. Training on tonettes, autoharp and rhythm bands. |

Courses selected in the column marked for a total of twelve credits were:

- |                 |   |
|-----------------|---|
| SCHOOL MUSIC    | a) Same a above   |
| MUSIC EDUCATION | a) Course including rudiments of music, sight-singing, materials and class methods for elementary teaching, keyboard training and proper selection of program planning. |
| METHODS COURSE  | d) Same a above.  |

Three courses ranked equal in teacher preference relative to content desired in a twelve-credit music requirement.

Refer to Appendix E, p. 65, 66 and 67.

THEORY	a)
MUSIC EDUCATION	d)
SCHOOL MUSIC	b)

Two courses were checked innumerable times as preferred electives.

These two courses were:

THEORY	d) Study of all triads and inversions, cadences, modulation and transposition.
HISTORY	a) Course designed to study music history, listening to records, studies include music and musicians from 15th to 20th century.

The problem of selecting practical courses is obviously difficult.

Actual content of music courses is almost impossible to state, but for general purposes basic principles are always involved. These basic principles are suggested in recommendations prepared by the Montana Music Curriculum Development Committee. The quotation below is taken from this committee report.

"It is recommended:

1. That the elementary classroom teacher's preparation include a broad experience in the humanities and child growth and development with an emphasis on music as a part of those areas.
2. That the elementary classroom teacher's musical development and music education courses should contain music experiences which parallel those of the elementary school child.
  - a. Music education is defined as educating the child through music.
  - b. Music education courses should emphasize learning by doing in music.
  - c. The musical development of the classroom teacher through actual musical participation at his development level is of prime importance.



- d. College courses should embrace principles of individual differences in the musical development of the elementary classroom teacher.
3. That the elementary classroom teacher's preparation include experiences with children.
    - a. The student teaching experiences should include activities in classroom music under the direction and guidance of the college department of music education.
    - b. The courses in music methods should include directed observation and participation in actual classroom music activities.
    - c. The classroom teacher's experience with the musical development of the child's personality should be consistent with the known facts of child growth and development.
  4. That in the musical development of the classroom teacher sufficient time be given for growth and development.
    - a. Music requires time for absorption to instill attitudes, build interests, and develop understanding.
    - b. Music course content, therefore, should be spread over the complete college experience of the elementary classroom teacher.
  5. That college music education courses and supervision of student teaching experiences in music be taught by teachers who have had actual experience in classroom music teaching.
  6. That professional education courses develop the philosophy that every classroom teacher has a responsibility for providing musical experience for her pupils.
- .....
9. That, inasmuch as performance ability in any musical medium does not presuppose teaching ability in the elementary classroom music area, college methods courses embracing this kind of preparation should not be waived.<sup>8</sup>

The above listing of recommendations point out that philosophy, attitudes, interests and understanding of musical growth demands more time than one short period of formal music instruction. Musical growth as an

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<sup>8</sup>Montana Music Educator's Association, "The Music Curriculum Development Committee Report," 1954.

everyday part of a child's life is of great importance and all music education students and teachers must be made aware of their responsibility to do everything in their power to attain this musical growth and development of all children. Elementary teachers equally need to realize their importance in teaching music. College music courses are presumably the only place these elementary teachers can possibly learn fundamentals, methods, and procedures of teaching music. Stability of music nevertheless, can only be maintained if music specialists exercise authority in planning, organizing and guiding elementary music programs and teachers.

Comments on adequacy or inadequacy of, and on responsibility for teaching music in the classroom, as well as suggestions for courses covering the teachers' needs, are all found in Appendix D of this paper. References and some quotations from high school officials and elementary personnel have previously been referred to, but for a full perspective a complete reading of Appendix D would further substantiate the statements presented here.

## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

#### I. CONCLUSIONS

Previous material presented in this paper, as drawn from personal opinions on questionnaires and some source material from music educators results in the following conclusions.

It is concluded:

1. That much confusion exists as to the terminology of such words as supervisor, consultant and self-contained classroom. The question of self-contained classroom was answered in so many ways that the validity of this question proved to be of little or no value, other than determining the fact that many educators do not know the meaning of "self-contained."
2. That about one-half of the thirty-four schools surveyed do secure music persons to serve in the area of general music supervision to the elementary program.
3. That many people who are in supervising capacities are not fulfilling their duties to the elementary music programs, perhaps due to an over-load or other such problems.
4. That general supervisory methods selected as best meeting the goals of musical growth for all children are music teachers or supervising instructor.<sup>1</sup>
5. That the State Department of Public Instruction or the State Board of Education does not set definite requirements in music for the elementary teacher education trainee, but that each higher educational school designates the required music courses as they see fit.
6. That a great majority of individuals consulted during this survey desire that the State Department of Public Instruction set a definite number of music credits.

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<sup>1</sup>See definitions, p. 40.

7. That Music Workshops have been well attended and have been rated as highly successful.
8. That in six higher educational units in Montana offering elementary education-degrees:
  - (a) There are required music courses with credits varying from three credits up to nine.
  - (b) That the content of these courses is generally similar in all schools preparing teacher-education trainees.
9. That a majority of the persons consulted during this survey consider the college music preparatory courses inadequate preparation for good music teaching.
  - (a) That a great majority of school administrators and music teachers consider elementary teachers not fully equipped to teach their own classroom music. College courses should more adequately prepare the teacher-education trainee.
  - (b) That until sufficient preparation of elementary teachers is reached, the elementary teachers in the field today need some type of general music supervision in order to achieve greater musical growth for all elementary children.

