An Evaluation of Music Education Courses

George M. Small

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AN EVALUATION OF MUSIC EDUCATION COURSES

By

GEORGE M. SMALL

Submitted in partial fulfillment of the requirements for the degree of Master of Music in Music Education at Arthur Jordan Conservatory, Indianapolis, Indiana, June, 1940

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CHAPTER I

PURPOSES AND EXPECTED OUTCOMES, DIFFICULTIES OF THE TASK, SUMMARIES OF PURPOSES AND OUTCOMES, GUIDING PRINCIPLES, METHODS OF PROCEDURE, VALIDITY OF THE STUDY, DIVISIONS OF THE QUESTIONNAIRE

Purposes and Expected Outcomes

One of the ever-pressing needs in the field of education, and in all phases of life, is constant revaluation of preparation for the task of building a better citizenship. Each individual should develop his talents and abilities to the highest degree in order to be able to contribute to this task of uplifting society. Surely, no one group deserves more consideration than the thousands of music educators who are striving to make life happier, fuller, and more complete, for the youth of our State and Nation. With this idea in the foreground, this study of the music teachers' evaluation of training which they received in colleges and schools of music has been undertaken with the hope that the results may be of help to them in furthering the cause of music education in Indiana. The study has included an evaluation of the music training and other activities of the secondary schools in order that educators may know the training offered in secondary schools which our music teachers believe contributes directly to the future success of music students.
in courses leading toward public school music teaching.

Limitations

It is admitted that the task as outlined is a difficult one and has its limitations. In the first place, a complete evaluation of training would necessitate securing the opinions of more than one thousand Indiana teachers actively engaged in music education. Second, the preparation received by these teachers has been of a varied nature, and each teacher is situated in an environment different from that of other teachers and therefore affecting the evaluation of the training he has received. Third, the abilities and talents of the teachers differ widely and, owing to the variations in the teaching assignments, the task of determining what is meant by success is a relative matter. Finally, the evaluation of training must be affected by the subjective opinions of the teachers. In the last analysis, probably the only objective evidence we may have of the value of training in any subject field or specialized course is in the actual results obtained in the teaching field. It is evident that success in any field depends on the material with which we work, the equipment available, and the support given by coworkers.
Purposes and Outcomes

The purposes of the study may be summed up as follows:

1) To learn from public school music teachers in Indiana what they believe to be the ideal preparation for the teaching of music.

2) To ascertain how nearly the training of these teachers has approached the ideal program.

3) To learn how our educational institutions -- secondary schools and schools of higher learning -- may further the development of teachers in training.

The expected outcomes are:

1) The development of criteria to serve as a guide for teachers actively engaged in music education in Indiana.

2) The formulation of ideals to serve as a guide for students entering upon, or pursuing, training to qualify them for effective work as music educators.

Guiding Principles

The following principles have been accepted as a basis for the study. Music education cannot be divorced from other phases of education and, therefore, these principles apply to education in general as well as to music education in particular.
1. Improvement in teacher training necessitates the continuous evaluation of present training in the light of present conditions faced by music teachers in service.

2. Fundamental to the success of a music education program is the formulation by the music educator, or student in training, of a definite philosophy of music education.

3. In conformance with the principles of a democracy, the music educator should be free to formulate his own educational philosophy.

4. The music educator's philosophy should be adapted to his school or schools, to the communities in which he is employed, and to the state and nation.

5. The school music education program should provide for the abilities, interests, and needs of all the students in training.

6. Competent instruction is fundamental to securing the best results in music education.

7. Music education in its highest sense means the guidance
of students through secondary and professional schools with training adapted to both present and probable future needs.

8. There should be no rigid line separating regular classroom work in music and other music activities generally classified as "extra-curricular."

Method of Procedure

In deciding upon the method of procedure, the limitations of the task as already set forth were taken into consideration. Psychologists and experts in measurement have long recognized the validity of results obtained through a wide sampling in the use of achievement and intelligence measures. Others have demonstrated the validity of gauging the opinions and evaluations of large groups through the same idea of wide sampling. Regardless of the method used, in the last analysis, methods of evaluation of training must rest upon and reduce fundamentally to the consensus of opinion of those actively engaged in demonstrating the use of such training in actual situations.

Educators are realizing the necessity of leaving the college and university classrooms and laboratories to see how well their theories and applications are functioning. The need of cooperation between the worker in the field and the teacher in the classroom continues to increase as our
modern life grows more and more complex. This cooperation, if sincere, results in a unification of purpose, a strengthening of effort, and in a motivating factor which drives onward to new and greater accomplishments. It is evident that opinions given by music educators in regard to the training they have received should serve as a measure of the effectiveness of that training, provided, as set forth in the preceding paragraph, that the sampling of opinions is sufficiently wide.

When one considers the fact that more than eleven hundred persons are listed in the Indiana School Directory of 1939-1940 as teaching music in public, parochial, and private schools, the vastness of the music education field in Indiana becomes apparent. Probably, more than fifty per cent of these teachers are teaching music as a part only of a heavy schedule of other subjects, and do not regard themselves primarily as music teachers. Two hundred and sixty-two teachers are listed in the Indiana School Directory as teaching music in nine of the larger cities as follows: Indianapolis, ninety-six; Gary, forty-one; East Chicago and Hammond, each twenty; South Bend and Ft. Wayne, each nineteen; Muncie, eighteen; Evansville, fifteen; and Anderson, fourteen.

To make the present study valid it was decided to send questionnaires to one hundred teachers in all parts of Indiana and teachers in all branches of the music education field. In addition to the questionnaires, it was decided that at
least twenty music teachers should be interviewed, personally, in order to strengthen the validity of the ratings given by the teachers through the medium of the questionnaires. No effort was made in advance to determine the classification of the teachers to whom the questionnaires were sent or to determine their years of experience in teaching music. However, this element of chance proved its value in that the questionnaires returned represented the opinions of a widely scattered and widely varied group which fell easily into four classes, namely, general supervisors, combined instrumental and vocal, instrumental only, and vocal only. The years of experience were also widely distributed as were the size of communities and schools, resulting in trends of opinion noted in the first fifty per cent of returned questionnaires and continuing through the remaining fifty per cent.

