1952

Montana music education as viewed by public school administrators in elementary and high schools

Janet Mildred Jones  
The University of Montana

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MONTANA MUSIC EDUCATION AS VIEWED BY
PUBLIC SCHOOL ADMINISTRATORS IN
ELEMENTARY AND HIGH SCHOOLS

by

JANET M. JONES

B. M., Montana State University, 1951

Presented in partial fulfillment
of the requirements for the degree of
Master of Music

MONTANA STATE UNIVERSITY
1952
This thesis has been approved by the Board of Examiners in partial fulfillment of the requirements for the degree of Master of Music

Stanley M. Teel
Chairman of the Board of Examiners

J.B. Castle
Dean of the Graduate School

Date  Aug 19 1852
ACKNOWLEDGMENTS

The author is especially indebted to Professor O. M. Hartsell who suggested and helped begin this dissertation and to Professor Stanley Teel who helped complete it. To Professor Lloyd Oakland she is deeply indebted for several very helpful suggestions and for a meticulous reading of the thesis.

J. M. J.
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OTHER OPINIONS AND RECOMMENDATIONS OF

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High School Curriculum

The Most Effective Music Activity in the
Performing Groups and Music Classes
Credit to be Allowed to High School
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teachers of secondary education

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other music teachers in the music

teachers of secondary education

representation of music teachers

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VII. Repeal of governing elementary and high school administrator authority, superintendent in the schools, the elementary principal, the state board of education and high school board
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CHAPTER I

INTRODUCTION

Music education in Montana is at the stage where it may move rapidly forward or remain relatively static. Two of the determining factors in this situation are: the quality of the musical leadership and the interest and willingness of school administrators to promote music in their individual schools. Much has been written about the place of music in the public schools but little has been done to help the school principal begin his duties musically-minded. Steady progress musically can be made in each school only when the music teacher and the school administrators work together cooperatively toward the realization of common musical goals. In order that music educators might better understand the point of view of administrators, the author has conducted a state-wide study, which gave every principal an opportunity to state his attitudes about music education and music educators.

In most schools at one time or another there have been differences of opinion between the administrators
and the music educator concerning finance, credit, scheduling of activities, assignment of extra duties, releasing students for private study and many other factors. Also in many small schools music has a noticeably subordinate place as compared to other areas of instruction. This frequently is the result of poor teaching and lack of initiative on the part of the music educator, and yet many times it is due to the attitude of the school administrator toward music and teachers of music in general. Naturally there is going to be a difference in viewpoint since the administrator must take the over-all view and the music educator tends to be primarily interested in his own specialized field.  

However, they have a common interest: the growth and all-round development of the individual student. It is important to find the differences of opinion in order that a harmonious relationship can be achieved and maintained. Since principals of schools are in a position to give a clear picture of the situation from

---

1As an attempt to find out musical background of administrators, the following question was asked in the questionnaire: "Did you participate in musical activities in high school or college?" Slightly over half indicated they had participated in some form of music in high school or college. Through an oversight in writing the questionnaire forms, this question was included only in the elementary form.
the administrator's point of view, they were contacted through a questionnaire sent out in April, 1952.

In addition to the data and information compiled from returned questionnaires, the following will be found in the appendix of this paper: information pertinent to music in the Otto Survey\(^1\), information from Professor Stanley Teel's 1950 Survey\(^2\), the ideal music program as outlined by the Music Educators National Conference, and copies of both the elementary and high school questionnaire forms and the accompanying letter sent to the administrators in Montana.

This paper presents data from the author's survey\(^3\) so that present and future Montana teachers might have a source to which they may go for a partial picture of


\(^2\) In 1950 Professor Stanley Teel sent a questionnaire to every music teacher in Montana requesting information about the music program they directed. The returned questionnaire was included in this appendix by permission of Mr. Teel. The complete results of the questionnaire have not yet been printed.

\(^3\) Four hundred and seventy-four questionnaires were sent and 252 or 55.1\% were returned. Answers received from 64\% (44) of the Class A schools, 53.3\% (42) of the Class B schools, 56.7\% (59) of the Class C schools and 48.3\% (107) of the Class D schools. 53.1\% (163) were received from the elementary schools, and 52.3\% (89) from the high schools. No questionnaires were sent to elementary schools having less than four teachers. See Charts I and II. For information further see footnote on page 7.
## CHART I

PERCENT OF QUESTIONNAIRE RETURNS FOR ELEMENTARY AND HIGH SCHOOLS OF EACH CLASS OF SCHOOLS AND TOTAL
PERCENT RETURN OF EACH CLASS

<table>
<thead>
<tr>
<th>Class</th>
<th>Elementary</th>
<th>High School</th>
<th>Total Return for Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td>50.8%</td>
<td>61.1%</td>
<td>64.8%</td>
</tr>
<tr>
<td>Class B</td>
<td>50.8%</td>
<td>61.1%</td>
<td>55.1%</td>
</tr>
<tr>
<td>Class C</td>
<td>51.1%</td>
<td>64.2%</td>
<td>56.7%</td>
</tr>
<tr>
<td>Class D</td>
<td>52.1%</td>
<td>43.2%</td>
<td>48.3%</td>
</tr>
<tr>
<td>Class A, B, C, D</td>
<td>252 Returns Each Class of School Represents</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>---------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class A</td>
<td>17.8% 16.6% 25.4% 42.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class D</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
music education as it is in Montana today. Through knowledge of existing situations of Montana's music education, understanding and cooperation may develop between music educators and administrators.
CHAPTER II

MUSIC STAFFS IN MONTANA SCHOOLS

There are two purposes for including music staff, additional staff, their duties and the standards for their employment. First, from this information the new music teachers would be able to get an idea of what to expect in a Montana music position. Second, through the administrator's own choice of music standards, the music education student may find, while he is still in training, qualifications that would add favorably to his preparation for teaching.

Elementary Music Staffs. Present music staffs in Montana schools divide into two groups: elementary and those of the high school level, or grades nine to twelve inclusive.¹

In Montana elementary schools, four systems of teaching music are predominate. In the most widely used

¹The high schools were arbitrarily classed in the following groups:
Class A school enrollment in high schools of 750 or over.
Class B school enrollment in high schools of 250-749.
Class C school enrollment in high schools of 100-249.
Class D school enrollment in high schools of 1-99.
Each elementary school was placed in the same class as the local high school of the same school district.
the classroom teacher teaches her own music. The second in order of frequency is a form of departmentalization where the musically talented classroom teacher handles music for others less qualified. In third place is the situation in which a music supervisor assists the regular elementary teacher. Fourth is the combination of classroom teachers teaching part of their own music (or again the exchange of work) with a part time music teacher teaching chorus, band or orchestral groups.

Of the total elementary returns, 13 percent of the administrators employ a full time music teacher and 24.6 percent employ a part time music teacher. This means that 37.6 percent of those reporting have a special music teacher.

Most Class A and B elementary schools have some type of supervision in the elementary grades. However, some of the principals stated that the supervisor did not get to each school enough to be of much help. Since the area of supervision is often the scene of conflicting ideas of misunderstanding, two questions concerning them were included in the elementary questionnaire form.

First the question was asked, "Where do you recommend the music supervisor be placed in the administrative line of authority if one were to be or has been employed in your school's system?" In answer to the question, four plans
were suggested with space left for additional suggestions. Chart III provides evidence that supervision is "an area of conflicting ideas and misunderstanding." Class A and C school administrators generally believe the supervisor should be directly responsible to the superintendent, while a majority of Class B and D administrators believe he should be under the supervision of the principal as any other classroom teacher. Also included in the returns, but not significant, were a few recommendations for combinations of the plans stated on the chart.

Asked on the elementary questionnaire was the question, "What do you feel should be the principal duties of a music supervisor if he is or was to be employed in your school system?" The resulting answers were individually incomplete with the exception of a few which briefly outlined a clear and concise program of supervision. They usually included: 1. planning the course of study for the school system; 2. coordination of music activities and work; 3. demonstration teaching; 4. inservice training for teachers; 5. work with teachers. A few stated that music supervisors are unnecessary, but the vast majority of the answers, even though individually incomplete, made a very comprehensive list of the supervisory duties as viewed by administrators when put together.
### Chart III

Opinions of Elementary Administrators Regarding the Placement of a Music Supervisor in the Schools' Line of Authority

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Class A</th>
<th>Class B</th>
<th>Class C</th>
<th>Class D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directly Responsible to School Board</td>
<td>0%</td>
<td>50%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>Directly Responsible to Superintendent</td>
<td>0%</td>
<td>50%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>Under Supervision of Principal Above Teachers</td>
<td>0%</td>
<td>50%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>Under Supervision of Principal as a Teacher</td>
<td>0%</td>
<td>50%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

The usual practice is for a full-time music teacher and a part-time choral teacher. Following are listed the kinds of staff members and the frequency of appearance in Western High Schools which are represented in the survey.

[Appendix, page 70]
A list including all of these duties is included in the appendix of this paper.¹

One administrator reporting from a Class D school, stated no organized music program existed, and two others, also in Class D schools, left the pertinent blanks open, leaving the impression that they have no music program.

High School Music Staffs. The usual practice in Montana high schools is to have one full time music teacher who teaches both choral and instrumental. Second in general practice was the combination of one full time instrumental teacher and one full time choral teacher. Class A and particularly Class B schools favor this plan. Third in line of usage is that plan which involves a part-time instrumental teacher and a part-time choral teacher.

Of the total returns, about 45 percent of the high schools employ a full time teacher who teaches both instrumental and choral. This may or may not be in combination with another kind of music staff member. Following are listed the kinds of staff members and the frequency of appearance in Montana High Schools which are represented in the survey:

¹Appendix, page 70.
<table>
<thead>
<tr>
<th>Position</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time instrumental teacher</td>
<td>24%</td>
</tr>
<tr>
<td>Full-time choral teacher</td>
<td>17%</td>
</tr>
<tr>
<td>Full-time teacher handling both instrumental and choral</td>
<td>45%</td>
</tr>
<tr>
<td>Part-time instrumental teacher</td>
<td>17%</td>
</tr>
<tr>
<td>Part-time choral teacher</td>
<td>21%</td>
</tr>
<tr>
<td>Part-time teacher handling both instrumental and choral</td>
<td>5%</td>
</tr>
</tbody>
</table>

As will be shown later in the chapter on curriculum, the choral specialist does not seem to be in as great demand at present as is the instrumental teacher; and if there is a choice of hiring one full-time and one part-time music teacher, the part-time teacher is usually the choral teacher and the full-time teacher is the instrumental.

### Opinions of Administrators about Hiring More Music Staff

Fifty-two and one tenth percent of the total respondents desired to employ a larger music staff, and most of these wanted to hire a full-time teacher, funds permitting. Class A elementary schools wanted more supervision and a full-time music teacher while Class B elementary school administrators wanted one full-time classroom music teacher. The same was expressed by the Class B school administrators. However, a smaller number desired only part-time teachers.

Several administrators had suggestions for the addition of their music staff as follows: one full-time

---

1See Chart IV.
### CHART IV

**Percent of School Administrators Desiring to Employ More Music Teachers**

**If Financially Able**

<table>
<thead>
<tr>
<th>Class</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>53.8%</td>
</tr>
<tr>
<td>B</td>
<td>38.7%</td>
</tr>
<tr>
<td>C</td>
<td>50%</td>
</tr>
<tr>
<td>D</td>
<td>58%</td>
</tr>
</tbody>
</table>

**Elementary**

<table>
<thead>
<tr>
<th>Class</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>33.3%</td>
</tr>
<tr>
<td>B</td>
<td>56.3%</td>
</tr>
<tr>
<td>C</td>
<td>48.1%</td>
</tr>
<tr>
<td>D</td>
<td>51.1%</td>
</tr>
</tbody>
</table>

**High School**
private teacher, to give lessons to children who could not afford them otherwise; primary music teacher; one person to teach rhythm, folk dancing, and take care of P. T. A. programs; a tap, ballet and ball-room dancing teacher.

Administrators Criteria for Employing a Music Teacher.