## II. RECOMMENDATIONS

The following recommendations are made from the previous information and conclusions in this paper.

1. It is recommended that the following definitions of terms as quoted from the MENC Bulletin No. 18, be adopted and made known to all people in or entering into the teaching field, the administrative positions, or the music teaching field.

These recommendations are:

- a.) "The term "music director" is to indicate the chief supervisor, or as he is called in some cities, the directing supervisor. This individual, of course, is responsible for the coordination of the whole program of music and has many administrative duties. (This is used in larger cities.)
  - b.) The term "music supervisor" should be applied only to a person responsible for guiding the teaching of others.
  - c.) The term "music supervising instructor" is used to indicate an individual who has instructional duties, but who combines with them the giving of help and guidance to other teachers.
  - d.) The term "music teacher" or "music instructor" should be used for a person whose duties within the music department consists of the actual instruction of pupils.
  - e.) The term "music consultant" or "music resource teacher" should be applied to one who assists upon call."<sup>1</sup>
2. It is further recommended that the term "self-contained" be defined and adopted by the education personnel.
    - a.) The term "self-contained" should be used for a classroom in which the teacher is entirely responsible for the instruction of all studies including music, art and/or any special areas of education.

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<sup>1</sup>Music Supervision and Administration in the Schools (Bulletin No. 18, Chicago; Music Education Research Council, 1949) p. 9.

It is further recommended:

1. That investigation be made of the possibility of the State Department of Public Instruction and/or the State Board of Education setting definite requirements in music for the elementary education trainees.
2. That the State Supervisor of Music be made aware of the success of the workshops and the need for more of them.
3. That, the very competent music education persons employed in higher education units in Montana aid in conducting workshops close to their particular area.
4. That the State Supervisor of Music develop a program that enables schools to request workshops to be held bi-annually in their region, city or county.
5. That, the workshops being of great value and practical use to the teacher in the field, this method be used to obtain additional musical aid to elementary teachers.
6. That all higher educational units consult with the teacher-education committees in their respective schools, and attempt to re-evaluate their present music courses as to content and usability, for the elementary teacher trainee.
  - (a) That further, one music person in music education from each unit of the higher educational units in Montana that offer teacher-education programs, serve on a committee to compare and design music courses which will be more comparable in content for all schools.
7. That all music education directors in the colleges shall have had actual experience in classroom music teaching.
8. That sufficient time be allowed for teacher-education trainees to develop more musical understanding, greater musical interest and better musical attitudes.
  - (a) Music education courses for the elementary teacher trainees should be extended throughout the college training course, and additional music credits should be required.

It is further recommended that continued study be made of elementary teacher training programs in the state of Montana, and further consideration be made regarding the system of employing music specialists as guides and consultants to elementary teachers.

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## APPENDIX A

## COMMENTS ON SUPERVISION AND MUSIC TEACHING METHODS

The following are selected quotations as they appeared on the returned questionnaires.

Comments as added by an administrator and a music teacher:

1. "In schools where an organized course of study has been designed by music teachers in the systems, almost any classroom teacher could do a reasonably good job of teaching if they knew practically nothing about the material. By the time students reach 5th and 6th grades they get bored with learning fundamentals."
2. "It is difficult to say that any one method of supervision is best, because of different size schools and also different school plants have their own peculiar financial and programming problems. Programs have to be worked out, not on the basis of what is ideal, but on the basis of what we can best fit into our own particular pattern of staff, building limitations, budget, etc. It would be ideal if we could afford to employ specialists in this and other fields, although it is a little difficult to determine where the specialists would leave off and regular academic education would begin."

Elementary teachers were not asked any direct questions on supervisors, but many added their remarks in space provided for additional comments.

1. "I think specialists should teach grade music because knowing more they can do a better job."
2. "The only way to teach music is to have a qualified music teacher and she do the teaching. I think having a bunch of supervisors is a waste of time and money and I for one think it is high time we have a little more down to earth teaching and a little less supervision. Everyone wants to be a supervisor and no one wants to teach."
3. "Most supervisors are so busy that they are not able to teach often enough in each room. I believe a 15 minute period every day is ideal."
4. "I like to teach many songs for many occasions but assistance from better qualified music instructors is very welcome."



5. "I think the supervisor's place is to aid the classroom teacher, because he is supposed to be a specialist, while we can only generalize."
6. "I feel the classroom teacher needs to do some music to enrich other subjects through correlation."
7. "Why pay supervisors enormous sums of money? Why not take some of the load off the teacher, and do the music teaching."
8. "A supervisor can do so much better. Why have a supervisor if we teach our own? We need more teaching in special fields by specially trained people."
9. "I feel that music is a very specialized field, and that children receive the most valuable training from one who is thoroughly qualified. A grade school teacher has so many subjects in which she is expected to be prepared, that adding music means more than one can do well."
10. "If music is to be an integral part of the curriculum it should be well taught, and it can best be taught by someone with the necessary skills and background. The average teacher training graduate is not adequately prepared."
11. "I believe that a competently trained music instructor can teach music more efficiently and with more diversity in program than the average classroom teacher with training and very limited time could possibly do."
12. "I feel no classroom teacher has the ability to cover all fields necessary in classroom teaching. Art and music teachers should be specialized to be most beneficial to pupils."
13. "I certainly do not think a classroom teacher should teach music for two reasons--first: she has enough to do without worrying about music, second: I think a music teacher should be especially trained for it."
14. "I am not a good singer but find help in records. I also teach harmony band to my room and dancing to grades 4 through 8."
15. "I feel that schools the size of our school should have an elementary music supervisor. There is no co-ordination whatsoever in our music program."
16. "Music is a special field and should be taught by a specialist."
17. "I enjoy teaching my own music, as I can have it tie in with other things I teach."