Two main divisions of the questionnaires were formed before the letters containing the questionnaires were posted: namely, one group, hereafter called the "A" group, the members of which were known to be graduates of music schools, and the other group, hereafter called the "B" group, the members of which were not known to be graduates. This second group therefore contained teachers who were probably graduates as well as those who were not graduates. The final ratings were made more valid through a comparison of these two groups. The opinions received from the teachers who were visited personally aided in strengthening the validity, also.
The Questionnaire

The questionnaire included the following:

General Information

1. Type of position held -- whether vocal, instrumental, general supervision, or a combination of both vocal and instrumental teaching.

2. Whether or not the teacher taught other subjects in addition to music; if so, what were those subjects, and what proportion of the teaching schedule was devoted to music.

3. The range of salary -- $500.00 to $1,000.00, $1,000 to $1,500.00, $1,500.00 to $2,000.00, $2,000.00 to $2,500.00, and over $2,500.00.

4. Number of years of experience in teaching music.

5. Whether or not the music equipment provided was adequate.

6. Whether or not the teacher was provided with adequate and satisfactory class and rehearsal rooms.

Undergraduate Training

The teachers were asked to check their evaluation of fifty-one courses and activities generally found listed in the catalogues and bulletins of colleges, universities, teacher-training schools, and music schools in Indiana. The fifty-one items were listed in the order and grouping most generally found in the catalogues, bulletins, and courses of study. No attempt was made to give preference to any subject, course,
or activity. Three spaces were left on the right of each item in which the teachers were asked to check one. These spaces in order were designated as absolutely essential, desirable, and unimportant.

An important factor in the evaluation of the results of the study is the method of evaluation. The teachers were requested to check each item as they applied to their own success in the actual teaching of music.

Items in this part of the questionnaire were classified into the following five divisions: I. Applied Music -- twelve items; II. Music Education -- eleven items; III. Theoretical Studies -- ten items; IV. Academic Studies -- fifteen items; and V. Music Education -- three items.

Following these five divisions for the evaluation of the college courses as they applied to their own success in the actual teaching of music, the teachers were asked to:

1. List any courses or training not included above but which they felt were absolutely essential to their success as a music teacher.

2. List any course or training not included above which they felt was desirable but not essential.

The teachers were asked to list five courses taken in undergraduate work in order of their importance to their success as music teachers. A large portion of the teachers
responded to this request, resulting in an additional strengthening of the validity of the study.

The remainder of the questionnaire regarding evaluation of the college courses was used to learn:

1. In what ways they believed that schools of higher learning might improve the training of prospective music teachers in undergraduate work.

2. Through what ways and means schools of higher learning might assist music teachers now in service.

High School Courses

In compiling the section devoted to the evaluation of high school subjects and activities, no attempt was made to learn which subjects and activities contribute to future success in college in a cultural way. The teachers were asked to check only such courses and activities which they felt contribute directly to a high school student's success in a college course of study leading toward public school music teaching.

The items included were taken from high school courses of study and included the following: English, Social Studies, Sciences, Mathematics, Languages, Commercial, Practical Arts, Athletics, Journalism, Vocational Guidance, Safety Education, Dramatics, Debating, Departmental Clubs, Music Subjects, Applied Music, and Music Ensembles.
The teachers were also asked to list any subjects or activities not included in the questionnaire which they felt to be of direct value to a high school student's success in a college course of study leading toward public school music teaching. A space was also left for additional suggestions.

In order to enable the teachers to be absolutely frank in their opinions and evaluations without any fear of publicity which might result from such opinions and evaluations, they were requested not to sign their names or give the names of the school or system in which they were teaching. The results accordingly represent the sincere opinions of a large group of music teachers, representative of Indiana's music educators.

The teachers were classified as both vocal and instrumental music; twenty-one per cent were classified as teaching vocal; twenty-five per cent were classified as teaching instrumental music.

In the B Division (consisting of both graduates and non-graduates) fourteen per cent were classified as general supervisors, fifty per cent as instrumental and vocal teachers, fourteen per cent as vocal teachers, and twenty-two per cent as instrumental teachers. (Figure 2)

Including the A and B Divisions, fifteen per cent were classified as general supervisors, forty-two per cent as instrumental and vocal teachers, eighteen per cent as vocal teachers, and twenty-five per cent as instrumental teachers. (Figure 3)

It will be noted in these percentages that there is
CHAPTER II

TYPES OF POSITIONS, OTHER SUBJECTS TAUGHT, PROPORTION OF TIME SPENT IN TEACHING MUSIC, YEARS OF MUSIC TEACHING EXPERIENCE, ADEQUACY OF MUSIC EQUIPMENT AND CLASS AND REHEARSAL ROOMS

Classification as to Types

The questionnaires were divided into the four general types to facilitate recording and to make the comparisons of the results more meaningful. As shown in Figure 1, sixteen per cent of the A Division (consisting only of graduates) were classified as general supervisors; thirty-seven per cent were classified as teaching both vocal and instrumental music; twenty-one per cent were classified as teaching vocal; twenty-six per cent were classified as teaching instrumental music.