It was a problem to evaluate this section so that the results would be meaningful to the reader. First an attempt was made to evaluate each vote according to its proper strength. The questionnaire asked the administrator to rank from 1 to 5 the first five factors that seemed to him to be the most important in choosing a music teacher. There are two reasons the attempt to evaluate each ranked factor failed. First, some of the administrators did not rank their choices, and some chose two or three as first choice or two or three as second choice. These discrepancies made ranked evaluation impossible.

Finally, each vote under a heading, such as graduate study, was given equal value, and the result is given in Chart V which lists the factors governing teachers' employment in order of administrator's choice.

Following are listed other factors that administrators believed to be important in choosing a music teacher. Each received only one or two votes.
**CHART V**

FACTORS GOVERNING ELEMENTARY AND HIGH SCHOOL PRINCIPALS' CHOICE OF MUSIC TEACHERS IN ORDER OF IMPORTANCE

<table>
<thead>
<tr>
<th>Factor</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Successful Experience Teaching Music</td>
<td>93.2%</td>
</tr>
<tr>
<td>Personality</td>
<td>84.1%</td>
</tr>
<tr>
<td>Successful General Teaching Experience</td>
<td>50%</td>
</tr>
<tr>
<td>Record with Performing Groups</td>
<td>46%</td>
</tr>
<tr>
<td>Personal Appearance</td>
<td>44.8%</td>
</tr>
<tr>
<td>Recommendations</td>
<td>44%</td>
</tr>
<tr>
<td>Versatility</td>
<td>35.6%</td>
</tr>
<tr>
<td>Graduate Study</td>
<td>19%</td>
</tr>
<tr>
<td>Age</td>
<td>17%</td>
</tr>
<tr>
<td>Performance Skill</td>
<td>14.7%</td>
</tr>
<tr>
<td>Extra-Curricular College Activities</td>
<td>11.1%</td>
</tr>
<tr>
<td>College Academic Grades</td>
<td>8%</td>
</tr>
<tr>
<td>Administrative Experience</td>
<td>4.3%</td>
</tr>
</tbody>
</table>
1. Cooperation.
3. Sex.
4. Enthusiasm and cooperativeness.
5. "Not a queer duck as too many music majors are."
6. Training in music.
7. Ability to get along with pupils.
9. Able supervisor.
10. Personal appearance and personality.
11. Ability to make children love to work and accomplish musically.
12. Other interests besides music.
13. Care of equipment.

**Extra Duties of the Music Staff in Elementary Schools.**

Charts VI and VII show the frequency of extra duties for the music teacher. The percentages were figured separately for high schools and elementary schools. Most schools on both levels require the music teacher to be responsible for public programs. At the elementary level, Class A and D schools tend to expect more extra work from their music teacher. The high schools are less predictable.

Subjects taught with elementary music were listed as follows:

Regular grade, gym, art, library, English, spelling, social studies, algebra, general math, civics and shop.

Some positions included two of the above besides music, but none occurred more than the others.

On the high school level, the following subjects were taught with music:
CHART VI

ADDITIONAL DUTIES OF THE ELEMENTARY MUSIC TEACHER
BESIDES HIS REGULAR MUSIC CLASSES

<table>
<thead>
<tr>
<th></th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLASS SPONSOR</td>
<td></td>
</tr>
<tr>
<td>HOME ROOM TEACHER</td>
<td></td>
</tr>
<tr>
<td>CLUB ADVISOR</td>
<td></td>
</tr>
<tr>
<td>STUDY HALL</td>
<td></td>
</tr>
<tr>
<td>PLAY GROUND OR BLD.</td>
<td></td>
</tr>
<tr>
<td>TEACHES OTHER SUBJECTS*</td>
<td></td>
</tr>
<tr>
<td>PRIVATE LESSONS IN SCHOOL</td>
<td></td>
</tr>
<tr>
<td>PRIVATE LESSONS OUT OF SCHOOL</td>
<td></td>
</tr>
<tr>
<td>RESPONSIBLE FOR PUBLIC MUS. PROGRAMS</td>
<td></td>
</tr>
<tr>
<td>NONE</td>
<td></td>
</tr>
<tr>
<td>CHURCH CHOIR</td>
<td></td>
</tr>
<tr>
<td>SOME COMMUNITY INTEREST</td>
<td></td>
</tr>
</tbody>
</table>

* Data received incomplete.
**CHART VII**

**ADDITIONAL DUTIES OF THE HIGH SCHOOL MUSIC TEACHER**

**BESIDES HIS REGULAR MUSIC CLASSES**

<table>
<thead>
<tr>
<th>Class Sponsor</th>
<th>Home Room Teacher</th>
<th>Club Advisor</th>
<th>Study Hall</th>
<th>Playground or Bld. Supervision</th>
<th>Teaches Other Subjects*</th>
<th>Private Lessons In School</th>
<th>Private Lessons Out of School</th>
<th>Responsible For Public Music Program</th>
<th>None</th>
<th>Assist Elementary Teachers</th>
<th>Principal of High School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Data Received Incomplete.

Class A
Class B
Class C
Class D

* Percentages were computed for the additional duties other than teaching music. No percentages could be computed for the additional duties listed by the administrators because there were so many different answers on these survey questionnaires. However, a few were mentioned more frequently than others—

-18-
General classwork, art, social science, home economics, English, commercial, seventh and eighth history, mathematics, geography, shop, and one school said four solids.

These subjects were mentioned both singly and in combination. English and then social science seemed to be the subjects most frequently taught by the music teacher in addition to his music classes.¹

Below are listed the average number and maximum duties a teacher may expect in each class of schools.

<table>
<thead>
<tr>
<th>Elementary</th>
<th>Average No. of Duties</th>
<th>Maximum No. of Duties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td>2.0</td>
<td>6</td>
</tr>
<tr>
<td>Class B</td>
<td>1.5</td>
<td>5</td>
</tr>
<tr>
<td>Class C</td>
<td>2.3</td>
<td>5</td>
</tr>
<tr>
<td>Class D</td>
<td>3.1</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>High School</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td>3.6</td>
<td>6</td>
</tr>
<tr>
<td>Class B</td>
<td>2.4</td>
<td>5</td>
</tr>
<tr>
<td>Class C</td>
<td>3.1</td>
<td>6</td>
</tr>
<tr>
<td>Class D</td>
<td>3.7</td>
<td>7</td>
</tr>
</tbody>
</table>

Each class both in elementary and high school had schools with no duties required other than teaching music.

Chief weaknesses in the musical preparation of Montana Music Teachers. No percentages could be computed for the weaknesses listed by the administrators because there were almost as many different answers as there were questionnaires. However, a few were mentioned more frequently than others—

¹See Appendix, page 67, for corresponding information found in Professor Stanley Teel's 1950 Survey.
some of those being: too subject-centered, poor discipline, poor methods, more psychology needed in getting along with groups. Included in the appendix on pages 72-75 inclusive is a complete list of the different weaknesses stated for both elementary and high schools.
CHAPTER III

MUSIC CURRICULUM AND ITS RELATED PROBLEMS

Several things must be considered when curriculum is discussed: what is to be taught, how much should be taught, who is going to do the teaching and much credit should be allowed for high school music. Chapter II presented existing music staffs in Montana schools, so part of this chapter shall be devoted to whom the administrators say they want to teach the music in elementary schools. Subject matter included in the present Montana curriculum is presented in the last section of this chapter.

Minutes per Week for Elementary School Music. A minimum of 120 minutes per week is recommended by the Music Educators National Conference,¹ and 90 minutes is recommended by the Montana State Department of Education. Chart VIII shows the average minutes per week recommended by Montana administrators. Below are listed the maximum and minimum minutes per week tabulated for each class

¹Morgan, Helen Nehaves (Editor), "Faith, Purpose, and Action," Music Education Source Book, page xii.
## Chart VIII

**Recommendations of Elementary Administrators for Minutes per Week to Be Allocated to Classroom Music**

<table>
<thead>
<tr>
<th>Class</th>
<th>80</th>
<th>90</th>
<th>100</th>
<th>110</th>
<th>120</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td></td>
<td></td>
<td>117</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class B</td>
<td></td>
<td></td>
<td>94</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class C</td>
<td></td>
<td></td>
<td>107</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class D</td>
<td></td>
<td></td>
<td>88</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The chart shows the recommendations based on the number of students in a class. The number of minutes is calculated based on the average number of students and the time allocated for music instruction.

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Some reasons why elementary schools allocate different amounts of time for music instruction include:

- **Student Background:** A student's background in music education.
- **Music Curricula:** The level of music curricula in the classroom.
- **Direct Supervision:** The need for direct supervision.
- **Comprehensive Music Courses:** The need for comprehensive music courses.
- **Field Trips and Workshops:** The need for field trips and workshops.
- **Teacher Certification:** The need for teacher certification.
- **Specialists:** The need for specialists in music education.

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The author suggests that the recommendations are based on the average number of students in a class and the time allocated for music instruction. The chart provides a clear visual representation of these recommendations.
of school:

<table>
<thead>
<tr>
<th>Class</th>
<th>Maximum</th>
<th>Minimum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td>180</td>
<td>60</td>
</tr>
<tr>
<td>Class B</td>
<td>300</td>
<td>20</td>
</tr>
<tr>
<td>Class C</td>
<td>200</td>
<td>30</td>
</tr>
<tr>
<td>Class D</td>
<td>225</td>
<td>40</td>
</tr>
</tbody>
</table>

Opinions of Administrators about Who Should Do the Teaching of Elementary School Music. Chart IX shows that a majority of the administrators want the special music teacher to teach the classroom music, in preference to its being taught by the classroom teacher.

Below are listed the reasons given for wanting the special music teacher to teach music:

1. More talented.
2. Has had special preparation.
3. Lack of confidence of the classroom teacher.
4. Lack of musical background in the classroom teacher.
5. More continuity.
6. Junior High requires a specialist.
7. Children look forward to special teachers.
8. Classroom teacher slights music.
9. The other work is departmentalized (Junior High).
10. Does a better job.
11. Has more time to do the job well.
12. Unified system.
14. Children should be exposed to specialists.

1An answer of 600 minutes was stated by one administrator in a Class D school, but the amount seemed to indicate the question was misunderstood, so it was not averaged with the amounts stated on the chart for Class D schools.

2These reasons are not listed in order of preference. They could not be rated first, second, or third since so many answers were a combination of these 22 responses.
### Chart IX

**Opinions of Administrators About Who Should Teach Elementary Music**

<table>
<thead>
<tr>
<th>Class</th>
<th>Classroom Teacher</th>
<th>Special Music Teacher</th>
<th>Combination of Both</th>
<th>Blank</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>B</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>C</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>D</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

Classroom teacher -- blue
Special music teacher -- red
Combination of both -- green
Blank -- black

In general, "better correlation" was the reason the minority wanted the classroom teacher to teach the music. The majority believed the special teacher should do the teaching because she was better qualified. A few thought both should do the teaching, and one administrator said, "Impossible to answer. I want the best person doing it and not as it must be practicably. Classroom teachers should not think their responsibilities are in music just because..."
15. Students receive more attention.
16. Correlation can be done more successfully.
17. Music is one of the arts and correct training is difficult.
18. If music cannot be taught right it might be better not to teach it at all.
19. To avoid introduction of questionable techniques.
20. The classroom teacher cannot always teach music. She may have no musical talent.
22. So many of the classroom teachers do not care to teach music.

By the administrators who wanted the classroom teacher to teach the music the following answers were stated:

1. Better correlation.
2. Do better.
4. More convenient for class shifting.
5. Gives classroom teacher a chance to give children pleasure.
6. Special preparation should be required in general teacher training so she would be qualified.
7. Supervisor can't have time to teach all of the music.
8. Special teacher replaces the classroom teacher who then becomes a pest.
9. A classroom teacher would not expect the perfection the specialist would.

In general, "better correlation" was the reason the minority wanted the classroom teacher to teach the music. The majority believed the special teacher should do the teaching because she was better qualified. A few thought both should do the teaching and one administrator said, "Impossible to answer. I want the best person doing it who can do it most effectively. Classroom teachers should not shirk their responsibilities in music just because
there is a special music teacher."