18. "In primary grades the ability to teach your own music is essential and due to nature of work in these grades it is necessary to have a well balanced curriculum and get the most out of music and other instruction and relate it to other activities."

19. "I observed for 2 years, while a high school music teacher taught my music. I felt even with my limited musical ability, I could do more for the children."

20. "I feel a capable music teacher can do more for children than most classroom teachers because they are (1) gifted, (2) trained for the work, (3) they especially like the work."

## APPENDIX B

## PERSONAL STATEMENTS REGARDING STATE REQUIREMENTS IN MUSIC

Comments added to the question "Should the State Department of Education set a minimum of credits in music?"

1. "I think the supervisors in our State Department should decide the number of credits."
2. " If each teacher is to teach music an elementary piano course should be required."
3. "More music courses should be required for teachers if they are expected to teach music."
4. "From my own lack of musical education and lack of appreciation for so much that is offered musically, I feel that music should be a required subject in high school and college."
5. "I sometimes wonder if music is that important." (to set music requirements)
6. "I think 9 credits would be enough required if a person has music background; otherwise we need 12-15."
7. "I would like to see additional requirements in both music theory and class piano."

## APPENDIX C

## COMMENTS ON WORKSHOPS

These comments on workshops are from high school and elementary personnel.

Were workshops beneficial to you or your teachers?

## I. HIGH SCHOOL ADMINISTRATORS AND MUSIC TEACHERS

1. "Give enthusiasm to teachers, but they are too short for concrete help."
2. "Fine for qualified music teacher, but not ample time for average teacher."
3. "Need more of them."
4. "Yes, to those of us with a music background, but no, to those others--not long enough."
5. "Most workshop directors are music people with their heads up in a cloud of theory, not much help for the teacher." (This person has not attended any Montana workshops.)
6. "Depend on interest and desire on part of attending teachers."

## II. ELEMENTARY TEACHERS

1. "Enthusiasm, new methods, new songs and activities."
2. "Yes, we need more of these under a good supervisor. Mr. Hartsell gave practical music teaching for lower grades. Excellent."
3. "New material for classroom use. Outline for good music program."
4. "New ideas and introduction to the latest books and materials."
5. "We have a music teacher so I didn't give too much attention to it. Did gain appreciation."
6. "Music appreciation, ideas for musical games and teaching life of a composer."
7. "Acquaintance with different methods of class presentations."

8. "No, because we do not teach our own music."
9. "Yes, if you are where you have to teach music."
10. "New ideas and methods of presentation, new equipment."
11. "Practical application of music in the school situation--demonstration and use of new materials and instruments such as auto-harp."
12. " To those teaching music it gave them new ideas, etc."
13. "How to teach songs with extra ways to bring variety, etc."
14. "Materials given to teachers. The last one was the best one ever presented here."
15. "I think they should be held at least twice a year, perhaps by Districts--for all elementary teachers teaching their own music."
16. "New methods, techniques and approach to pupils learning."
17. "I have just moved here from out-of-state, where I took part in music workshops--hearing how other teachers solved common music teaching problems is the greatest benefit."
18. "Materials we can really use in our teaching."
19. "Up-to-date songs and methods--study of instruments in use."
20. "Practical material that can be used in the classroom."
21. "Became acquainted with new materials."
22. "I am not naturally musical so any hints on using phonographs, etc., helped."
23. "I realized it would be possible for any teacher to teach her own music."
24. "That it is not impossible for those with little formal training to interest children in music and that all children should enjoy music, not only the talented ones."
25. "New ideas on methods, new selections, learned to play an instrument, acquired a resource scrap book."
26. "Gives new ideas of presentation--exchange of ideas."
27. "More confidence in teaching music."

28. "Freedom, confidence to try new ideas in music."
29. "Learned of new materials, some fundamentals."
30. "Inspiration, up-to-date usable materials. Was exceptional."
31. "Got new ideas how to teach singing, and music."
32. "Enjoy seeing what is given in lower grades as their foundation for better living, introduction to modern test, materials and instruments and above all methods."
33. "Good source of materials and inspiration."
34. "Good methods and materials."
35. "Several devices--above all things have children enjoy music period."
36. "New ideas and suggestions to motivate my teaching methods."
37. "New activities, new ways to introduce songs."
38. "Knowledge that many others are as unqualified to teach music as I, but that with a little effort a fairly good program can be accomplished."
39. "I learned (or re-learned) how much varied activity can be used in music class."
40. "Got new ideas for teaching music and learned about the new music books available."
41. "New ideas for integrating music."
42. "Interesting music activities, good review of aims."
43. "Practical suggestions for teaching."
44. "Help non-singer teach music."
45. "Material helps--latest methods procedures."
46. "Got some good ideas of up-to-date methods of teaching music."
47. "I gained enough confidence to teach part of my music."
48. "New ideas, materials, methods."
49. "Encouragement, review."
50. "Became familiar with different songs and points on how to teach them."

51. "We learned how to really teach music, as we took part in it as it was taught."

52. "Methods of directing and instructing--variety in the classroom."

53. "Possible ways of using music in connection with school subjects. Pointers on conducting, etc."

54. "But the director is so versed in music it is very easy for him."

## APPENDIX D

## PERSONAL COMMENTS REGARDING PREPARATORY COURSES BY VARIOUS RESPONDENTS

This appendix is divided into sections. The subtitles clarify the comments that appear.