In the B Division (consisting of both graduates and non-graduates) fourteen per cent were classified as general supervisors, fifty per cent as instrumental and vocal teachers, fourteen per cent as vocal teachers, and twenty-two per cent as instrumental teachers. (Figure 2)

Combining the A and B Divisions, fifteen per cent were classified as general supervisors, forty-two per cent as instrumental and vocal teachers, eighteen per cent as vocal teachers, and twenty-five per cent as instrumental teachers. (Figure 3)

It will be noted in these percentages that there is
FIG. 1. - CLASSIFICATION AS TO TYPES-A DIVISION (ALL GRADUATES OF A MUSIC COURSE)

FIG. 2. - CLASSIFICATION AS TO TYPES-B DIVISION (ALL OF THE OTHER MUSIC TEACHERS)
FIG. 3. - CLASSIFICATION AS TO TYPES-COMBINED
A AND B DIVISIONS (ALL OF THE TEACHERS)

Teaching Other Subjects

One interesting disclosure in the study in the first
was that twenty-per cent of all the teachers are teaching
other subjects in addition to music. We can assume, there-
fore, that at least one out of every four music teachers in
little difference between the A and B Divisions. The combined instrumental and vocal group is the largest, however, in the B Division, eight per cent higher than the A and B Divisions taken together. Probably this is due to the fact that the teachers of group A, consisting of conservatory and college graduates, have specialized in certain fields over at least a four-year undergraduate course. Should this assumption prove true, the salary ranges of those who specialize in vocal teaching and in instrumental teaching should be higher.

If we assume the general supervisors to be equally concerned with all phases of music instruction, and that those teaching both vocal and instrumental are equally interested in voice and instruments, it will be apparent that the average opinions of the Divisions, separately, or the average opinions of all the teachers, should give valid appraisals representing the consensus of opinion of Indiana music teachers.

Teaching Other Subjects

One interesting disclosure in the study is the fact that twenty-seven per cent of all the teachers are teaching other subjects in addition to music. We can assume, therefore, that at least one out of every four music teachers in
Indiana is licensed in, and qualified to teach, other subjects than music. The question arises as to whether or not these teachers are as concerned about music education as those teachers who devote all their teaching time to music. It seems appropriate to state at this point that those part-time music teachers visited personally were as interested as the others and in several instances were apparently more concerned with the advancement of music education than the average music teacher. If this interest is general, many of these part-time music teachers should be encouraged to continue with professional music training in order to realize the fullest measure of this interest.

More teachers in the B Division reported themselves as teaching other subjects than those in the A Division. (Figure 4) This may be due to the fact that many of them are not graduates of a public school music course or that some of them began teaching before the present four-year requirements for public school music teachers. The difference of eight per cent between the two Divisions is of interest and should provide incentive for further study and investigation.

Of the subjects taught in addition to music, Art ranks highest with English and Social Studies as second and third, respectively.
FIG. 4. - PERCENTAGE OF TEACHERS TEACHING OTHER SCHOOL SUBJECTS

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<td>A</td>
<td>70%</td>
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<td>B</td>
<td>32%</td>
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<tr>
<td>A and B</td>
<td>27%</td>
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Salary Ranges

Fifty-seven per cent of all the teachers reporting receive salaries which fall between $1,000.00 and $1,500.00. Five per cent fall below the $1,000.00 level. Thirty-eight per cent are above $1,500.00, sixteen per cent above $2,000.00, and two per cent above $2,500.00. (Figure 5)

Sixty-one per cent of the salaries of all teachers in Group A who reported on this item fall in the $1,000.00 to $1,500.00 range with only three-tenths of a per cent below that range. However, thirty-nine per cent of this group are above the $1,000.00 to $1,500.00 range, one per cent more than those in the combined groups. (Figure 6)

Fifty per cent of Group B have salaries from $1,000.00 to $1,500.00 with forty per cent of the salaries above that range. Ten per cent fall below $1,000.00. Thirty-five per cent receive salaries between $1,500.00 and $2,000.00 and five per cent above $2,000.00.

This would indicate a small difference in salary ranking between the group known to be college or music school graduates and the group containing both graduates and non-graduates. This difference would probably be more striking if the non-graduate salary ranking could be computed and accurately compared with Group A.
FIG. 5. - SALARY RANGES OF ALL TEACHERS WHO REPORTED ON THIS ITEM

FIG. 6. - SALARY RANGES OF THE A DIVISION (KNOWN TO BE GRADUATES)
FIG. 7. - SALARY RANGES OF THE B DIVISION
(TEACHERS NOT KNOWN TO BE GRADUATES)

Half of the teachers in the upper two categories receive salaries of from $1,000.00 to $1,500.00. A smaller percentage of these upper two rankings is made, while an
appearance is shown in salaries of the lower fifth per cent.
Teachers with from eight to fourteen years of experience have
averaged per cent more in the range from $1,200.00, but
Experience and Salary

A more interesting picture is presented through a comparison of salary on the basis of years of teaching experience. Sixty-two per cent of all teachers with experience of from one to seven years inclusive have salaries between $1,000.00 and $1,500.00 with ten per cent below $1,000.00. Twenty-seven per cent of this group have salaries above $1,500.00, and ten per cent from $2,000.00 to $2,500.00. (Figure 8)

Teachers with from eight to fourteen years, inclusive, have salaries grouped as follows: fifty per cent, $1,000.00 to $1,500.00; thirty-nine per cent, $1,500.00 to $2,000.00; and eleven per cent, $2,000.00 to $2,500.00.

In the group with experience from fifteen to twenty-one years, inclusive, fifty per cent fall in the $1,000.00 to $1,500.00 rank while thirty-three per cent are in the rank of from $2,000.00 to $2,500.00, twenty-three per cent more than in the first ranking and twenty-two per cent more than in the second ranking.

Half of the teachers in the upper two rankings receive salaries of from $1,000.00 to $1,500.00. The unusual feature in comparison of these upper two rankings is that, while no difference is shown in salaries of the lower fifty per cent, teachers with from eight to fourteen years of experience have twenty-two per cent more in the range from $1,500.00, but
FIG. 8. - SALARY RANGES ACCORDING TO YEARS OF TEACHING EXPERIENCE

While nearly three-fourths of the total teachers had 10,000.00 or less, teachers per cent of the teachers with vocal and instrumental were between 94,000.00
and 15,000.00, making 80 per cent from $1,000.00 to $1,500.00, and 70 per cent from $1,000.00 to $1,500.00.