**Recommendations of Administrators for Credit to be Allowed High School Performing Groups and Music Classes.**

In Class A schools, administrators prefer one unit be allowed for each: participation in performing groups and work in special music classes, such as theory, listening to music if the class meets daily. Class B schools are a little more in favor of allowing one-half unit per year for each. Class C schools showed no preference of one amount of credit over the other and Class D schools preferred one-half unit for performing groups and one unit for special classes.1

Chart X shows recommendations of the administrators for granting of credit for music classes and groups. Under the second section on Special Music Classes, one vote for two units was not averaged or graphed because it is believed that the question was not fully understood by the administrator. A majority of comments stated that the question of outside preparation entered in.

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1Recent questionnaire-surveys indicate that practically all the larger and medium-sized schools place music on a par with other high school studies and that this practice is rapidly permeating smaller schools which have properly prepared music teachers. (From Research Council Information Leaflet No. 106. *Music Credit in the Secondary Schools* by Peter W. Dykema.)
### Chart X

**Recommendations of High School Administrators for Credit to Be Allowed for Music Classes**

<table>
<thead>
<tr>
<th>Performing Organizations Such as Band and Chorus</th>
<th>1/4 Unit</th>
<th>1/2 Unit</th>
<th>1 Unit</th>
<th>?</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glass A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glass B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glass C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glass D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music Classes Such as Theory, Listening and History</th>
<th>1/4 Unit</th>
<th>1/2 Unit</th>
<th>1 Unit</th>
<th>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glass A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glass B</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glass C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glass D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The chart illustrates the preferences of high school administrators regarding the amount of credit to be allowed for music classes. The colors correspond to different classes, with Class A in red, Class B in green, Class C in blue, and Class D in black.
The Most Effective Music Activity in the Eyes of the Montana Administrator. Band was considered to be the most effective organization by the majority of the school administrators. Rated second was the combination of band and mixed chorus. Mixed chorus or a Cappella was third. Fifty percent of the Class A schools thought all organizations were equally effective. The rest of the tabulations were spread over such a great many different combinations that no general trend could be cited.

Elementary Curriculum. Tables I, II, and III show the percentage of each class of school having certain subjects in the curriculum, and the percentages of administrators who would like to add certain subjects to make the whole curriculum adequate for the school system. From this chart a few tendencies and generalities may be drawn.

Except for Class D schools, classroom music in the elementary schools is taught everyday in the majority of schools. Second in line of usage was classroom music taught three times a week.

A selective group or voluntary chorus is had or desired by every school. At present, however, there are more voluntary choral groups than selective.
TABLE I

MUSIC CLASSES INCLUDED IN THE MONTANA ELEMENTARY SCHOOLS AND HOW ADMINISTRATORS WOULD LIKE TO ADD TO THEM

A. Music In the Classroom (Grades 1-6)*

<table>
<thead>
<tr>
<th>Frequency</th>
<th>CLASS A NOW LIKE</th>
<th>CLASS B NOW LIKE</th>
<th>CLASS C NOW LIKE</th>
<th>CLASS D NOW LIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>EVERY DAY</td>
<td>71%</td>
<td>11%</td>
<td>39%</td>
<td>13%</td>
</tr>
<tr>
<td>FOUR TIMES A WEEK</td>
<td>5%</td>
<td>10%</td>
<td>6%</td>
<td>3%</td>
</tr>
<tr>
<td>THREE TIMES A WEEK</td>
<td>16%</td>
<td>3%</td>
<td>16%</td>
<td>6%</td>
</tr>
<tr>
<td>TWO TIMES A WEEK</td>
<td>7%</td>
<td>10%</td>
<td>3%</td>
<td>16%</td>
</tr>
<tr>
<td>ONCE A WEEK</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* These figures do not add up to 100% because certain schools substituted special groups for the regular classroom music class, and some elementary schools reporting had only grades seven and eight.
TABLE II

MUSIC CLASSES INCLUDED IN THE MONTANA
ELEMENTARY SCHOOLS AND HOW ADMINISTRATORS
WOULD LIKE TO ADD TO THEM

B. Music In the Classroom (Grades 7 and 8)
and the Elementary Vocal Program

<table>
<thead>
<tr>
<th></th>
<th>CLASS A NOW LIKES</th>
<th>CLASS B NOW LIKES</th>
<th>CLASS C NOW LIKES</th>
<th>CLASS D NOW LIKES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selected Choral Group</td>
<td>37%</td>
<td>11%</td>
<td>16%</td>
<td>10%</td>
</tr>
<tr>
<td>Volunteer Choral Group</td>
<td>37%</td>
<td>26%</td>
<td>26%</td>
<td>29%</td>
</tr>
<tr>
<td>Girls' Glee Club</td>
<td>21%</td>
<td>16%</td>
<td>26%</td>
<td>3%</td>
</tr>
<tr>
<td>Boys' Glee Club</td>
<td>16%</td>
<td>18%</td>
<td>19%</td>
<td>6%</td>
</tr>
<tr>
<td>7th and 8th Club</td>
<td>50%</td>
<td>45%</td>
<td>81%</td>
<td>71%</td>
</tr>
<tr>
<td>Required Music Elective</td>
<td>18%</td>
<td>10%</td>
<td>19%</td>
<td>6%</td>
</tr>
<tr>
<td>None</td>
<td>6%</td>
<td>3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
</tr>
</tbody>
</table>
### TABLE III

**MUSIC CLASSES INCLUDED IN THE MONTANA ELEMENTARY SCHOOLS AND HOW ADMINISTRATORS WOULD LIKE TO ADD TO THEM**

#### C. Elementary Instrumental Program

<table>
<thead>
<tr>
<th>Class</th>
<th>Class A</th>
<th>Class B</th>
<th>Class C</th>
<th>Class D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now Like</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning Band</td>
<td>71% 11%</td>
<td>78% 3%</td>
<td>84% 13%</td>
<td>58% 24%</td>
</tr>
<tr>
<td>Intermediate Band</td>
<td>56%</td>
<td>49% 10%</td>
<td>53% 6%</td>
<td>26% 12%</td>
</tr>
<tr>
<td>Advanced Band</td>
<td>39%</td>
<td>48%</td>
<td>60% 3%</td>
<td>37% 15%</td>
</tr>
<tr>
<td>Beginning Orchestra</td>
<td>77% 5%</td>
<td>19% 10%</td>
<td>13% 19%</td>
<td>3% 13%</td>
</tr>
<tr>
<td>Intermediate Orchestra</td>
<td>47%</td>
<td>10% 10%</td>
<td>10%</td>
<td>3% 2%</td>
</tr>
<tr>
<td>Advanced Orchestra</td>
<td>32% 3%</td>
<td>10% 6%</td>
<td>6% 10%</td>
<td>2% 5%</td>
</tr>
<tr>
<td>Private Inst.</td>
<td>16%</td>
<td>32% 6%</td>
<td>38% 10%</td>
<td>23% 19%</td>
</tr>
<tr>
<td>Lessons</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tocette</td>
<td>16% 8%</td>
<td></td>
<td>37% 19%</td>
<td>37% 8%</td>
</tr>
<tr>
<td>Groups</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Others</td>
<td>17%</td>
<td></td>
<td>6% 9%</td>
<td>3%</td>
</tr>
</tbody>
</table>

-31-
Junior high school music generally is required. There was, however, a strong showing for changing the required rule to make the class elective, particularly in the eighth grade.

There are many more bands than choral groups. Fewer stated they would like to have bands than choral, but this may be due to the fact that most of them have some sort of band at present. There are very few orchestras in Montana elementary schools, and a negligible amount of administrators stated that they would like to have them.

Tonette groups are quite popular and two schools have rhythm bands organized as such. Three schools have class piano. These statistics are included in the tables under "other."

**High School Curricula.** Tables IV, V, and VI show the present curriculums in Montana and those subjects the administrators would like to add to make their music curriculum adequate in their schools. Every school in Class A, B, and C schools has a band. In Class D, over 60 percent have bands. Intermediate bands are lacking in most schools.

As is generally realized, there are very few orchestras in Montana High Schools. Several Class B and C school administrators indicated they would like to have them, but
### TABLE IV

**PRESENT HIGH SCHOOL CURRICULA AND SUBJECTS
ADMINISTRATORS WOULD LIKE TO ADD**

#### A. Instrumental

<table>
<thead>
<tr>
<th></th>
<th>CLASS A NOW LIKE</th>
<th>CLASS B NOW LIKE</th>
<th>CLASS C NOW LIKE</th>
<th>CLASS D NOW LIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beginning Band</strong></td>
<td>67%</td>
<td>100%</td>
<td>93%</td>
<td>49% 11%</td>
</tr>
<tr>
<td><strong>Intermediate Band</strong></td>
<td>17% 17%</td>
<td>55%</td>
<td>41%</td>
<td>14% 7%</td>
</tr>
<tr>
<td><strong>Advanced Band</strong></td>
<td>100%</td>
<td>91%</td>
<td>100%</td>
<td>60% 18%</td>
</tr>
<tr>
<td><strong>Beginning Orchestra</strong></td>
<td>50%</td>
<td>16%</td>
<td>4% 22%</td>
<td>2% 18%</td>
</tr>
<tr>
<td><strong>Intermediate Orchestra</strong></td>
<td>33%</td>
<td>9%</td>
<td>7% 4%</td>
<td>4% 2%</td>
</tr>
<tr>
<td><strong>Advanced Orchestra</strong></td>
<td>63%</td>
<td>18% 18%</td>
<td>22% 7%</td>
<td>4% 4%</td>
</tr>
<tr>
<td><strong>Private Instruction</strong></td>
<td>17%</td>
<td>18%</td>
<td>22% 15%</td>
<td>22% 16%</td>
</tr>
<tr>
<td><strong>Lessons</strong></td>
<td>67%</td>
<td>55%</td>
<td>9% 41%</td>
<td>22% 15%</td>
</tr>
<tr>
<td><strong>Instrumental Ensembles</strong></td>
<td>67%</td>
<td>55%</td>
<td>9% 41%</td>
<td>22% 15%</td>
</tr>
</tbody>
</table>
TABLE V
PRESENT HIGH SCHOOL CURRICULA AND SUBJECTS
ADMINISTRATORS WOULD LIKE TO ADD

B. High School Vocal

<table>
<thead>
<tr>
<th></th>
<th>CLASS A NOW LIKE</th>
<th>CLASS B NOW LIKE</th>
<th>CLASS C NOW LIKE</th>
<th>CLASS D NOW LIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIXED CHORAL GROUPS SELECTED</td>
<td>83%</td>
<td>45%</td>
<td>9%</td>
<td>26% 19%</td>
</tr>
<tr>
<td>VOLUNTARY CHORAL GROUP</td>
<td>50% 17%</td>
<td>36%</td>
<td>48% 11%</td>
<td>27% 14%</td>
</tr>
<tr>
<td>GIRLS' GLEE CLUB</td>
<td>67%</td>
<td>45%</td>
<td>59% 15%</td>
<td>60% 18%</td>
</tr>
<tr>
<td>BOYS' GLEE CLUB</td>
<td>17% 17%</td>
<td>27% 18%</td>
<td>19% 30%</td>
<td>24% 27%</td>
</tr>
<tr>
<td>PRIVATE VOCAL LESSONS</td>
<td>17%</td>
<td>27%</td>
<td>15%</td>
<td>7% 14%</td>
</tr>
<tr>
<td>VOCAL ENSEMBLES</td>
<td>83%</td>
<td>36%</td>
<td>37% 26%</td>
<td>16% 20%</td>
</tr>
</tbody>
</table>
### TABLE VI

**PRESENT HIGH SCHOOL CURRICULA AND SUBJECTS ADMINISTRATORS WOULD LIKE TO ADD**

**C. High School Special Music Classes**

<table>
<thead>
<tr>
<th>Subject</th>
<th>CLASS A NOW LIKE</th>
<th>CLASS B NOW LIKE</th>
<th>CLASS C NOW LIKE</th>
<th>CLASS D NOW LIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENERAL MUSIC</td>
<td>17%</td>
<td>18%</td>
<td>4%</td>
<td>9%</td>
</tr>
<tr>
<td>BEGINNING THEORY</td>
<td>33%</td>
<td>18%</td>
<td>19%</td>
<td>9%</td>
</tr>
<tr>
<td>HISTORY OF MUSIC</td>
<td>18%</td>
<td>9%</td>
<td>4%</td>
<td>9%</td>
</tr>
<tr>
<td>LISTENING TO MUSIC</td>
<td>9%</td>
<td>9%</td>
<td>11%</td>
<td>22%</td>
</tr>
</tbody>
</table>
most schools do not have one now. As was mentioned above, there are fewer choruses than bands, and very few administrators indicated they wanted more.