## I. COLLEGE CHAIRMAN COMMENTS ABOUT ADEQUACY OF COURSES.

Are preparatory courses adequate to enable elementary teachers to do actual music teaching?

1. "In regard to my answer to #7, I would say that about 50% come with so little background that it is quite impossible for them to attain the necessary confidence to do a really creditable job."
2. "Yes, however, they must have some basic talent and intelligence."
3. "Yes, if she has help from a system-wide music supervisor."

## II. HIGH SCHOOL PERSONNEL COMMENTS ABOUT TEACHERS TEACHING MUSIC.

Do you feel all your teachers are equipped to teach music?

1. "No, many are not qualified or prepared, I do not know why."
2. "They don't seem to have confidence in themselves."
3. "They express a fear of music."
4. "So very few teachers are willing to do their own music teaching, no self-confidence."
5. "Many do not feel qualified to teach music, perhaps they could."

## III. HIGH SCHOOL PERSONNEL COMMENTS ON ADEQUACY OF COURSES.

Do you feel Montana college courses prepare them to teach their own music?

1. "No, what most of them have gained has been from workshops, rather than college."



2. "No, many times they don't concentrate on all the fundamentals which the children need."
3. "No, not enough stress on music."
4. "No, many profess to know nothing at all about music."
5. "I'm only familiar with one school, and the music courses are inadequate."
6. "Methods courses too general and not enough required."
7. "Very limited in rhythmic and theory."
8. "Too much theory and not enough actual experience."
9. "There are not enough required courses."
10. "Need more singing and training."
11. "Need more materials."
12. "Many do not know what materials could be utilized."
13. "Inadequate instruction on the college level."
14. "College can't do miracles in a short time."
15. "Montana college courses prepare them for very little."
16. "If teacher dislikes music, all the courses in college will not make a good music teacher out of such a person."
17. "They don't know enough about music first."
18. "One must have an interest in music first."
19. "Music courses are for music people, what about the average teacher."
20. "Probably the fault of student teacher rather than course. What they use is merely their own experience, some have gone to special grade sessions that helped them in music."

#### IV. ELEMENTARY TEACHERS COMMENTS ON ADEQUACY OF MUSIC COURSES.

Do you feel Montana college courses prepare you to teach your own classroom music?

1. "No, not enough practical music was taught."
2. "No, not enough material which could be used in classroom."
3. "No, I think it takes more than college courses to accomplish anything."
4. "No, I don't think it is possible to teach all your own music."
5. "I could teach music before taking them and found nothing new in them."
6. "Yes, if you've had previous training or preparation."
7. "Courses do not fit teachers to teach children."
8. "The average elementary teacher actually has no idea of a good music program to pursue."
9. "No, not enough musical background."
10. "The few courses I was required to take was not sufficient to fully prepare me to teach music. I think more should be required."
11. "Instructor had little knowledge of actual classroom teaching."
12. "I suppose I should have had more individual instruction to be able to be more confident in my teaching."
13. "No, but I just can't sing--don't have any musical ability."
14. "There did not seem to be a planned training program for teachers, probably due to the little demand from school boards for this qualification."
15. "Not adequate for classroom teaching."
16. "I didn't have enough music, but what I had helped me to teach."
17. "It gave us nothing but teaching by rote, no program, but songs."
18. "My course from school was a wonderful course."
19. "Had not planned to teach in grades where this would be required."
20. "Could have had more actual classroom experience."
21. "We should be given more practical music materials and ideas that can be applied to our own classroom."

22. "I don't believe we had enough actual teaching experience in music in college."
23. "Not enough actual classroom teaching experience."
24. "I feel the students who didn't have high school band, chorus, etc., would benefit by more college music."
25. "I had a thorough course in music in 1936, but books and methods change. A great deal depends upon the teacher's personal previous contact with music. I had little knowledge of notes, etc., so need more music, to feel I could teach it successfully as far as fundamentals are concerned."
26. "No, no actual classroom work for the people who have little or no musical background."

#### V. ELEMENTARY TEACHERS COMMENTS ON COURSES OF LITTLE BENEFIT.

Were you required to take music courses that were of little benefit? If yes, please state briefly what these courses consisted of in content.

1. "Theory and make up of music that would be above grade level."
2. "Fundamentals, sight-singing, teaching music by rote."
3. "Too much theory and too little practice."
4. "Singing songs, learn note value, duration and musical terms, but not how to teach music to a class at all."
5. "Music analysis, scales, music appreciation, etc. I had no fundamentals in the course."
6. "Music fundamentals were required for everyone, no matter how much previous training."
7. "At school we were required, at my time, to take music so advanced that only musicians understood terms, etc. Then if we failed that course we took rhythm from a teacher, which was a wonderful course."
8. "Rote singing and conducting the class. I did not conduct because I am not sure of any note."
9. "Public school music, O.K., but appreciation of little value."
10. "Methods of teaching music, work for all grades."

11. "The theory of music and history of music."
12. "Only one, school music, which covered the many fields of music appreciation and in general what should be pursued in each grade."
13. "One course which consisted of meaningless singing by rote of hundreds of scales--deadly! Workshop was very good and a methods class was good."

#### VI. HIGH SCHOOL PERSONNEL SUGGESTIONS FOR BETTER PREPARATION

State briefly, suggestions for better preparation of grade school teachers in music.