Various reasons may be assigned to the lowest salaries,

\[ 16 \]
twenty-two per cent less than teachers with from fifteen to twenty-one years of experience in the salary range of from $2,000.00 to $2,500.00. This seems to indicate that for at least fifty per cent of the teachers in this upper range, longer experience brings a marked increase in range of salary.

The study indicates that of all the classifications of music teachers the lowest salary range is that of the vocal teachers with seventy-three per cent receiving from $1,000.00 to $1,500.00. In direct contrast, only thirty-five per cent of the instrumental teachers are in this range with sixty-five per cent receiving above $1,500.00. Of this sixty-five per cent, the instrumental teachers divide as follows: thirty-five per cent, $1,500.00 to $2,000.00; twenty-two per cent, $2,000.00 to $2,500.00; and eight per cent, $2,500.00 and over. (Figure 9)

While nearly three-fourths of the vocal teachers receive $1,500.00 or less, seventeen per cent of the teachers of both vocal and instrumental music receive from $2,000.00 to $2,500.00, twenty-one per cent from $1,500.00 to $2,000.00, and fifty-eight per cent from $1,000.00 to $1,500.00.

Various reasons may be assigned to the higher salaries received by instrumental teachers and these will be given in the section of the study allowed for the comments of those persons with whom personal interviews were held.
FIG. 9. - SALARY RANGES ACCORDING TO THE TYPE OF POSITION HELD

Vocal and Instrumental  Vocal Teaching Only  Instrumental/Froshmen

<table>
<thead>
<tr>
<th>Salary Range</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>$500 to $699</td>
<td>53%</td>
</tr>
<tr>
<td>$700 to $899</td>
<td>17%</td>
</tr>
<tr>
<td>$900 to $999</td>
<td>17%</td>
</tr>
<tr>
<td>$1000 to $1199</td>
<td>9%</td>
</tr>
<tr>
<td>$1200 to $1299</td>
<td>7%</td>
</tr>
<tr>
<td>$1300 to $1399</td>
<td>4%</td>
</tr>
<tr>
<td>$1400 to $1499</td>
<td>2%</td>
</tr>
<tr>
<td>$1500 to $1599</td>
<td>2%</td>
</tr>
<tr>
<td>$1600 to $1699</td>
<td>2%</td>
</tr>
<tr>
<td>$1700 to $1799</td>
<td>2%</td>
</tr>
<tr>
<td>$1800 to $1899</td>
<td>2%</td>
</tr>
<tr>
<td>$1900 to $1999</td>
<td>2%</td>
</tr>
<tr>
<td>$2000 and above</td>
<td>2%</td>
</tr>
</tbody>
</table>

The diagram illustrates the salary ranges for different types of positions held by music teachers. The highest percentage of teachers fall into the salary range of $500 to $699, while the lowest percentage is in the range of $2000 and above.
Adequacy of Equipment and Rooms

In answering the question as to the adequacy of equipment provided for the teaching of music, only ten per cent of all of the teachers reported having equipment which was entirely satisfactory and fifty-four per cent replied that their equipment was fairly adequate. (Figure 10) Thirty per cent reported having less than adequate and six per cent much less than adequate equipment. The rating of the teachers on this item does not coincide entirely with observations made in visits to music teachers and, most certainly not if comparisons are made between the equipment actually available to the teachers and the standards set by the Research Council of the National Music Educators Association.

While it is true that the needs of music teachers are more adequately met at the present time than ten years ago, it is safe to say that few, if any, of the public schools have equipment which may be considered entirely adequate. In three of the schools visited teachers were found working under handicaps, competing with other activities for use of equipment and rooms, and being compelled in one instance to rehearse groups in a building at least two city blocks away from the high school building. These systems are rated high in educational circles and splendid results have been obtained by the music teachers but an observer cannot but see that these splendid results are secured through outstanding teaching ability and patience.
FIG. 10. - TEACHERS' EVALUATION OF THE ADEQUACY OF EQUIPMENT
FIG. 11. - EVALUATION OF EQUIPMENT BY SEPARATE TEACHER CLASSIFICATIONS

<table>
<thead>
<tr>
<th>General Supervision</th>
<th>Vocal+Instrumental</th>
<th>Vocal</th>
<th>Instrumental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adequate</td>
<td>Less Than Adequate</td>
<td>Adequate</td>
<td>Less Than Adequate</td>
</tr>
<tr>
<td>67%</td>
<td>33%</td>
<td>60%</td>
<td>40%</td>
</tr>
</tbody>
</table>
Despite the fact that a majority of teachers reported their equipment to be fairly or entirely adequate, a different picture is presented by answers to the question in regard to whether or not the teachers have adequate and satisfactory class and rehearsal rooms. Approximately sixty-two per cent of the teachers reported that they did not have adequate and satisfactory class and rehearsal rooms. (Figure 12)

Comparing the answers of the four classifications of teachers we find that the general supervisors reported as follows on equipment and class and rehearsal rooms: sixty-seven per cent, adequate equipment (Figure 11); fifty-six per cent, adequate and satisfactory rehearsal and class rooms (Figure 12).

Sixty per cent of the vocal and instrumental teachers reported adequate equipment while sixty-four per cent stated that rehearsal and class rooms were not adequate and satisfactory.

Seventy-three per cent -- the highest -- of the vocal teachers reported adequate equipment but sixty-four per cent stated they did not have adequate and satisfactory class and rehearsal rooms.