It is not the general practice to have special music classes in high school. A few A and B schools have theory and several in all classes would like to have of the following: general music, beginning theory, history of music, and listening to music.

Two percent of the Class D high schools have no music of any sort.

Not enough administrators indicated how often a week each class they have now meets to make a valid conclusion.¹

The Financial Situation in High Schools. High School administrators were asked if they would ever be able to finance the music program they want, and if they have trouble financing their present music program. Charts XI and XII show the final percentages for these two questions.

A majority of Class A, B, and C schools believe they will be able to finance the music programs they want. Half say yes, and half no in the Class D schools. A few Class A,

¹See page 68 in the Appendix for the results compiled from Professor Stanley Teel's 1950 questionnaire on this question.
### Chart XI

Opinions of High School Administrators on Their Schools Being Able to Realize Financially the Music Programs They Want

<table>
<thead>
<tr>
<th></th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>YES</strong></td>
<td></td>
</tr>
<tr>
<td>Class A</td>
<td></td>
</tr>
<tr>
<td>Class B</td>
<td></td>
</tr>
<tr>
<td>Class C</td>
<td></td>
</tr>
<tr>
<td>Class D</td>
<td></td>
</tr>
</tbody>
</table>

| **NO** |         |
| Class A |         |
| Class B |         |
| Class C |         |
| Class D |         |
CHART XII
OPINIONS OF HIGH SCHOOL ADMINISTRATORS AS TO THE PRESENT DIFFICULTY IN FINANCING THE SCHOOL MUSIC PROGRAM

<table>
<thead>
<tr>
<th>Percent</th>
<th>0</th>
<th>10</th>
<th>20</th>
<th>30</th>
<th>40</th>
<th>50</th>
<th>60</th>
<th>70</th>
<th>80</th>
<th>90</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>YES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NO</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Class A
Class B
Class C
Class D
B, and C schools stated "perhaps" and a small minority left the question blank. Three percent of the Class C schools said yes in band and no in choral.

No conclusion can be drawn from the return on administrators opinions about their difficulty of financing their present music programs. An equal number said "yes" and "no" except in Class D schools where the majority have no trouble financing their present music programs. Later on in the questionnaire, however, Class D administrators indicated that financing was one of their most perplexing problems in developing their school music program.
CHAPTER IV

OTHER OPINIONS AND RECOMMENDATIONS OF MONTANA
ADMINISTRATORS

This chapter deals entirely with the administrators' opinions and recommendations. The topics, even though subjective, are important both to the administrator and the music teacher. The five sections of this chapter are:

1. Most perplexing problems in administrating the music program,
2. Administrators' satisfaction with pupils' musical progress,
3. Percentage of administrators who have had Montana State University music school graduates on their staffs, and their evaluation,
4. A final section on topics not covered by the questionnaire but stressed by the administrators as points relating to music education that need the attention of Montana music educators.

Most perplexing problems in developing a music program.

Once again the natural division of elementary and high schools gives a clear break for topic discussion.

Elementary schools have many more different kinds of problems than do the high schools in the reporting question-
naires. Listed here are a few of the more frequent problems. They are not placed in order of importance.

**Elementary school**

1. Scheduling.
3. Classroom teachers not wanting to teach their own music.
5. Organization.
6. Course of study.
7. Lack of student and town interest.
8. Getting instruments.
10. Stability of student interest.
11. Discipline of seventh and eighth grade boys.

High schools have fewer problems and they center around particular areas as a rule, except for Class A administrators who each have their individual difficulty. The rest have trouble scheduling. The given causes for scheduling difficulties were:

1. Many students come to school on busses.
2. Instrumental practices hard to schedule.
3. Hard to arrange for band and choral groups to meet every day.
4. Noise of groups bothers other classes.
5. To eliminate conflict and dissention between athletic and music departments.

Class C and D school administrators also stated they have financial difficulties. Class D schools have one problem that is of equal importance with scheduling: developing pupil interest. A complete list of high school problems may be found in the Appendix on pages 76 and 77.
Administrators' Satisfaction of Pupil Progress. In all schools, except Class D, more administrators are satisfied with pupil progress than those who are not. Several said "yes" for band and "no" for choral. Chart XIII shows the complete result of this question.

Rating of Montana State University Music School Graduates by Administrators Who Have Worked With Them. A majority of Class A, B, and C school administrators have had Montana State University music graduates on their teaching staffs. An overwhelming majority of Class D school administrators have not. ¹

As a whole the music graduates were rated average and above average. However, Class A schools tended to rate them lower; average and below average. A few said it depended upon the individual and several left the question blank. A minority of Class D administrators said they have had no others. See Chart XIV.

Opinions of Administrators Concerning Music Sponsor Clubs, Such as F. T. A. and Band Mothers. A majority in all classes of school administrators favor sponsor clubs. Several

¹See page 55 in the Appendix for a list compiled from Professor Stanley Teel's 1950 questionnaire that tells all of the schools which Montana Music Teachers have attended and the number of teachers who have attended each.
CHART XIII

ADMINISTRATORS' SATISFACTION OF PUPIL PROGRESS

<table>
<thead>
<tr>
<th></th>
<th>Elementary</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>YES FOR BAND AND NO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOR CHORAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLANK</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Class a: Red
Class B: Green
Class C: Black
Class D: Blue

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CHART XIV

HIGH SCHOOL ADMINISTRATORS WHO HAVE HAD MONTANA STATE UNIVERSITY MUSIC SCHOOL GRADUATES ON THEIR TEACHING STAFF AND THEIR RATING OF THEM

<table>
<thead>
<tr>
<th></th>
<th>0%</th>
<th>10%</th>
<th>20%</th>
<th>30%</th>
<th>40%</th>
<th>50%</th>
<th>60%</th>
<th>70%</th>
<th>80%</th>
<th>90%</th>
<th>100%</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td></td>
<td></td>
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<td>ABOVE AVERAGE</td>
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<td>AVERAGE</td>
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<td>BELOW AVERAGE</td>
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</tr>
<tr>
<td>POOR</td>
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</tr>
<tr>
<td>DEPENDS ON THE INDIVIDUAL</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Class A: [Diagram]
Class B: [Diagram]
Class C: [Diagram]
Class D: [Diagram]
in Class A are on the fence, saying "yes and no" or sometimes. Most made the reservation that it depends upon how they are handled. A minority of B and D schools left the question blank. See Chart XV.

**Points Stated by Administrators to be Brought to the Particular Attention of Music Educators.** About 20 percent of the elementary administrators and 25 percent of the high school administrators wrote additional discussion and questions about particular points they believed to be important but not covered in the questionnaires. Many of them only strengthen what had been said about teacher weaknesses, and school problems. Others made suggestions on how to eliminate some of the teacher weaknesses and school problems, and still others brought out in their discussion new ideas. Most of the comments are rather complete paragraphs.

In the elementary questionnaires, three areas of dissention and problems received the most attention, those being: 1. music teachers, their faults, training, good characteristics and suggestions for improvement; 2. the music curriculum faults and suggestions for improvement;

1All of them may be found in the Appendix, pages 80 to 91.
CHART XV

OPINIONS OF HIGH SCHOOL ADMINISTRATOR CONCERNING SPONSOR
CLUBS SUCH AS BAND MOTHERS AND PTA

generally the comments of high school administrators

Class A
Class B
Class C
Class D

-46-
3. the classroom teacher, her training and suggestions for improvement. Others discussed by one or two administrators each are music enjoyment, music supervisors, education of townspeople (musically) and questionnaires.

Generally the comments of high school administrators grouped themselves around two headings; music teacher and music curriculum. Others mentioned were music finance, scheduling, classroom teachers, parents, music festivals and music education meetings.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The study, analysis and evaluation of two hundred fifty-two questionnaires completed and returned by Montana administrators yields certain policies and educational implications in the field of music education. The purpose of this chapter is to summarize the more important findings of the survey so that a partial picture of Montana music education and attitudes of Montana principals concerning music education is readily obtainable.

Observations and recommendations derived from the body of this text follow.

Music Staff

1. Generally, the need is realized by Montana principals for elementary music supervisors.

2. Although the classroom teacher teaches the music in the majority of the elementary schools, the administrators would prefer a special music teacher.

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3. Administrators are aware of the deficiencies in the size of their music staff.

4. Teaching experience, musical combined with general, is the most important asset to the teacher of music applying for a teaching position. Personality is next in importance.

5. Graduate study, age, performance skill, extra-curricular college activities, college academic grades and administrative experience mean very little to the administrator employing a music teacher.

6. Most music teachers are held responsible for presenting public programs.

7. On the average, the music teacher is expected to do two or three extra duties besides his regular music work.

8. In Montana high schools, the full time music teacher able to teach both instrumental and choral is in more demand.

Curriculum

1. A majority of Class A, B, and C elementary principals advocate more time for music than the 90 minutes per week the state course of study requires but less than the 120 minutes
per week recommended by the Music Educators National Conference. Most Class D principals recommended time allowance for music short of both state and national recommendations.

2. Administrators favor having bands over other performing groups.

3. Administrators are in agreement with national trends in credit allowance in secondary schools.

4. A minority of administrators have or want orchestras in their schools.

5. Class D schools have to struggle financially to maintain an adequate music program.

Other Opinions and Recommendations

1. Most administrators believe they have important problems concerning their music programs.

2. A majority of the administrators are highly critical of their music teachers.

3. Montana high school principals generally are satisfied with Montana State University music graduates.

4. A majority of elementary administrators have or have had a personal interest in music.

5. As a whole, administrators are aware of the problems involved in presenting a school music program.
Recommendations by the Author for Improving a Few of the Important Areas of Conflict.

**Music Teacher**

1. He should not be too specialized if he expects to teach in Montana schools.

2. Those in charge of preparing music teachers should make the music student aware of the following:
   a. Teaching conditions in Montana.
   b. Necessity of possessing well defined methods in teaching music.
   c. The need to keep interested in things outside of music.
   d. A pleasing personality is a must, not only for teacher-student relations but also for business and public relations.

**Music Curriculum**

1. Music should be considered a subject in its own right and be considered as such in scheduling and financing.

**Classroom teacher**

1. Schools preparing teachers to teach should require of their graduates as much proficiency in teaching music as any other subject.
2. Administrators and supervisors should strive to give the classroom teacher confidence and self assurance in teaching her own music through demonstration teaching, in-service training, providing materials and help whenever needed, and a workable outline for the year's study.

3. The State Department of Education should establish the required number of credits in music a teacher must have to qualify for a classroom teaching certificate.

4. Principals and supervisors should be prepared to assist the classroom teacher in preparing her schedule so that time may be found for the music class.

Curriculum

1. The minority schools lacking in sufficient time spent in music should be urged to meet state and national requirements and recommendations by local and state educators.

2. Emphasis for the next few years should be placed on the development of choral groups and particularly school orchestra organizations.
3. Additional research and study should be made to find a solution to the many difficulties encountered in presenting a music program in Class D schools.

This survey has shown what 53.1 percent of Montana principals think about music education in their own schools. The author believes the recommendations and the educational implications derived from this survey warrant study both by music and general educators as an aid in presenting a picture of music education as viewed by principals of this state in the year of 1952.
Morgan, Hazel Nohaves (Editor), *Music Education Source Book*,


Dear School Administrator:

You may or may not be personally interested in music. Nevertheless, as an administrator, you are in a position to help make music a reality in the daily lives of the pupils in your school.