1. "The ability for each teacher to be able to read the notes of at least the tessitura of children so she may be able to play at least the melodies for them on the piano."
2. "More elementary music workshop type as done by State Supervisor."
3. "Must have an objective--course of study, goal or something to guide them, must know more than 'What shall we sing today, class?'"
4. "Objects and aims of each grade, suggested materials to use in all phases of music, more sight-singing, including intervals, scales, etc., so if they don't play piano they are not helpless."
5. "Make them so they're not afraid to sing, give plenty of note-reading practice, encourage piano lessons."
6. "More rounded overall picture of what is expected of them."
7. "Course in class or private piano should be required of all. Also some class voice and some strong courses in rhythms, sight reading, appreciation, etc."
8. "A definite program set up for each grade with lesson plans, songs and procedures in note reading for each grade would be valuable."
9. "Better understanding of key center and related intervals."
10. "A required course of so many hours which they must have to get teaching certificate. A course in music instruction, should be in their practice teaching."
11. "More practice in actual teaching of music such as singing, theory, history, etc."

12. "Impress future elementary teachers with importance for musical activities to be a part of the everyday educational program."
13. "More courses for all elementary teachers including practice teaching in the classroom music."
14. "Most are fairly well equipped."
15. "Working knowledge of at least two series of music texts, plus some practice teaching in music."
16. "Need workshops where they work out, in a classroom situation, the methods and materials needed."
17. "Make classroom music teaching a required course before any certificate is issued."
18. "More requirements in the educational schools."
19. "Better knowledge of texts and what type of music will be good for the children and still be fun. Variety."
20. "College hasn't time to offer too many courses for teachers in the music field. Teachers need consultants while on the job."
21. "Teachers should have enough experience in music courses so they are not scared to death at the very prospect of having to teach music."
22. "Drop three education courses and add three courses in music theory, appreciation and practical application in instrumental and choral work."
23. "All elementary teachers should be 'exposed' to music methods; this will not make them a music teacher, but should improve their understanding and appreciation of music and its problems."
24. "I think specialists should teach grade music because knowing more they can do a better job."
25. "Suggest that children receive their training in music outside school and school hours."
26. "More actual participation with the problems they will encounter as teachers."
27. "More participation and less listening to records."
28. "More professional teachers, less part-time housewives, courses to help teacher without music ability."

## VII. PERSONNEL PERSONAL SUGGESTIONS FOR COURSE COVERING TEACHERS' NEEDS.

The elementary teachers were asked to suggest a college music course they felt would best cover all the materials they would require for adequate music teaching. The following suggestions and opinions were offered.

1. "I feel all teachers should be required to take a music appreciation course. I feel classroom teachers should not have to teach music. Why should the classroom teacher be a 'jack of all trades and master of none?' To do a good job of teaching in music and art requires specially trained people."
2. "Fundamentals of teaching of public school music. Rote teaching, note reading, etc."
3. "I wouldn't know. My musical background is too meager. Again I say anything as delicate as music should be taught by a specially trained person."
4. "I have very little music ability and the few credits I earned in college in music were not very interesting or beneficial as I planned not to teach music."
5. "I felt that more methods courses should be offered and required. The courses in basic music should be required of those who could not pass a test in theory and note reading."
6. "I think I would prefer a workshop type of course in which the students would get experience through actual participation in the various phases of music education: this is from the standpoint of music in the primary school. By phases I mean, listening, singing, rhythms, creative and instrumental activities."
7. "A course by which a teacher could teach music to children in these grades in rhythm, games, small dances. Even start part singing for pupils as in the 4th grade. Good common practice and methods for these grades."
8. "A course covering materials, procedures, practice in procedures, sight reading, organization, rhythm, instruments, and background in music listening."
9. "I do not think one class or course could include all that is needed for good teaching of classroom music."

10. "Merely something practical that can actually be applied in the classroom."
11. "I think we should be required to take music which will benefit us as individuals in the grade we teach. As a primary teacher I am interested more in rhythm activities, simple, cute little songs, that bring all the children the joys of music. I do not feel that I should have to learn advanced music courses just so I can carry on a better conversation."
12. "Elementary rudiments of music. Program planning. Some practice in actual classroom teaching singing and rhythms."
13. "Note reading, teaching rote songs, some music appreciation, simple piano playing, some program planning, actual teaching of music in the school room."
14. "I think the ideal course would have note reading, teaching rote songs, program planning, simple piano and actual teaching of music in the school room."
15. "A course so comprehensive would probably be so sketchy that it would be of little value. An ideal course should contain teaching methods, materials, appreciation aid, a knowledge of satisfactory elementary standards and some idea as how to evaluate a classroom music program."
16. "Fundamentals of sight-singing, practical knowledge for classroom singing games, rhythm bands. How to conduct music appreciation."
17. "A course including, rudiments of music, methods and materials of teaching singing, rhythm, listening and include some record program, listening program and organization program grades 1 through 8."
18. "Methods in teaching elementary school music. To include rote songs, rhythm bands, making instruments and planning programs. How to correlate music with social studies, etc."
19. "Fundamentals of music taught from activity standpoint. Course of how to teach music classroom activities. Teaching rote songs, rhythm bands, making instruments, and planning of programs. Workshops. An appreciation course to acquire a greater understanding of music."
20. "Training necessary for teaching elementary school songs and corresponding activities."
21. "It should include sight, rhythms, activity."
22. "Learning to sing, using the book the children will use."
23. "I think a music course should contain singing, listening and rhythm work. I think it should be fun for all."

24. "Course including rudiments of music, sight singing, and methods on how to teach music. Classroom activities including rote songs, note songs, listening and creative activities."

25. "Methods courses--methods and materials for teaching singing, rhythms, etc. Every teacher should be required to at least know how to pick out simple songs on the piano."