The instrumental teachers reported the highest percentage of unsatisfactory rehearsal and class rooms -- sixty-seven per cent -- and sixty per cent stated their music equipment was adequate.
FIG. 12. - PERCENTAGES OF SATISFACTORY AND UNSATISFACTORY CLASS AND REHEARSAL ROOMS

<table>
<thead>
<tr>
<th>General Supervision</th>
<th>Vocal/Instrumental</th>
<th>Vocal Only</th>
<th>Instrumental Only</th>
</tr>
</thead>
<tbody>
<tr>
<td>No 44% Yes 56%</td>
<td>No 44% Yes 56%</td>
<td>No 44%</td>
<td>Yes 36%</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>60</td>
<td>60</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

| No 31% Yes 69%       | No 67% Yes 33%     |            |                    |
| 10                   | 10                  |            |                    |
| 40                   | 40                  |            |                    |
| 60                   | 60                  |            |                    |
| 80                   | 80                  |            |                    |
| 100                  | 100                 |            |                    |

A 11.

| No 4% Yes 96%        | Yes 38.4%          |
| 10                   | 10                  |
| 40                   | 40                  |
| 60                   | 60                  |
| 80                   | 80                  |
| 100                  | 100                 |
These findings would indicate that the vocal teachers regard their music equipment as more adequate than the other teacher types but join with all other types, with the exception of general supervisors, in stating that rehearsal and class rooms are not satisfactory. (Figure 12)

The results of personal interviews with music teachers and observations made while at various high schools will be stated later and will attempt to point out some of the most serious difficulties faced by music teachers in their serious efforts to train the students in their charge.
Before going into the explanation of the study proper it is advisable to make some preliminary remarks in order that no misconceptions may arise in regard to the interpretation of the findings. In any method of study or research involving the use of ratings we are apt to draw hasty conclusions because of some particular tabulations instead of reserving our judgment until we have read the entire study and are able to judge these unique conditions in the light of the whole study.

Some difficulties expected to be found in this study have already been stated and reasons were given for believing such difficulties would be overcome. We should mention here one important thought to keep in mind to avoid one major difficulty not heretofore explained. Our music schools, whether of the teacher training type or of the strictly professional type, are concerned with the fullest development possible for their students. Public school music teachers are often inclined to regard the business of teaching as touching only their own particular field of activity. This is far from the truth. Our music schools and music
departments are also interested in training those students who will not become teachers but who may go into the concert field, become private music teachers, or study music for the important cultural values it offers. It is entirely just, then, that this study concern itself only with music education and its value to those teachers who are actively engaged in teaching music in the schools of Indiana.

In the present study one may come upon a rating of a particular subject or field and, finding the value of that field considered unimportant to public school music teachers, hastily conclude that it is not important to any music student. Then, too, an evaluation such as is made here cannot mean that only those courses receiving the highest ratings will be valuable in training all prospective music teachers. We should not lose sight of the fact that, just as the abilities of the teachers in active service differ, just so do the abilities and needs of the teachers in training differ. Therefore, some of the subjects rated lower than some others may easily be the most important to some students, while those rated highest may be unnecessary to others. It is evident that conclusions must not be hastily made nor that we must not make too fine distinctions. Instead, we should come to conclusions only when they are justified by data substantiated by knowledge of conditions underlying such data.
To accomplish our objectives in evaluation we should strive to select only the most evident and justifiable differences in the ratings. Should a subject or course fall in the lower range of ratings while another is in the upper we can assume with a degree of certainty that, within the limits of our criteria (i.e., does such training affect success in teaching?) one is definitely more important than the other. But, even in such a situation, we must know the classification of the teachers giving the rating. A teacher of voice in our schools has found certain training especially helpful while a teacher of instrumental music has found the same undergraduate training less essential. Our most important criteria in evaluating the entire field of training would seem to be, "What training is considered as absolutely essential to the success of all the teachers?" Should we find that the teachers of all the classifications rate a course of study high in value, we can take for granted that such a course is of vital importance to all music educators. It is on this last point that the safest evaluation can be made.

The following suggestions are given in the hope that they will enable interested persons to arrive at an impartial evaluation of music courses and training. The suggestions are the result of a slow but steady unfolding of the difficulties in interpretation of the data and were not completely
organized until all findings were recorded, tabulated, and compared.

Suggestions

In all sections of the study, first try to keep in mind those subjects which are most often found in the highest ranges, as those will probably be the ones considered most important to all classifications of the teachers. The series of graphs has been prepared with this purpose in mind. By noting, first, the results pictured in all the graphs one will be able to get a broad picture of the entire evaluation and be better enabled to make a fairer evaluation of small differences in the ratings which are to be found. The explanation of the study accompanying the graphs or the conclusions and opinions offered should be accepted only after careful consideration. It is hoped that the study will not result in wrong interpretations due to carelessly skimming over the contents, but rather that any conclusions one may make will be justified through conscientious weighing of all the factors concerned. Many injustices have been the result of the amateurish or biased interpretations of statistics which, when once accepted, are difficult to counteract. One of the most pressing needs in all walks of life is the ability to hold judgment in check until one is certain of the facts and all conditions underlying such facts.
Explanation of Plan of Evaluation

A master chart, properly drawn and adapted to the recording of all information provided by the questionnaires, now contains all the statistics from which the graphs were made. On receipt of a questionnaire it was given a number, and the data contained in it was recorded. In order to guard against error the master chart was then checked against the questionnaire. During the final computation of the results, the master chart and questionnaires were reexamined when the results deviated from what was considered normal.

Those subjects rated as essential were marked "E" in the proper space and column, and marks of "D" and "U" were recorded for the ratings of "desirable" and "unimportant." In the final tabulation it was found necessary to develop a scoring system for the ratings. The one chosen was the following: Each "E" rating was given a point score of 2, and each "D" rating was given a score of 1; no points were given for those items (subjects) rated as "unimportant." The score for each item was totaled and graphs were drawn for the total of all fifty-one items. Other tabulations were made for the separate divisions of the questionnaire: one each for Applied Music, Music Education, Theoretical Studies, Academic Courses, and Education Courses.