The enclosed questionnaire will give you an opportunity to express your ideas about the music program in your school as well as provide important information for music educators which might aid them in improving the preparation of prospective music teachers. In addition, a compilation and analysis of the data from returned questionnaires will form the basis for my professional paper which is required for the Master's Degree in Music Education. The questionnaire has been designed to take as little of your valuable time as possible. Please do not throw it into the waste-paper basket!

The term "your school" as it is used in this questionnaire refers only to the immediate school under your supervision rather than all of the schools in your city or town.

Names of administrators or schools will not be used in this study and no one will have access to the returned questionnaires but myself, so please feel free to state your opinions quite frankly as well as add any suggestions which you believe should be brought to the attention of music educators. A stamped, self-addressed envelope is enclosed for your convenience in returning the completed questionnaires.

Please accept my thanks in advance for your cooperation in helping to make this study a success.

Sincerely,

(Miss) Janet Jones
This questionnaire has been designed to take as little of your time as possible. Will you PLEASE check or complete each question?

If you would like a copy of the results of this survey, please sign your name here.

NAME___________________________________________ADDRESS_____________________________________

Population of your city or town_______Number of pupils in your school__________

I. YOUR MUSIC STAFF

A. Check one (or any combination) of the following items which best explains the music staff of your school THIS YEAR:

_____ a music supervisor  ____ private music lessons taught by certified private teachers

_____ a full-time music teacher

_____ each classroom teacher teaches her own music  ____ a part-time music teacher

_____ exchange of work between classroom teachers

_____ more than half-time

_____ about half-time

_____ less than half-time

Other arrangement (please specify):

B. Would you employ additional music personnel for your staff if funds were available? Yes____ No____. If your answer is "yes," how many would you employ and for what special phases of music work? ________________________________

C. If you were employing a music teacher for your school, which five of the following factors would you consider to be the most important in governing your selection (assuming that his education meets your minimum requirements)? Please rank your preferences in the order of their importance, numbering them 1, 2, 3, 4, and 5.

_____ graduate study in music  ____ successful experience in teaching music

_____ age  ____ personality

_____ personal appearance  ____ successful general teaching experience

_____ administrative experience  ____ extra-curricular activities in college

_____ recommendations  ____ versatility as a musician

_____ skill as a solo performer  ____ other ____________________________

_____ academic grades in college

_____ applicant's record with school performing groups
II. SPECIAL DUTIES OF YOUR MUSIC STAFF

Check any of the following duties which are expected of your music teacher(s) in addition to regularly scheduled music classes:

____ class sponsor
____ home room teacher
____ club adviser
____ study hall
____ playground or building supervision
____ teacher of other subjects (please specify)

____ private vocal or instrumental instruction during school hours
____ private vocal or instrumental instruction outside of school hours
____ responsible for organizing and presenting public programs
____ none
____ others not mentioned above:

II. THE MUSIC CURRICULUM IN YOUR SCHOOL

A. In your opinion, how much time should be allotted to classroom music in the elementary school? __________ minutes per week.

B. Which of the following would you prefer to do the actual music teaching? The classroom teacher ____ special music teacher ____.

C. In the first column, check the items pertaining to the music curriculum you now have. In the second column, check the items which would be, in your opinion, an adequate elementary music program for your school.

<table>
<thead>
<tr>
<th>LIKE HAVE TO</th>
<th>1. Music in the Classroom (Grades 1-6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOW HAVE</td>
<td></td>
</tr>
<tr>
<td>__________</td>
<td>every day</td>
</tr>
<tr>
<td>__________</td>
<td>four times a week</td>
</tr>
<tr>
<td>__________</td>
<td>three times a week</td>
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<tr>
<td>__________</td>
<td>two times a week</td>
</tr>
<tr>
<td>__________</td>
<td>once a week</td>
</tr>
<tr>
<td>__________</td>
<td>never</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIKE HAVE TO</th>
<th>3. Vocal Program</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>choral group (selected voices)</td>
</tr>
<tr>
<td></td>
<td>choral group (all interested students)</td>
</tr>
<tr>
<td></td>
<td>girls' glee club</td>
</tr>
<tr>
<td></td>
<td>boys' glee club</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIKE HAVE TO</th>
<th>2. Music in the Classroom (Grades 7-8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOW HAVE</td>
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</tr>
<tr>
<td>__________</td>
<td>music required for all students</td>
</tr>
<tr>
<td>__________</td>
<td>elective for interested students</td>
</tr>
<tr>
<td>__________</td>
<td>not necessary for this age</td>
</tr>
<tr>
<td>__________</td>
<td>other plan __________</td>
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<tr>
<th>LIKE HAVE TO</th>
<th>4. Instrumental Program</th>
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</thead>
<tbody>
<tr>
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<td>beginning band</td>
</tr>
<tr>
<td></td>
<td>intermediate band</td>
</tr>
<tr>
<td></td>
<td>advanced band</td>
</tr>
<tr>
<td></td>
<td>beginning orchestra</td>
</tr>
<tr>
<td></td>
<td>intermediate orchestra</td>
</tr>
<tr>
<td></td>
<td>advanced orchestra</td>
</tr>
<tr>
<td></td>
<td>private instrumental lessons (school sponsored)</td>
</tr>
<tr>
<td></td>
<td>tonette or song flute groups</td>
</tr>
<tr>
<td></td>
<td>others __________</td>
</tr>
</tbody>
</table>

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IV. OTHER OPINIONS AND RECOMMENDATIONS

A. From the standpoint of efficient and professional teaching, what do you feel is the chief weakness in the musical preparation of music teachers?

B. What have you found to be the most perplexing problem or situation in developing your music program? Please explain:

C. Are you satisfied with the progress being made by pupils in the music program of your school? Yes ___ No ___. If your answer is "no," what is hindering pupil progress in music?

D. Where do you recommend the music supervisor be placed in the administrative line of authority if one were to be or has been employed in your school system?

___ directly responsible to the school board ___ under supervision of principals but above teaching staff

___ directly responsible to the superintendent ___ under supervision of principals as any other classroom teacher

___ other plan

E. What do you feel should be the principal duties of a music supervisor if he is or was to be employed in your school system?

F. Did you participate in musical activities in high school or college? Yes ___ No ___

G. Is there any particular point not brought out by this questionnaire that you feel should have the attention of music educators? Use the back of this sheet for additional space.
QUESTIONNAIRE

MUSIC EDUCATION AS VIEWED BY PUBLIC SCHOOL ADMINISTRATORS IN THE HIGH SCHOOLS OF MONTANA

This questionnaire has been designed to take as little of your time as possible. Will you PLEASE check or complete each question?

If you would like a copy of the results of this survey, please sign your name here:

NAME________________________ ADDRESS________________________

Population of your city or town_________ Number of pupils in your school_________

I. YOUR MUSIC STAFF

A. Check one (or any combination) of the following items which best explains the music staff of your school THIS YEAR:

_____ an instrumental teacher
_____ a vocal teacher
_____ one teacher handling both vocal and instrumental music
_____ a part-time instrument teacher

B. Would you employ additional music personnel for your staff if funds were available? Yes ___ No ____. If your answer is "yes," how many would you employ and for what special phases of music work? __________________

C. If you were employing a music teacher for your school, which five of the following factors would you consider to be the most important in governing your selections (assuming that his education meets your minimum requirements)? Please rank your preferences in the order of their importance, numbering them 1, 2, 3, 4, and 5.

_____ graduate study in music
_____ age
_____ personal appearance
_____ administrative experience
_____ recommendations
_____ skill as a musical performer
_____ academic grades in college
_____ applicant's record with performing groups

II. SPECIAL DUTIES OF YOUR MUSIC STAFF

Check any of the following duties which are expected of your music teacher(s) in addition to regularly scheduled music classes:

_____ class sponsor
_____ home room teacher
_____ club advisor
_____ study hall
_____ playground or building supervision
_____ teach other subjects (please specify)

_____ private vocal or instrumental instruction during school hours
_____ private vocal or instrumental instruction outside of school hours
_____ responsible for organizing and presenting public programs

others not mentioned above:_______
III. THE MUSIC CURRICULUM IN YOUR SCHOOL

A. Usually academic subjects such as English receive one unit of credit for the year if the class meets every day. On this basis, how much credit do you think should be allowed for high school music classes if they meet every day? Performing groups such as band, orchestra, chorus: _____ units per year. Classes in music appreciation, theory, history of music: _____ units per year. Remarks:

B. Underline the music activity which appears to be the most effective in your school: Band, Orchestra, A Cappella, Mixed Chorus, ____________

C. In the first column, check the items pertaining to the music curriculum you now have. In the parenthesis after the item, write the number of times per week the class is held. In the second column, check the items which would be, in your opinion, an adequate music program for your high school.

<table>
<thead>
<tr>
<th>NOW</th>
<th>LIKE TO HAVE</th>
<th>1. Instrumental Program</th>
<th>NOW</th>
<th>LIKE TO HAVE</th>
<th>2. Vocal Program</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>beginning band ( )</td>
<td></td>
<td></td>
<td>mixed choral group ( )</td>
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<tr>
<td></td>
<td></td>
<td>intermediate band ( )</td>
<td></td>
<td></td>
<td>(selected voices) ( )</td>
</tr>
<tr>
<td></td>
<td></td>
<td>advanced band ( )</td>
<td></td>
<td></td>
<td>mixed choral group ( )</td>
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<td></td>
<td>beginning orchestra ( )</td>
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<td>(voluntary) ( )</td>
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<td></td>
<td></td>
<td>intermediate orchestra ( )</td>
<td></td>
<td></td>
<td>girls' glee club ( )</td>
</tr>
<tr>
<td></td>
<td></td>
<td>advanced orchestra ( )</td>
<td></td>
<td></td>
<td>boys' glee club ( )</td>
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<tr>
<td></td>
<td></td>
<td>private instrumental</td>
<td></td>
<td></td>
<td>private vocal lessons ( )</td>
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<td>(school sponsored) ( )</td>
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<td></td>
<td></td>
<td>school sponsored ( )</td>
<td></td>
<td></td>
<td>vocal ensembles (trios, quartets, etc.) ( )</td>
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<tr>
<td></td>
<td></td>
<td>small ensembles (dance band, string quartets, etc.) ( )</td>
<td></td>
<td></td>
<td>others (specify) ( )</td>
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<td></td>
<td></td>
<td>others (specify) ( )</td>
<td></td>
<td></td>
<td>( )</td>
</tr>
</tbody>
</table>

D. Will you ever be able to realize financially the music program you want? Yes ____ No ____. Remarks: ________________________________

E. Do you have difficulty in financing your present music program? Yes ____ No ____

Remarks: ________________________________

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IV. OTHER OPINIONS AND RECOMMENDATIONS

A. From the standpoint of efficient and professional teaching, what do you feel is the chief weakness in the musical preparation of music teachers? 

B. What have you found to be the most perplexing problem or situation in developing your musical program? 

Please explain: 

C. Are you satisfied with the progress being made by pupils in the music program of your school? Yes ____ No _____. If your answer is "no," what is hindering pupils progress is music? 

D. Have you ever had a Montana State University music graduate teach under your supervision? Yes ____ No ____. If so, how has he compared with music graduates from other schools? Superior ____ Above average ____ Average ____ Below average ____ Poor ____. Remarks: 

E. Do you feel music sponsor clubs such as PTA, Band Mothers, etc. are a valuable asset to your music program? Yes ____ No ____. Remarks: 

F. Is there any particular point not brought out by this questionnaire which you feel should have the attention of music educators? Use back of this sheet for additional space: 

Remarks: 

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As a result of a growing need among school people for better schools, Henry J. Otto, graduate Professor of Elementary Administration and Curriculum at the University of Texas composed a handbook showing current practices using schools all over the nation, totaling 532. Four of these schools were in Montana. Several of the areas covered also include music in part, which comparative results will be presented here:

1. More part-time music teachers than any other part-time teachers in a specific field. One hundred and twenty schools of the 532 reported part-time music teachers.