26. "Sight singing, materials and class methods, for elementary teacher teaching classroom activities, rhythm, music listening."

27. "I don't believe it would be possible to teach all the necessary methods and skills in one class, perhaps a class that continued for three quarters might cover it, but nothing less, I would say. In such a year's course I would suggest the courses marked under required. Music Education, c and School Music a and b."

28. "Music Education a, seems to me to be a good all around coverage for the elementary music classroom teacher. From this she would gain some good ideas on what to teach and how to teach them."



APPENDIX E

QUESTIONNAIRES

I. HIGH SCHOOL ADMINISTRATORS AND MUSIC SPECIALISTS

Missoula, Montana  
November 21, 1956

TO: High School Administrators  
High School Music Specialists

Dear Educator:

I am conducting a survey of preparatory music courses for the elementary teacher and a co-analysis of the teacher's evaluation of these college courses. The results of this survey will be compiled as a thesis for my Master's Degree.

As educators we all realize that more and more teachers are required to teach their own music in self-contained classrooms. I feel that, regardless of individual talent, it is possible for all grade teachers to teach at least some parts of the music. I feel we have taken great strides to improve our grade music programs, but feel the colleges are not unified in methods courses for these teachers. We could strengthen the teachers and the area of music in the grade school considerably if the music courses in all of our Montana colleges and the University were equalized.

You as administrators and supervisors are close to this problem. Your immediate attention to and cooperation in filling out and returning the enclosed questionnaire will be greatly appreciated. Please answer openly and sincerely, as personal names will not be used. Any findings or recommendations drawn from this study will be sent to you upon your request. A self-addressed stamped envelope is enclosed. Please fill out and return this questionnaire by DECEMBER 4th.

Answers should be brief; but if you feel you need more space, please use reverse side of questionnaire. Again, your immediate attention will be greatly appreciated.

Cordially,  
*Betty Lou Berland*  
Betty Lou Berland  
Graduate Assistant  
College of Fine Arts  
Montana State University  
Missoula, Montana

QUESTIONNAIRE FOR HIGH SCHOOL  
ADMINISTRATORS AND MUSIC SPECIALISTS

NAME \_\_\_\_\_ SCHOOL \_\_\_\_\_

POSITION \_\_\_\_\_

1. Do you have a music supervisor or consultant in your elementary system? YES \_\_\_\_\_ NO \_\_\_\_\_.  
Does he or she do actual teaching? YES \_\_\_\_\_ NO \_\_\_\_\_.  
Does he or she do part teaching in some classes? YES \_\_\_\_\_ NO \_\_\_\_\_.
2. Do the grade teachers teach their own music? YES \_\_\_\_\_ NO \_\_\_\_\_.  
ALL \_\_\_\_\_ PART \_\_\_\_\_.
3. Does the high school director act as a grade supervisor?  
YES \_\_\_\_\_ NO \_\_\_\_\_.
4. Does the high school director do some grade teaching? YES \_\_\_\_\_  
NO \_\_\_\_\_.
5. Do you use self-contained classrooms entirely? YES \_\_\_\_\_ NO \_\_\_\_\_.
6. Is it satisfactory? YES \_\_\_\_\_ NO \_\_\_\_\_.
7. Do you feel all of your teachers are well equipped to teach their own music? YES \_\_\_\_\_ NO \_\_\_\_\_.
8. Do you feel Montana college courses prepare them to teach their own actual classroom music? YES \_\_\_\_\_ NO \_\_\_\_\_. Discuss briefly if answer is no \_\_\_\_\_  
\_\_\_\_\_.
9. In which area do you feel they are the strongest and weakest? (Mark S for strong, W for weak.) SINGING \_\_\_\_\_ DANCING \_\_\_\_\_ MUSIC THEORY \_\_\_\_\_  
MUSIC APPRECIATION \_\_\_\_\_.
10. If possible, state briefly suggestions for better preparation of grade school teachers in music \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.
11. Which method do you as administrators and supervisors feel ideally best?
  - a.) Supervisor teaching all the music \_\_\_\_\_.
  - b.) Supervisor assisting some music \_\_\_\_\_.
  - c.) Visitations, class lesson plans, preparations, but no teaching \_\_\_\_\_.
  - d.) Classroom teachers teaching all their own music \_\_\_\_\_.
  - e.) Classroom teachers teaching as much as they possibly can \_\_\_\_\_.  
(If necessary rate them 1, 2, 3 etc.)

12. Has your school held or been in attendance at a music institute as given by our State Department? YES \_\_\_\_\_ NO \_\_\_\_\_; by another school or college music professor? YES \_\_\_\_\_ NO \_\_\_\_\_. If yes, please state the director of the clinic and college they represent \_\_\_\_\_.

13. Do you feel these workshops are satisfactory? YES \_\_\_\_\_ NO \_\_\_\_\_. If no, please give reasons for basis of this answer \_\_\_\_\_.

14. Do you feel the State Department of Education should set a minimum of credits in music for all elementary teaching certification? YES \_\_\_\_\_ NO \_\_\_\_\_.

Thank you for your cooperation and immediate reply. If you desire a resume of the results of this paper, please sign your name below.

\_\_\_\_\_  
NAME

\_\_\_\_\_  
ADDRESS

II. ELEMENTARY TEACHERS

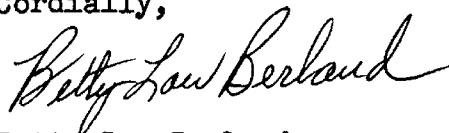
Missoula, Montana  
January 21, 1956

Dear

The final step before writing my thesis is this questionnaire to elementary teachers in Montana. Your cooperation in distributing these to your elementary teachers will be greatly appreciated. The questionnaire will go to the teachers in grades 1 through 5, or 1 through 6, depending on your school system.