Other separate tabulations for each teacher classification were made. These included tabulations of the ratings
of general supervisors, referred to in the study as "Type 1"; vocal and instrumental teachers, referred to as "Type 2"; teachers of vocal music only, as "Type 3," and teachers of instrumental music only, as "Type 4." Finer discriminations could have been made but would have resulted in comparisons and findings which would have only minor, in any, significance.

Importance of College Subjects as Rated by All Teachers

Figures 13, 14, 15, and 16 give us a complete panorama of the subjects, courses, and activities listed in the questionnaire. It will be noted how gradual the ranking descends from Conducting and Music Fundamentals in Figure 13 to French and German, at the lowest point of the scale, in Figure 16. This makes it difficult to say with certainty just where the critical point of evaluation -- that point in the rating scale where we can say all subjects above this position are absolutely essential to teaching success in music -- falls. It is likewise difficult and probably inexpedient to mark a definite point on the scale below which are subjects which have no importance in teaching success. Our evaluation must be broad and our generalizations must not become too refined.

We can know, however, that all of the teachers have placed sixteen music items in rank before we find a subject
FIG. 13. - IMPORTANCE OF COLLEGE SUBJECTS AS RATED BY ALL TEACHERS
FIG. 14. - IMPORTANCE OF COLLEGE SUBJECTS AS RATED BY ALL TEACHERS

[Diagram showing the importance of various college subjects as rated by all teachers.]
FIG. 15. - IMPORTANCE OF COLLEGE SUBJECTS AS RATED BY ALL TEACHERS
FIG. 16. - IMPORTANCE OF COLLEGE SUBJECTS AS RATED BY ALL TEACHERS
which is not in the music field. That subject is Speech, ranking in weighted score along with Instrumental Classes and closely followed by Chorus or Choir. Psychology and Educational Psychology are a little below the rank of Speech, giving us a suggestion of the importance granted to those subjects.

The subjects or courses in the upper fifteen items should be kept in mind in continuing through the study in order to note which, if any, are evaluated higher or lower by the A and B Divisions, or by the four teacher classification types. The majority of these upper fifteen items might be considered the most practical ones which signify training which is put into actual practice in training and continued in service. Among these fifteen items are five subjects which are definitely music education courses with the highest ranking given to Observation and Practice Teaching. It is interesting to note that many of the comments made by teachers in personal interviews centered around problems dealing with these subjects. We may therefore give prominence to the ranking of Conducting, Music Fundamentals, Observation and Practice Teaching, Harmony, Sight Singing and Dictation, Piano, Senior High School Methods, Junior High School Methods, Elementary Methods, Instrumentation, Instrumental Methods, Orchestration, Voice, Orchestra, and Principal Instrument.
If one is to accept a difference of ten points in rating, Conducting may be considered to be more important than the items falling below Piano, such as Senior High School Methods, etc. Likewise, we might assume that Observation and Practice Teaching and Harmony are considered more essential than Orchestra, Voice, and items below. A fairer, and probably more accurate rating would be to divide the entire range of the scale points — one hundred thirteen downward to twenty-nine (a total of eighty-four points) — into four sections with twenty-two scale points in each section. We could then say with much greater certainty, for instance, that Conducting and Music Fundamentals are more important in the opinions of the teachers than is the Instrumental Class, which has a rating of ninety, twenty-three points down the scale. On the same basis we could assume that Senior High School, Junior High School, and Elementary Methods are more important than Music History, which rates seventy-eight on the scale.

Counting up from the lower end of the scale, beginning with Figure 16 and moving back to Figure 15, we find eleven non-musical items before we come to the first music subject, Tests and Measurements in Music, the lowest of the music courses in the ranking. The lowest eleven subjects include all of the foreign languages, all of the social studies, science, and mathematics. Approximately the lowest ten per cent of the range contains no music subjects and no non-music subjects are included in the upper thirteen per cent of the
scale. In other words, both music and non-music items fall together in approximately seventy-five per cent of the scale.

**Ranking by Divisions**

In order to obtain a broader view to permit discriminations, Figures 17 and 18 show the importance given to the subjects we have already noted in the upper ranges of the rating scale. The fifteen subjects rated highest by Group A and Group B are shown in these two graphs. It should be recalled that Group A is composed of teachers who are known to be graduates of a public school music course, while Group B is composed of both graduates and non-graduates. We find further reasons to believe in the importance of those subjects found highest in the ranking by all of the teachers. Conducting and Fundamentals are highest in both groups and, while some of the other subjects have changed position in the rating scale, all of them still remain in the highest ranking of fifteen items.

One or two observations might prove of interest. Group A places Voice in the same ranking as the entire group while Group B rates Voice higher along with Piano. The Methods Courses receive practically the same rating by both groups.

Proceeding further in the process of understanding the evaluation, the highest ten per cent of items ranked by the four teacher types were selected and used for Figures 19, 20,
FIG. 17. IMPORTANCE OF COLLEGE SUBJECTS AS RATED BY TEACHERS IN THE A DIVISION
FIG. 18. - IMPORTANCE OF COLLEGE SUBJECTS AS RATED BY TEACHERS IN THE B DIVISION

FIG. 19. - SUBJECTS RATED HIGHEST BY TYPE ONE - TEACHERS ENGAGED IN MUSIC SUPERVISION
Fig. 20. - Subjects rated highest by type two - those engaged in teaching both vocal and instrumental music.

Fig. 21. - Subjects rated highest by type three - those engaged in teaching vocal music only.
FIG. 22. - SUBJECTS RATED HIGHEST BY TYPE FOUR - THOSE ENGAGED IN TEACHING INSTRUMENTAL MUSIC
21, and 22. We can expect teachers in these classifications to differ in their evaluations of items owing to the value of certain subjects and courses in the particular kind of teaching they are doing. As stated previously, our task is to find those courses rated high by all teachers and, in doing so, we will have reason to say such courses are of vital importance.