2. Of the schools reporting, special rooms were used by 95 schools, as in relation to 180 auditoriums, 171 libraries, 116 lunch rooms, 115 gymnasiums and on down to 55 shops.

3. One school band director was the head of the guidance program.

4. Of the total number of schools, only four added public school music during the year before the survey.

5. One of the problems governing music programs was the necessity of staggering classes because of equipment and facility shortages. One hundred ninety-nine schools reported this, the greatest of all the scheduling problems.
6. Persons who do the general planning of the overall program were found to be:

Superintendent---------------------37 schools
Superintendent and principal-------14 schools
Supervisor------------------------3 schools
Principal--------------------------1 school
Principal and supervisor-----------9 schools
Principal and teacher-------------42 schools
Teachers--------------------------30 schools

and so on down the scale, through the possibilities.

7. For the principal's supervisory procedure relating to the teacher's daily schedule, music and library were at the bottom of the list, with 7 schools reporting these areas supervised.

8. On the problem of program flexibility--occasions which merited occasional schedule adjustments were 463 schools reporting for important speakers, down to 8 schools for music in general, and 1 for all city music programs.

9. Sources used by schools to obtain recommended time allotments:

State Course of Study-------------86 schools
State Department of Education----84 schools
Superintendent (local)-----------58 schools
Course of Study (local)---------37 schools
Supervisor-----------------------29 schools
Central Office-------------------24 schools
Professional Literature---------25 schools
Principal------------------------18 schools

10. Supervisory personnel available in elementary schools: (in order of frequency)

Principal------------------------413
Superintendent-----------------356
Music Supervisor---------------246
Art Supervisor-----------------185
Physical Education Supervisor--153

11. Schools providing musical instruments---18

12. Instructional supplies provided, listed only music score-paper from 141 schools.
## DATA FROM PROFESSOR STANLEY TEEL'S

### 1950 QUESTIONNAIRE SURVEY

### Colleges Which Montana Music Teachers Have Attended

<table>
<thead>
<tr>
<th>Class</th>
<th>High School</th>
<th>Montana State University</th>
<th>MacPhail</th>
<th>Minneapolis College of Music</th>
<th>University of Michigan</th>
<th>Am. Conservatory, Vandercook</th>
<th>Kansas St. Teachers, Northwestern</th>
<th>Valley City Teachers College</th>
<th>Macalester</th>
<th>Colorado A &amp; M</th>
</tr>
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<tbody>
<tr>
<td>Class A</td>
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<td>Macalester</td>
<td>Colorado A &amp; M</td>
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-65-
1950 Questionnaire Survey

Class D
High School
Montana State University - - - - - - - - - - - - -20
Dillon - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -7
College of Education, Great Falls,
Montana State College - - - - - - - - - - - - - - - - - - - - - - - - -5
Eastern College of Education - - - - - - - - - - - - - - - - - - - - -3
University of North Dakota - - - - - - - - - - - - - - - - - - - - -3
Duluth State Teachers College,
Valley City State Teachers College
State College at Ellendale, U. of
Washington, Concordia, Graceland,
Carleton College, Minn., MacPhail,
Greeley - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -2
Mankato, Kansas, Jamestown College,
Wartburg College, Intermountain
Union, Willamut University, North Dakota Ag. College, Billings Poly.,
Gonzaga University, Chappy Junior
College, U. C. L. A., University of
Minnesota, U. of Wyoming, Arizona
state, Colorado U., Damson Junior
College, Iowa State Teachers College,
St. Mary's College, Minn., Winona State
Teachers College, U. of Illinois, Northwestern University, Vandersock,
Washington State Teachers College,
Hastings College, Nebraska, Central
College of Mo., Fairmont State Teachers
College, W. Va., Park College, Mo.,
Howe School of Music, Minn., Oklahoma
A & M, Northwest Institute of Medical
Technology, Bethel College, Kenin
Cons. of Music, Christiansen Choral
School, Lindfield, Concord College,
St. Ambrose, Hamline, Legalister,
St. Olaf, Minneapolis College of
Music - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -1

Grade School
Montana State University - - - - - - - - - - - - -15
Dillon - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -7
Eastern Montana - - - - - - - - - - - - - - - - - - - - - - - - -4
Minn. U., Northwestern - - - - - - - - - - - - - - - - - - - - -3
Eastern Wash. Normal, Southern Cal.,
University of Washington - - - - - - - - - - - - -2

Valley City, N. D., Mass. State Teachers,
Montana State College, Luther College,
Northern State, Aberdeen, U. of
Nebraska, Chicago Music College,
Chawmard Art Acad., Iowa U., Billings
Poly., West Maryland, Bakersfield, Cornell,
Colorado College of Ed. Adams State, St.
Olaf, Minneapolis Col. of Music - - - - - - -1
### College Major Fields of Montana Music Educators

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<thead>
<tr>
<th>Class A High School</th>
<th>Class D High School</th>
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<tr>
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<td><strong>Music</strong>............</td>
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<tr>
<td><strong>Biology</strong>.........</td>
<td><strong>Fine Arts</strong>.....</td>
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<table>
<thead>
<tr>
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<td><strong>Music</strong>............</td>
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<td><strong>Fine Arts</strong>.....</td>
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<thead>
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<tr>
<td><strong>Commercial</strong>.....</td>
<td><strong>Fine Arts</strong>.....</td>
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<td><strong>Education</strong>.....</td>
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### Elementary, All Classes

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<td><strong>German</strong>........</td>
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<td><strong>Social Science</strong>.</td>
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<td><strong>Chemistry</strong>.......</td>
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<td><strong>Social Studies</strong>.</td>
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### Subjects Taught by Montana Music Educators Other Than Music

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<th>Class A High School</th>
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<tr>
<td><strong>Stage Craft</strong>....</td>
<td><strong>Mathematics</strong>....</td>
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</table>

<table>
<thead>
<tr>
<th>Class B High School</th>
<th>Class C High School</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nothing</strong>.........</td>
<td><strong>Nothing</strong>.........</td>
</tr>
<tr>
<td>18</td>
<td>22</td>
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<tr>
<td><strong>Art</strong>.............</td>
<td><strong>English</strong>.........</td>
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<tr>
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<td>2</td>
</tr>
<tr>
<td><strong>History</strong>.........</td>
<td><strong>Mathematics</strong>....</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td><strong>Administration</strong>.</td>
<td><strong>Commercial</strong>....</td>
</tr>
<tr>
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<td>1</td>
</tr>
<tr>
<td><strong>Grade</strong>...........</td>
<td><strong>German</strong>.........</td>
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<td>1</td>
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<td><strong>Social Science</strong>.</td>
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**1950 Questionnaire Survey . . . 4**

**Class D High School**

<table>
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<td>Speech</td>
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<td>Journalism</td>
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<td>Art</td>
<td>4</td>
</tr>
<tr>
<td>Bookkeeping</td>
<td>3</td>
</tr>
<tr>
<td>Shorthand</td>
<td>3</td>
</tr>
<tr>
<td>Typing</td>
<td>7</td>
</tr>
<tr>
<td>7th &amp; 8th History</td>
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</tr>
<tr>
<td>Spanish</td>
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<tr>
<td>World History</td>
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<td>Grade</td>
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<td>Mathematics</td>
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<td>American History</td>
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<td>Civics</td>
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**Geography**............ 1
**Administrator**........ 2
**Grade History**........ 1
**School Paper**.......... 2
**Commercial Law**....... 1
**General Psychology**... 1
**Physical Education**... 4
**Geometry**............. 1
**Shop**.................. 2
**Physics**.............. 1
**Social Science**....... 3
**7th & 8th Science**... 1
**History**.............. 5
**Dramatics**............ 1
**Home Economics**...... 2
**Industrial Arts**..... 1
**Social Problems**..... 1
**Botany**.............. 1
**Woodwork & Mech. Drs.. 1

Below are listed the average number of times per week each class meets and the most widely used length of time for the high school classes and groups.

<table>
<thead>
<tr>
<th>CLASS</th>
<th>Times Per Week</th>
<th>Minutes of Class Period</th>
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<td></td>
<td>A</td>
<td>B</td>
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<td><strong>String Class</strong></td>
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<tr>
<td><strong>Beginning Orchestra</strong></td>
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<td><strong>Advanced Orchestra</strong></td>
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<td>2/</td>
</tr>
<tr>
<td><strong>Woodwind Class</strong></td>
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<td>1/</td>
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<tr>
<td><strong>Brasswind Class</strong></td>
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<td>2</td>
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<tr>
<td><strong>Beginning Band</strong></td>
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<td>3</td>
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<tr>
<td><strong>Senior Band</strong></td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td><strong>A Cappella</strong></td>
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<td>5</td>
</tr>
<tr>
<td><strong>Boys Glee</strong></td>
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<td>3</td>
</tr>
<tr>
<td><strong>Girls Glee</strong></td>
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<td>3</td>
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</tbody>
</table>

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1950 Questionnaire Survey . . . 5

Two questions pertaining to administrators were asked:

I. Has your administrator ever interfered in your personal affairs?

<table>
<thead>
<tr>
<th>Class A High School</th>
<th>Class C High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes..................</td>
<td>Yes..................</td>
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<tr>
<td>No...................</td>
<td>No...................</td>
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<table>
<thead>
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<th>Class B High School</th>
<th>Class D High School</th>
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</thead>
<tbody>
<tr>
<td>Yes..................</td>
<td>Yes..................</td>
</tr>
<tr>
<td>No...................</td>
<td>No...................</td>
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Elementary Schools--All

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<tr>
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<tbody>
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</tr>
<tr>
<td>Blank............</td>
<td>Blank............</td>
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</table>

II. Does your administrator cooperate in making it possible for you to attend festivals?

<table>
<thead>
<tr>
<th>Class A High School</th>
<th>Class C High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes..................</td>
<td>Yes..................</td>
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<tr>
<td>In between...........</td>
<td>No...................</td>
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<table>
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<th>Class D High School</th>
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<td>Yes..................</td>
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<td>No...................</td>
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Elementary Schools--All

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<th></th>
<th></th>
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<tbody>
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<td>Yes................</td>
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<td>No..................</td>
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<td>Blank...............</td>
<td>Blank...............</td>
</tr>
<tr>
<td>Not interested....</td>
<td>Not interested....</td>
</tr>
</tbody>
</table>
A COMPLETE LIST OF MUSIC SUPERVISORY DUTIES SUGGESTED BY
MONTANA ELEMENTARY ADMINISTRATORS

1. Work with the teachers.*
2. Hold group meetings or classes.*
4. Inservice training methods with the classroom teacher in piano methods.
5. Complete responsibility of music programs.*
6. Same as any classroom teacher—to get the best possible job done!
7. To visit often enough to find out what really goes on!
8. Responsible to see there is an adequate course of study and visit and assist teachers wherever possible.*
9. To coordinate the music program.*
10. By bulletins, directives, and visitations see that the prescribed curriculum is carried out.
11. Bring pleasure in music, appreciation, ability to sing, and develop rhythmic sense.
12. Inservice training.*
14. General supervision of both vocal and instrumental.*
15. Assisting with musical programs within buildings and city wide.*
16. Carry out the state course of study.
17. Work up a definite course of study.*
18. To do work he is assigned to do.
19. To plan a flexible program.
20. Furnish music programs.
21. Help teach.*
22. Make it possible for children to like good music. Create the desire for them to understand more about music.*
23. Integrate music with regular classwork.*
24. Motivate inservice music training.
25. You cannot pin it down to specific duties but to a principle only.
27. Make the music schedule.*
28. Assume chief responsibility in larger choral groups.
29. Trouble shooter.
30. Spend part of his time in each room each week.*
31. To start out any genuine talent that might be unobserved otherwise.*

---

1This list is not in the order of importance. The items starred were mentioned in more than two questionnaires.
Supervisory Duties...