I also want to take this opportunity to thank you for returning your questionnaire. Your excellent response has made this a most profitable experience and study.

Cordially,



Betty Lou Berland

Missoula, Montana  
January 20, 1957

TO: Montana Grade Teachers

Dear Educator:

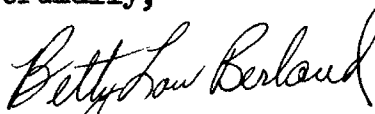
I am conducting a survey of preparatory music courses for the elementary teacher and a co-analysis of the teacher's evaluation of these college courses. The results of this survey will be compiled as a thesis for my Master's Degree.

As educators we all realize that more and more teachers are required to teach their own music in self-contained classrooms. I feel that, regardless of individual talent, it is possible for all grade teachers to teach at least some parts of the music. I feel we have taken great strides to improve our grade music programs, but feel the colleges are not unified in methods courses for these teachers. We could strengthen the teachers and the area of music in the grade school considerably if the music courses in all of our Montana colleges and the University were equalized.

You as elementary teachers are close to this problem. Your immediate attention to and cooperation in filling out and returning the enclosed questionnaire will be greatly appreciated. Please answer openly and sincerely, as personal names will not be used. Any findings or recommendations drawn from this study will be sent to you upon your request. A self-addressed stamped envelope is enclosed. Please fill out and return this questionnaire by February 11th.

Answers should be brief; but if you feel you need more space, please use reverse side of questionnaire. Again, your immediate attention will be greatly appreciated.

Cordially,



Betty Lou Berland  
Graduate Assistant  
College of Fine Arts  
Montana State University  
Missoula, Montana

## QUESTIONNAIRE FOR ELEMENTARY TEACHERS

NAME \_\_\_\_\_ PRESENT LOCATION \_\_\_\_\_

GRADE TAUGHT \_\_\_\_\_ COLLEGE ATTENDED \_\_\_\_\_

1. Do you hold a two-year certificate? \_\_\_\_\_ Four-year? \_\_\_\_\_  
 What degree do you have? \_\_\_\_\_  
 Major field \_\_\_\_\_ Minor field \_\_\_\_\_
2. How many credits were required in music? \_\_\_\_\_ How many credits do you have in music? \_\_\_\_\_
3. Have you ever taken part in a music workshop? YES \_\_\_\_\_ NO \_\_\_\_\_.  
 (This means a music workshop as conducted by State Supervisor of music visiting your school or county.)
4. Do you feel these workshops are beneficial to you? YES \_\_\_\_\_  
 NO \_\_\_\_\_. Give basis for answer if it is no \_\_\_\_\_
5. What are the good points you received from these workshops? \_\_\_\_\_
6. Do you teach your own music? ALL \_\_\_\_\_ PART \_\_\_\_\_.
7. Do you have a supervisor or consultant to assist you in any way?  
 YES \_\_\_\_\_ NO \_\_\_\_\_.
8. Does the high school music director help you? YES \_\_\_\_\_ NO \_\_\_\_\_.
9. If you have a supervisor, does he or she do all the music teaching?  
 YES \_\_\_\_\_ NO \_\_\_\_\_.
10. Were you required to take music courses that were of little benefit to you for actual classroom teaching? YES \_\_\_\_\_ NO \_\_\_\_\_. If yes, please state briefly what these courses consisted of in content  
 \_\_\_\_\_
11. Do you feel the State Department should set a minimum of required credits in music? YES \_\_\_\_\_ NO \_\_\_\_\_. How many credits? \_\_\_\_\_
12. If you are from another state, did your state department of education have set requirements in music? YES \_\_\_\_\_ NO \_\_\_\_\_. How many credits? \_\_\_\_\_
13. Do you feel Montana college courses prepared you to teach your own actual classroom music? YES \_\_\_\_\_ NO \_\_\_\_\_. Discuss briefly if answer is no \_\_\_\_\_

14. Which method do you as a classroom teacher feel is ideally best?
- a.) Supervisor teaching all the music \_\_\_\_\_
  - b.) Supervisor assisting in some music \_\_\_\_\_
  - c.) Visitations, class lesson plans, preparations, but no teaching \_\_\_\_\_
  - d.) Classroom teachers teaching all their own music \_\_\_\_\_
  - e.) Classroom teachers teaching as much as they possibly can \_\_\_\_\_  
(If necessary rate them 1, 2, 3, etc.)

15. If you feel you have any further comments you would like to add, please state them here. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Thank you for your cooperation and immediate reply. If you desire a resume of the results of this paper, please sign your name and address below.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

This is a list of courses covering the major areas in music. The list is only a synthesis of all courses offered in Montana higher education units. In the column marked 6, check the courses according to credits that total 6. These should be the courses you feel would be the most essential. Do the same for the column marked 12. Check under electives the courses you feel should be offered only as electives.