What are these subjects rated high by these four teacher classifications? We find four of the items listed by each of the four types. These are Conducting and Fundamentals, ranked either first or second, and Observation and Practice Teaching, with two first ratings and one rating each of fourth and fifth places. Sight-Singing and Dictation is also included in all. These subjects, then, seem without a doubt to rank highest and, accepting our evidence as justifiable we can accept these as vitally important in the success of all music teachers. But, as remarked before, our discrimination should not be too refined. Harmony occupies important places in three of the classifications, being omitted only by Type 3, the vocal teachers. Instrumental Classes, Voice, Junior and Senior High School Methods are found in three out of the four ratings.

As is probably to be expected, Voice is not in this grouping in the classification of instrumental teachers; and Instrumentation and Instrumental Classes are not found in the highest ranking of the vocal teachers. This variation carries
out a statement made earlier that the real value of subjects or courses will, in particular instances, vary in degree according to the particular type of teacher. The master chart shows that none of the subjects ranking high in the evaluation including all of the teachers falls markedly in any of the individual teacher type groups.

It is interesting to note that the ranking of Speech was increased by the general supervisors, Type 1. It is very probable that speech plays a more important part in their teaching, coming as they do in contact with regular teachers and teaching classes in regular class room situations.

Ranking of Curriculum Divisions

So far, our evaluation of the fifty-one items has been concerned with the ranking of individual items in relation to their point score in the total. We will get a still broader view by a comparison of the rating in terms of entire divisions of the curriculum. These divisions are Applied Music, Music Education, Theoretical Studies, Education Courses, and Academic Courses. Figures 23, 24, 25, 26, and 27 present the ranking of each of the five divisions in terms of percentage of each above the average of the five divisions based on the total scores, or, as in the ranking of the academic courses, below the average. This average of seventy-three and eight-hundredths was obtained by dividing the total of all of the scores by
FIG. 23. - RATING OF APPLIED MUSIC IN COMPARISON WITH AVERAGE SCORE

<table>
<thead>
<tr>
<th>% Higher than average</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
</tr>
<tr>
<td>45</td>
</tr>
<tr>
<td>40</td>
</tr>
<tr>
<td>35</td>
</tr>
<tr>
<td>30</td>
</tr>
<tr>
<td>25</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>15</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

73.0% = Average
of all point scores
of a curriculum
divisions

% Lower than average
-50
-45
-40
-35
-30
-25
-20
-15
-10
-5
FIG. 25. - RATING OF THEORETICAL STUDIES IN COMPARISON WITH AVERAGE

73.8% Average of all point scores
0

If Higher than average
50
40
30
20
10
0

If Lower than average
-60
-50
-40
-30
-20
-10
-5
0

% of Curriculum
FIG. 27. - RATING OF EDUCATION COURSES IN COMPARISON WITH AVERAGE SCORE

70. Higher than average
60
50
40
30
20
10
0
-5
-10
-15
-20
-25
-30
-35
-40
-45
-50

75.08 = Average of all point scores of 5 curriculum divisions

70. Lower than average
five, the number of divisions of the curriculum. The per cent of score points given by the teachers in their ratings was obtained by dividing the total score of each division by the total score of all five divisions. The ranking above or below the average score was determined in terms of per cent.

Theoretical Studies ranks highest and is eleven and two-tenths per cent higher than Applied Music, eleven and five-tenths per cent higher than Music Education, twenty-two and four-tenths per cent higher than Education Courses, and fifty-one and one-tenth per cent higher than Academic Courses.

Using the same method of computation for the separate items in each of the curriculum divisions we secure another view of subject-ranking. Figures 28, 29, 30, 31, and 32 give thermometer readings in terms of the relation of each item to the average of all point scores. In Figure 28 we see immediately that three subjects fall below the average, namely, Secondary Instrument, Small Instrumental Ensembles, and Small Vocal Ensembles, with the latter the lowest with a ranking of minus twenty-four and eight-tenths. Piano and Voice occupy first and second rankings, respectively.

Four items fall below the average in Music Education as is shown in Figure 29. These are Survey of School Music Literature, Methods of Teaching School Music Literature, Music Integration with Other Studies, and Tests and Measurements in Music, the latter the lowest with a rating of minus thirty and
FIG. 28. - RATING OF APPLIED MUSIC ON BASIS OF PERCENTAGE ABOVE AND BELOW THE AVERAGE POINT SCORE
FIG. 29. - RATING OF MUSIC EDUCATION ON BASIS OF PERCENTAGE ABOVE AND BELOW THE AVERAGE POINT SCORE
FIG. 30. - RATING OF THEORETICAL STUDIES BY PERCENTAGES ABOVE AND BELOW THE AVERAGE POINT SCORE

<table>
<thead>
<tr>
<th>Subject</th>
<th>Percentages Above Average</th>
<th>Percentages Below Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Fundamentals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instrumentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Scores:
- 75.08 average
- 0 = all point scores

45 46 54.6 -6.4 -13.3 -9.7 16.7 36.2 54.6 32.7 24.5 -50
FIG. 31. - RATING OF ACADEMIC COURSES BY PERCENTAGES ABOVE AND BELOW THE AVERAGE POINT SCORE