32. Teach instrumental and vocal music in the upper grades, supervise lower grades, have charge of public presentations.

33. Supervising music.*

34. Adjusting curriculum in cooperation with superintendent and teachers.

35. To take charge of the entire music program (band, glee clubs, operettas, voice, etc.).

36. In this school I would not want a music supervisor. We want a person who can actually teach the music needed. I'll do the supervising.*

37. Full responsibility and right to go ahead from philosophy to execution.

38. Teach half time and supervise half time.*

39. Teach music appreciation and love of music.

40. "Stop dreaming. How many schools in Montana can afford one?"

41. Provide music entertainment for community as needed.

42. To see that a good, sound musical background is given all children from first grade through twelfth grade.*

43. Get the community to see the value of music.

44. To coordinate musical activities with the rest of educational program.

45. Teach music and voice (that is singing).

46. Organize rhythm and tonette groups as part of the music program.

47. Teach beginning band to all comers in grades 4 to 8.

48. Building up a good band, glee clubs and choral groups.

49. To prepare a musical program that could be shared by all and not for a selected few.

50. Preparing students for "after education" musical enjoyment.

51. Order supplies, check equipment, etc.

52. Closely support other school activities.

* Every suggestion was recorded here except duplications.
1. Some fine musicians cannot see the elementary child problem. Some fine teachers are not musicians.
2. Ability to handle large groups and make work interesting.*
3. Lack of confidence.
4. Lack of general teaching ability.*
5. Discipline.*
6. Most of them have too little training in it.
7. To make children really like music.
8. Lack of understanding of children and what to expect of the different ages. Because they are expert musicians they are impatient with those who lack any background in music.*
9. Many teachers do not have adequate grade school background. Teacher colleges should have a complete course for each grade level.*
10. Not having proper methods of presenting the work to the pupils.*
11. Inability to control the children--too much wasted time.
12. Narrowed preparation--limited experience--prepared in one phase only.
13. Weakness is in making music elective for elementary teachers.
14. Spend too much time and effort promoting and giving private lessons for which they get paid extra.
15. They are too self-centered in that music is the basis of all subjects.*
16. Teach over student's understanding.
17. Don't seem to be able to interest adolescent boys.
18. Lack of modern methods.*
19. Not enough practical experience.*
20. I feel that each music teacher should be provided with some special teaching devices and techniques that will make grade school music appealing to all students.
22. Failure to be able to handle home-room teaching.
23. The teacher is so many times a "million miles" away from the actual classroom situation. The best ones I've worked with have had general classroom experience.

1This list is not in the order of importance. The items starred were mentioned in more than two questionnaires.
24. Lack of desire of willingness in most music teachers to do anything else but music.
25. Haven't noted any common faults that can be corrected.*
26. Well planned lesson.*
27. Ability to organize.*
28. Generally a lack of overall importance of every phase of educational work to the individual child. True of most other teachers, also. We tend to see our own lines as most important.*
29. Lack of patience with children of little talent.*
30. Lack of emphasis on note-reading.
31. Should be well grounded in both vocal and instrumental work.*
32. No understanding of psychology of older children.*
33. Not sufficiently grounded in a sound philosophy of education.
34. Not versatile.*
35. I find that the weaknesses found in one class of teacher are also found in all.
36. Not enough time for singing too many technicalities involved.
37. Too much time spent on a few exceptional children.
38. Psychological. During the years of their training, the focus of attention has been on personal performance which leads to self-centeredness and maladjustments professionally.*
40. Feeling of competing with athletics.
41. Initiative, imagination, and industriousness.
42. Awareness of necessity of working with limited budget, and fitting music program into a school schedule.*
43. Creating and holding interest in music.*
44. So many of them do not have training in anything except music. They should remember they are teaching children—not necessarily music.*
45. Speaking of the ones in our system, few have had any training in playing an instrument, which I consider essential. They lack rhythm training, sight reading knowledge, ability to present a song artistically.
46. I think they are wonderful.
47. Working with other teachers.
48. Too broad a question.
49. Either too much long haired music or they can't do anything.
50. Many do not have ability and natural talent.
51. Many may be able to teach notes, but unable to play the piano.
57. They tend to abstract themselves from school realities.*
58. Smaller schools must have music as a sideline. Music teachers are too narrow in their educational development and academic credits.*
59. Too many prepare for certain age and grade groups and get jobs outside those groups.
60. Music teachers are usually well trained in music but often lack teaching technique, stability, and broad-mindedness needed to fit into a school system.*
61. They expect too much perfection. Should teach music for enjoyment to everyone.
62. Basically I believe music teachers are qualified. It is the equipment that is lacking in most schools.
CHIEF WEAKNESSES IN THE MUSICAL PREPARATION OF HIGH SCHOOL MUSIC TEACHERS

1. Too much temperament.*
2. Lack of discipline ability.**
3. Discipline poor with beginners.
4. Failure to understand that the rest of the school exists.**
5. Lack of organization.*
6. Too specialized.**
7. Emotionally unbalanced teachers.
8. The lack of a general philosophy of education in which music plays a part but far from the whole. This lack leads to infringement on other teacher's time and dissention in a teaching staff.*
9. Some don't understand public school music.
10. In some cases, they do not have sufficient knowledge in human relations.
11. Frequently the teacher does not wish to spend the time and energy in starting and working with beginners. Too often they expect the material (to be) all prepared for them. Any weakness in preparation would be with the individual rather than with the group.
13. Ability to organize and execute details.
14. They do not seem to want to consider their programs as regular subjects in the curriculum.
15. How to put program across to obtain participation.*
16. No comment--I'm a musician.
17. Inadequate training for vocal work needed.
18. Inability to hold interest.*
19. Offering too difficult music--lazy.
20. Too much music--not enough basic.
21. Personality and getting along with students.
22. Not enough knowledge of physics of sound including reproduction of by means of electronics, etc.
23. Lack of ability or initiative to put on special music events.
24. Not enough teachers competent in both vocal and instrumental.
25. Not enough training in directing.
27. Knowledge that if they are doing producing they are going to have to work hard--harder and longer than most young people.
29. Not enough personal experience.
30. A little too theatrical.
31. Not enough applied music.
32. It is a hard subject to handle. Have to handle students with a soft glove.
1. Scheduling.*
2. Music program coordination.*
3. Lack of sight-reading ability in new students coming in.
4. Developing pitch consciousness.
5. Getting two music teachers to decide who is responsible for what.
6. Classroom teachers not wanting to teach their music.**
7. Getting interest. (Must group pupils according to grade rather than ability in our school.)
8. Lack of interest coming from community.
9. Cooperation among the classroom teachers and the supervisor.
10. Suitable teachers.*
11. Organization.*
12. Unwillingness of teachers in different musical programs to work together.
13. Financing a special music teacher.
15. The changing voice.*
16. Have poor (old) music course of study.*
17. Too large a group for one individual.
18. Have no auditorium so no public programs can be given.
19. Limited personell, and therefore limited time.
20. Lack of student and town interest. The population in general feels burdened if called upon to aid in promoting activities of any kind.
21. Too far advanced ideas brought into grade school work.
Not enough singing, musical games, appreciation, etc.
22. Getting an orderly plan for teaching children music from grade to grade. One teacher will work all on mechanics—next year, songs all taught by rote—etc.*
23. Scheduling special practices.
24. Jealousy is also a real potent factor. Some teachers hate to see the music teacher get any credit.
25. Getting instruments.**
26. Musical instruments are too expensive to buy and keep in condition for grade school instrumental development.*
27. Not having a teacher of music for the lower grades.
28. Lack of time. So many other subjects to teach.
29. Teachers who are monitors and don't do what they can or could do.
30. Personality of music teachers and their prima donna attitude.
31. Money!*
32. Temperamental musicians—both teachers and students.
33. Our music teacher (she handled all music) was dropped due to "lack of funds". We are now running very smoothly. The teachers had to brush up fast.
34. Drop-outs in senior year. In a small school other activities compete for the better students.
35. Getting a good versatile teacher.*
36. Lack of music program--can't afford.
37. Music teacher--pupil personality classes.
38. Too much time is given to activities of lesser importance.
39. In a small school where there are only 10 or 15 pupils in a room, one teacher may be idle when pupils are in the music class.
40. Previous administration. Students did not get any training in music.
41. Failure of teachers to consider the need all the way.
42. To find cultured music teachers to come to a rural community.
43. We have always been over-balanced by lack of masculine participation.*
44. Lack of interest in pupils.
45. Moving equipment (pianos, rhythm instruments, etc.) from room to room.
46. Where required students do not always cooperate and do their part.
47. Space.
48. Teachers are fearful of the supervisor's criticism.
49. Teachers who claim to be able to teach music and can't.
PROBLEMS IN ADMINISTERING HIGH SCHOOL MUSIC

Class A

1. Capable teachers.
2. Whether to teach music and music appreciation or to entertain the public.
3. Conflict over stage use.
4. Lack of objectives.
5. Failure to coordinate with entire educational program.

Class B

1. Building space.
2. Fitting into schedule.*
3. Getting some music teachers to work at the job. We have had some who feel all they have to do is wave a baton.
4. Getting a good vocal teacher to stay on the job long enough to build a good department.

Class C

1. Finances.*
2. Keeping up interest.
3. Scheduling.*
4. Obtaining pupil interest and participation and parent support.
5. Obtaining the kind of teacher who can sell it to the public.
7. Competition with other activities. (Sports, Journalism)
8. The apparent feeling on the part of the music personnel that everything else should make way for music including the regular curricula studies as well as sports, etc.
9. Getting enough instruments and the required balance for the band.
10. Natural tendency to over emphasize the music program.

Class D

1. Schedule.*
2. Lack of money.*
3. Developing interest.*
4. Lack of discipline.
5. Care to work.
6. To convince the taxpayers it is worthwhile part of the curriculum.
7. Buying instruments for the band.
8. Interest of parent—lack of same to purchase instrument.
10. To try to show our pupils that good music will contribute to the richness of life.
11. Too much load on music instruction.
12. No previous program before this year.
14. Teachers with the ability to teach music.
15. To find more time for the instructor to devote to music groups.
17. Personality of instructor—his desire to perform public numbers which have been scorned once.
Music Teachers

"I am not sure but I have a feeling that most of the music majors are skilled performers in their own right and are not trained in the great art of imparting knowledge of their subject to the youngsters of grade school level. Maybe I am all wrong on this. With 4 or 5 years advanced training, it is hard to come down to the level of little folks who know absolutely nothing. 'Over their heads' presentation can soon ruin all chances of creating an interest and really doing the job I would like to see done. There is too much theory taught to immature little minds. Many actually tell me they hate music. Yet they will listen attentively to radio or phonograph renditions that I use in correlated teaching with other subjects such as social studies."

"College should probably give prospective teachers more actual experience in teaching the age group or groups that she expects to teach in the public schools. I don't believe anything is better than actual successful experience."

"Don't be too specialized--know something of the problems and duties of classroom teachers. Don't set yourself apart as a music group. Be professional--join and take an active part in local and state M. E. A. organizations. Don't monopolize music equipment for private lessons for which you alone get rewarded. Don't promote your own cause to the extent that most children are advised to take private lessons--from you. Never start private lessons until after required school hours."

"Music teachers need to be very normal, well-adjusted persons. Personal artistry is not the major concern. Good practical knowledge of child development is the biggest requisite."

"To all teachers, 'Remember your work is a part and a part only of the general broad cultural education we are endeavoring to pass on to our future civilization. There are other equally important tasks of learning before the child. And the whole of the child is more important than the part.'"

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Additional Discussion . . . 2

"We have sought to give music to every student but because of spread in ability and music achievement among students and resulting disciplinary problems our music teachers begin to doubt the advisability of this. So far as I can see there is lack of really good music art material such as is found in other subjects.

Also music teachers do not know how to teach. Part of this lack of class control results from this. General teaching experience would aid them greatly. A music teacher may be a good student and a good performer and still not be able to teach and control a class."

"I feel we have had good luck in our music program. Sometimes they could help out the classroom teacher more at any vacant time. They should feel the music set-up is their responsibility and any weakness in several groups hinders the work for the next year."

"Many special teachers have had no experience in elementary work and therefore do not understand the many problems which confront the classroom teacher."

"Screening teacher material early in college."