THEORY	MATERIALS COVERED	6	12	CREDIT REQ.	REQ.	ELECT.
	a) Course designed to teach only elementary rudiments of notes and rhythm.	3	_____	_____	_____	_____
	b) Fundamentals of music taught from activity standpoint.	3	_____	_____	_____	_____
	c) Study of chords, analysis, rhythms, ear-training and sight-reading.	3	_____	_____	_____	_____
	d) Study of all triads and inversions, cadences, modulation and transposition.	4	_____	_____	_____	_____
MUSIC EDUCATION	a) Course including rudiments of music, sight-singing, materials and class methods for elementary teaching, keyboard training and proper selection of program planning.	3	_____	_____	_____	_____

MATERIALS COVERED		6	12	
		CREDIT	REQ.	REQ. ELECT.
	b) Course for selection of materials and teaching methods.	3	_____	_____
	c) Study of principles, procedures, materials, skills and organization of the music program. Grades 1-8.	4	_____	_____
	d) Course of how to teach music classroom activities.	2	_____	_____
	e) Extensive course in musical activities for the elementary classroom, involving investigation of present day materials.	3	_____	_____
SCHOOL MUSIC	a) Methods and materials for teaching singing, rhythm, music listening and sight reading. Rote to note.	3	_____	_____
	b) Teaching rote songs, rhythm bands, making instruments and planning of school programs.	3	_____	_____
	c) Course in methods for students following elementary education curriculum. Extensive work in fundamentals of music and classroom activities.	3	_____	_____
METHODS COURSES	a) Piano in Class--Learning to play simple songs, read notes, rhythms and chords.	1	_____	_____
	b) Voice in Class--Learning to sing, sight read, conducting included.	1	_____	_____
	c) Instruments in Class--Fundamentals of playing instruments. (1 of each family)	1	_____	_____
	d) Workshop--Learning keyboard fundamentals, conducting, sight-singing, rhythm notations, appreciation, suitable records for both appreciation and dance. Training in tonettes, auto-harp and rhythm bands.	1-3	_____	_____
HISTORY	a) Course designed to study music history, listening to records, studies include music and musicians from 15th to 20th century.	5	_____	_____

MATERIALS COVERED

6 12  
CREDIT REQ. REQ. ELECT.

- b) Appreciation course to acquire a greater understanding of music. From folk songs to larger forms of music. 4 \_\_\_\_\_
- c) Listening program including background of orchestra, instrumental and vocal works. 3-4 \_\_\_\_\_

PLEASE, state below a course you feel would best cover all the materials you would prefer taking in college. State the material you would like covered in this IDEAL course.

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III. COLLEGE DEPARTMENTS

Missoula, Montana  
November 8, 1956

Dear

I am conducting a survey of preparatory music courses for the elementary teacher and a co-analysis of the teachers' evaluation of these college courses. The results of this survey will be compiled as a thesis for my Master's Degree.

As educators we all realize that more and more teachers are required to teach their own music in self-contained classrooms. I feel that, regardless of individual talent, it is possible for all grade teachers to teach at least some parts of the music. I feel we have taken great strides to improve our grade music programs, but feel the colleges are not unified in methods courses for these teachers. We could strengthen the teachers and the area of music in the grade school considerably if the music courses in all of our Montana colleges and the University were equalized.

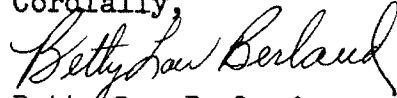
Your immediate attention to and cooperation in filling out and returning the enclosed questionnaire will be greatly appreciated. Please answer openly and sincerely, as personal or school names will not be



used. Any findings or recommendations drawn from this study will be sent to you upon your request. A self-addressed stamped envelope is enclosed. Please fill out and return this questionnaire by NOVEMBER 20th.

Answers should be brief; but if you feel you need more space, please use reverse side of questionnaire. By "Hours" I mean number of hours each week. Again, your immediate attention will be greatly appreciated; and if you do desire findings or recommendations, please sign your name at the bottom of the questionnaire.

Cordially,



Betty Lou Berland  
 Graduate Assistant  
 College of Fine Arts  
 Montana State University  
 Missoula, Montana

P.S. May I take this opportunity to ask you to send me a bulletin from your college, containing courses and all requirements for elementary certification.

QUESTIONNAIRE FOR COLLEGE  
 DEPARTMENTS

NAME \_\_\_\_\_ SCHOOL \_\_\_\_\_

POSITION \_\_\_\_\_ DEPARTMENT \_\_\_\_\_

1. State number of credits your school requires in music for a two-year elementary certificate. Semester credits \_\_\_\_\_ Quarter credits \_\_\_\_\_ . For a four year elementary certificate. Semester credits \_\_\_\_\_ Quarter credits \_\_\_\_\_ .

2. Do you feel the State Department of Education should designate a specific number of required music credits for elementary certification? Yes \_\_\_\_\_ No \_\_\_\_\_ .  
 If yes, state number of credits you feel should be required. \_\_\_\_\_

3. What college music courses do you offer especially for general elementary teachers? Mark X if course is required or elective.

NAME OF COURSE AND NUMBER	HOURS	CREDIT	REQUIRED	ELECTIVE
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

4. Give a brief outline of subject material in each required music course for elementary certification. Please use other side if more space is needed.

SUBJECT	MATERIAL INCLUDED
_____	_____
_____	_____
_____	_____

5. What courses do you offer for music majors which would prove beneficial for elementary teachers?

NAME	CREDIT	HOUR
_____	_____	_____
_____	_____	_____
_____	_____	_____

6. Can your elementary teachers take any elective courses in music?

Yes \_\_\_\_\_ No \_\_\_\_\_.

Name any of these that have not previously been mentioned.

\_\_\_\_\_

7. Do you feel the present required courses are adequate to enable the elementary teachers to do actual music teaching in a self-contained classroom? Yes \_\_\_\_\_ No \_\_\_\_\_.

8. Additional comments. If you feel you would like to add any special comment to this study, please do so.

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Thank you for your cooperation AND IMMEDIATE REPLY. If you desire a resume of the results of this paper, please sign your name below.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_