"I have observed in my teaching experience that more trouble comes to school faculties because of lack of harmony among music people and teachers and superintendents than from any other factor. I have two music people in this system. One gets along with everybody, does a wonderful job, and the other one gets along with nobody and does nothing. In my talks with other administrators, their problem teacher is generally a music teacher. Why? Maybe you can answer that question. It may be partly administrative. Scheduling of classes is a problem. Special practices is another. Sometimes I feel we do not have enough time in the school day for the things we feel we must do. This is not a blanket indictment of music teachers. I have had some wonderful people in this department but I have had more lemons."

"The most important qualification a music teacher should have is the ability to cement an interest in music and hold it."

"In some cases, music teachers do not seem to have a very tolerant attitude toward other school subjects. A broader perspective of the over-all school program is necessary."
"All music people are faced with the problem of how to schedule their work. As their pay is far above the regular teacher's schedule, the need is extra hours, before and after school, and on Saturdays. Our music people do this of their own volition.

The need is not for show but for interest of youngsters and holding them to their music interest after they have finished high school. Thank you for this opportunity, a subject which I have argued many hours upon."

"I think that music educators should be interested in, and plan for some measures to develop the standards in music, not only in schools that are able to provide music teachers, but in the entire state which is predominately rural and which can afford few music teachers as such."

"Accept the music teacher, and his qualifications without the outside interference from the townspeople. Few administrators are able to keep their hands out of a field they are not equipped to handle."

"Many small schools cannot afford a music special--I advise other training to help them work in other phases of the school program."

"More voice training in college for teachers of music and / or teaching ability to teach glee clubs."

"I have a gripe about your music teachers. Some seem to think they are something special instead of fitting in the program. They want the program to fit them."

"High salaries prohibit schools of our size from hiring music instructors." (89 in high school, 123 in elementary)

"Maybe the music and athletic people ought to get together and develop a mutual understanding as to schedules. In almost all schools they are each trying to get the inside track. The band is last period. Also anyone out for basketball can dress down. Few of the upper class boys go out for band."

"Music teachers should see themselves as part of the entire program instead of feeling a certain amount of superiority. Salaries for music teaching should be on the same level as other fields of instruction."
Additional Discussion . . . 4

Music Curriculum

"Teachers should use a little more of the modern music than all the grey or long hair type."

"The trend is to increase the time for music, but no one has suggested where this time will be found. The curriculum on the junior high school level needs considerable study."

"Music in the grades 1 to 6 should be for appreciation and enjoyment—for fun in singing and listening. Technical instruction should be delayed. Students should not be failed or discouraged by low marks—if need be, devise a different way of evaluating growth in music other than A, B, C, D, or S and U marking."

"Many of our rural schools do not have time enough to devote to music. Some teachers have all classes in all grades. Figure out how much time that leaves for any one subject. We rural teachers (I teach upper three grades along with being principal) would like to devote more time to music, art, etc. Also would like to have more time for the 3 R's and others. Our day just isn't long enough. At some conventions we have attended, we have noticed the plans by instructors would work out very well in a system where a teacher had a few classes or even one grade. Perhaps more thought given to small graded and rural schools by leaders in the profession would help; as it is we feel sort of hopeless—though instructions given us at the conventions often could not be applied in our rural schools."

"Small schools are not receiving proper (in quality or quantity) music instruction. This is due, I believe, to lack of recognizing the need for music training."

"Montana is getting a fine start in music. We must keep up the pace and accelerate it. We must not lower music to the plan of athletics (and I was a well known athlete). Our weakness in the state lies in the elementary field and in orchestral music. We would very much like to have an orchestra but it is too much for one man and few schools of our size can afford even one full time music person as we do. The required grade music can be well handled by the individual teachers, but this is not enough to meet their needs and when they feel that need for expression that can come only through creative effort we should supply the medium of orchestra or band instruments.
and music, but as an educator I can say there is nothing in
the curriculum that can replace music. Aside from its aesthetic
values, we have found it promotes citizenship, good habits of
study, leisure time activities and has been the opening
wedge for a college career for many of our people. As for
(question) IV-A, most music teachers fail only when they do
not get support and cooperation from the town, school, or
administration."

"Perhaps something more definite on music's place in
the curriculum."

"The music program is sometimes enhanced far beyond its
proportion to other subjects. Too much time and money is
spent on it."

"Music has taken a "back seat" to other school subjects. I'd like to
see music placed above athletics and other
subjects. Some administrators feel that teachers can teach
their own music with minimum preparation. Some teachers are
just not capable of teaching music so as to make the children
appreciate it or love it."

"Programming rehearsals--credit for music, how much and
for what."

"How would you make a mark for a pupil whose musical
abilities are zero? I would like to hear from you on this
as such a student could not be passed if music were to be
an academic requirement."

"Problem of integrating and planning school program
so we would be able to profit if we secure a teacher and
had an opportunity to secure one with musical ability."

Classroom Teacher

"Many teachers feel that they do not know enough music
to teach it and spend much of the music time with other
subjects and activities of less importance."

"The problem of having room teachers teach their own
music when they haven't any music training. In a small
school you can't afford to hire a qualified music teacher."
"The teaching training schools in Montana should do a better job in training classroom teachers to teach grade music."

"More classes in teacher training institutions for the teaching of public school elementary music."

"All elementary teachers should have enough training in public school music so that they may be able to teach music on whatever elementary level they plan to teach."

"Why do all teachers interviewed wish to avoid teaching music? Primary grades, particularly. I suspect a sense of insecurity because of lack of a type of training that might inspire confidence."

"The teacher training institutions should acquaint themselves with what is needed by music teachers and then do their best to attract and educate good candidates. We even get primary teachers who can't do any music or rhythmic work which surely should be part of teacher training.

If there is anything wrong with what the school expects from music teachers we too would like to know about it."

"Many of our teachers are unable to teach their music classes and the teachers that major in music are many times unable to teach the other classes in a grade that is demanded of them."

**Music Enjoyment**

"There is a great need for interesting every child in some form of music. Some children go through school with only a passive interest in music. This is probable so because he has never felt success in any form of music."

"Music must be made enjoyable and in the upper grades especially elective for boys because of changing voices. If it could be made really enjoyable, everyone would participate."

**Supervisors**

"I think that supervisors do not always get full cooperation of classroom teachers."
"A music supervisor should be a helper and not one who simply comes in to supervise. The regular teacher needs her help everytime she comes to the room."

*Townspeople*

"What can be done to educate older people toward musical evaluation?"

*Questionnaires*

"Perhaps the material covered in this survey could have included some of the information pertinent to high schools. Secondly, source of the questions should have multiple choice responses to them so that proper answering could have been accomplished more expediently."

"Yes. I have had, by actual count, forty-two questionnaires this year of the general size, plus two from the state department and an evaluation deal from the state department. The evaluation took a month to fill out; one state department questionnaire in regard to school facilities and possible building programs took six hours each day of the week, plus twelve hours a day for four Saturdays and Sundays. I expect to spend the summer on the other survey. If this trend in surveys and questionnaires continues, I hesitate to write my thoughts and the expressions of other administrators on surveys and questionnaires. Only the genuine regard I have for the head of the music department in Montana State University induced me to answer this one. If your response is poor, you may attribute the lack of replies from administrators to the back-breaking load of surveys and questionnaires flooding the mails."

"Most administrators refer to their music departments as their 'War Departments'. It is the source of more grief even than the athletic department, believe it or not. I am speaking generally, for I wouldn't trade my music man for anyone in the country. Classroom teachers have the day-by-day drudgery of pounding the three R's into the heads of the children. Theirs is not a happy lot. The music is showy. Parents all turn out for school functions when their children are on display, so administrators have a tendency to foster good public relations via the music department."
Additional Discussion . . . 8

The administrator has many problems (besides surveys) and some of the War Department may have been of his own making but some of it may have been in musical education of what primarily should have been education for teaching. There would be less War Department if the music schools separated the sheep from the lambs before they went to market. That would be easier than trying to inculcate personality traits, balance, perspective, and so on in highly individualized competitive performers."
Music Teachers

"Teachers should be taught to use good English around students; not to tell dirty stories to students during lessons and sessions; and to be able to meet the public."

"Music teachers must realize that their work and performance is only a part of the school program, although theirs may be a part that is viewed by the public more than the classroom. Yet it can not be given preference in time, accommodations, etc., over other phases of school work."

"Don't let people teach who can't control themselves. I'm speaking of the rotten tempered, temperamental musician who is a bundle of nerves. Keeps the whole faculty on edge."

"Most music educators sometimes fail to realize a responsibility toward the general education of the child. Their interests and activities should extend beyond the subject of music."

"Music teachers need to realize that they will have students of varying abilities and the average administrator doesn't expect the music teacher to make good musicians out of all of them. I expect them to take any student that is interested and do the best they can with him and at the same time permit them to get as much as they can from the experience."

"Too many M. S. U. graduates don't know how to live in a small community. The University type of night life does not go over well where all know what you are doing."

"Music educators training to teach in small schools (small schools are in the majority in Montana) should train to teach in another field and should be indoctrinated toward total school interest rather than an ingrown passion for the music department only."
High School Additional Discussion . . . 2

"Music well done is a rough business. Conflicts with physical education need to be ironed out. More students should be encouraged and permitted to participate in musical organizations in our schools. Music teachers should get added pay for additional time needed."

"In a small school it is a problem to get band instructors who want to teach as well as to instruct in music. A lot of the teachers are weak in their teaching abilities."

"There seems to be a lack of voice training in teacher-graduates. A lack of ability to handle voice groups in high school."

"Too often music teachers forget that there are other departments in the high school that demand a portion of the pupils' time. The music teachers college training should include a broad academic training prior to her specialized music training in order to give her a sympathetic understanding of the problems of her fellow teachers and the school administration as she steps out into the teaching field. Even a course in school finance and school administration would be helpful."

"Music teachers are, from what I have seen, naturally over-zealous concerning their field. Perhaps the entire educational picture should be emphasized to them, prior to their entering the public school field."

Music Curriculum

"They need to develop a well balanced viewpoint between putting on 'shows' and music education. There are extremes in both directors. Good public relations call for performance groups, but I question the practice of sending large high school groups on long out of state trips."

"Is it more important, particularly on the high school level, to have 'ribbon winning' musical groups or to train all those interested? In other words should students be prevented from learning music and developing an appreciation of it just because they don't happen to have special talent? I do not wish to imply that special talent should be neglected or that those of little talent should be featured soloists, but rather any student interested should have the opportunity
High School Additional Discussion . . . 3

to be a part of some musical group or groups. Entrance in
music groups by 'try-outs' does more harm (when applied to all
groups in a school) than good."

"Dislike emphasis on showmanship—should be on musician-
ship. Bit fed up with the twirlers, flag wavers, etc. Each
spectacle leads to another greater spectacle. This time
could be used to a better advantage but would be less fun."

Music Finance

"Especially band, the cost of the unusual instruments
is decidedly a factor. Band and chorus cannot be self-
supporting. Admission charges restrict audiences and defeat
performance."

"Less stress on the amount of money to be spent in
carrying out a course of study in music. A real lover of
music can inspire his students to accomplish much in musical
appreciation by making use of the simplest of song-books.
In other words simplicity and sincerity are what we should
strive for."

Scheduling

"How may one schedule time for band and choral work
when students must practice during school hours since they
ride on busses?"

Classroom Teacher

"I have not worked with music educators only the
classroom teachers and they are not prepared to take their
own classes. The catalogues from the three teachers
colleges give wonderful courses but the results do not
show. Unless the teacher has had music training in grade
and high school and some private lessons, they do not seem
to be able to take the interest in music in the training
school."

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Parents

"How can we educate the parents?"

Music Festivals

"I wonder if the music meets held in the spring at the University as well as centrally located places in the state are important as they appear on the surface. What are their real value? To give the school a name? To magnify the music instructor? To spend needless sums of money in order to receive a rating by a music critic? I find that we lose sight of lasting values in music, as well as true appreciation too often."

Music Teachers' Meetings

"Music educators should hold their annual meeting together with the MEA conventions."