<table>
<thead>
<tr>
<th>Course</th>
<th>% Above Mean</th>
<th>% Below Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Literature</td>
<td>20%</td>
<td>10%</td>
</tr>
<tr>
<td>Speech</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>French</td>
<td>10%</td>
<td>20%</td>
</tr>
<tr>
<td>German</td>
<td>5%</td>
<td>30%</td>
</tr>
<tr>
<td>American History</td>
<td>5%</td>
<td>30%</td>
</tr>
<tr>
<td>Economics</td>
<td>0%</td>
<td>70%</td>
</tr>
<tr>
<td>Philosophy</td>
<td>0%</td>
<td>70%</td>
</tr>
<tr>
<td>Physics</td>
<td>0%</td>
<td>70%</td>
</tr>
<tr>
<td>Mathematics</td>
<td>0%</td>
<td>70%</td>
</tr>
<tr>
<td>Journalism</td>
<td>0%</td>
<td>70%</td>
</tr>
</tbody>
</table>

Average - 5% below mean to 10% above mean.
FIG. 32. - RATING OF EDUCATION COURSES BY PERCENTAGES ABOVE AND BELOW THE AVERAGE POINT SCORE
two-tenths. It is necessary to remark on the probable reasons for the low ranking of these four subjects. Survey of Music Literature is a title with which many of the more experienced teachers are unfamiliar, as is the case with Methods of Teaching School Music Literature. Each of the other low-ranking subjects is also of recent origin in the curricula of Indiana music schools.

Fundamentals and Conducting have a ranking of fifty-four and six-tenths each in the Theoretical Studies as shown in Figure 30. Three items in this division fall below the average, namely, Keyboard Harmony, Survey of Music Literature, and Counterpoint, the latter being the lowest with a rating of thirteen and eight-tenths below the average.

The music educator's evaluation of Academic Courses is vividly brought to light by Figure 31. All but two of the items, Speech and Psychology, are below the average and most of them very low. We find Speech and Psychology high enough to merit a place of prominence among the regular music studies.

Only three items were included in the section of the questionnaire devoted to Education Courses. Secondary Education is lowest with minus fifteen and eight-hundredths while Educational Psychology is plus twelve and two-tenths and Principles of Teaching is plus nine and four-tenths.

In order that a quick comparison may be made of the rating of each division according to its relationship to the average, the right-hand column on each of the preceding five
graphs shows the thermometer ranking for each.

An idea of the relationship of the three music divisions in comparison with each other is given in Figures 33, 34, and 35. While the per cent of deviation from the average differs, it should be remembered that this point average is that of the music divisions only. This naturally raises the line.
FIG. 33. - EVALUATION OF MUSIC SUBJECTS BY ALL TEACHERS - COMPUTED FROM AVERAGE WEIGHTED POINT SCORE OF MUSIC SUBJECTS.
FIG. 34. - EVALUATION OF MUSIC SUBJECTS BY ALL TEACHERS - COMPUTED FROM AVERAGE WEIGHTED POINT SCORE OF MUSIC SUBJECTS
FIG. 34A. - EVALUATION OF MUSICAL SUBJECTS BY ALL TEACHERS - COMPUTED FROM THE AVERAGE WEIGHTED POINT SCORE OF MUSICAL SUBJECTS.
Fig. 35. - Rating of subjects from the tabulation of teachers' choices.
FIG. 36. - DEVIATION OF RATINGS OF MUSIC COURSES FROM THE APPROXIMATE AVERAGE OF COURSES EXCLUSIVE OF ACADEMIC AND EDUCATION

<table>
<thead>
<tr>
<th>Instrumental</th>
<th>Sh. Inst. Teaching</th>
<th>Chorus or Choir</th>
<th>Piano Methods</th>
<th>Sr. A.S. Methods</th>
<th>Voice Classes</th>
<th>Jr. A.S. Methods</th>
<th>Banjo Club</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Average of all joint classes of all music courses, exclusive of academic and education courses:

Difference from Mean: 10.6, 6.6, 10.6, 15.6, 15.6, 15.6, 15.6, 15.6, 15.6, 15.6, 15.6, 15.6, 15.6, 15.6.
CHAPTER IV

EVALUATION OF COLLEGE COURSES THROUGH THE TEACHERS' SELECTION OF THE FIVE MOST IMPORTANT COURSES, SUBJECTS, OR ACTIVITIES IN TERMS OF THEIR IMPORTANCE TO EACH TEACHER'S SUCCESS IN THE TEACHING OF MUSIC

Evaluation of Courses by Teacher Choices

When the study was planned, several different methods for validating the results were considered. Validity may be proved through a comparison of the evaluations placed on the separate subjects and fields by different classifications, as was done in the general evaluation discussed in Chapter III. The general importance and unimportance of subjects, courses, activities, and divisions of the music teacher training curriculum was disclosed by and through this procedure. It was thought best to add to this validation of the study by the additional ranking of the curriculum by means of the subjects or activities considered to be of most importance to those teachers reporting in the questionnaire plan.

As already explained in the discussion of the method of procedure, and explanation of the study questionnaire in Chapter I, provision was made in the questionnaire for teachers to record the five courses or activities which were most important to their success as teachers. Such a preference ranking of one to five gives us the highest possible refinement...
of opinions and still allows for a measure of choice on the part of the teachers. The majority of the teachers reported on this part of the study, that enables us to give an additional emphasis to the general facts brought out in the main body of the questionnaire.

There is some argument for the limited-response type of poll or rating and some persons may prefer to accept the findings of this part of the study rather than those of the general evaluation as reported in the previous chapter. We should be more concerned with a comparison of ratings of the items in both sections of the evaluation, for in this way added reason for conclusions may be secured.

Method of Scoring

Weight was given to each of the five different choices reported in the questionnaires in the following manner: first choice, five points; second choice, four points; third choice, three points; fourth choice, two points; and fifth choice, one point. The points given are evenly distributed in order of importance, assuring a fair ranking according to the opinions expressed by the teachers.

It should be kept in mind in considering the point-ranking of subjects, courses, and activities, that the teachers were not asked to appraise the courses listed in specific divisions of the usual undergraduate curriculum. Should we find subjects omitted or entire fields of study ignored we
should have a finer condensation of opinions, a definite refinement of evaluation. These subjects or activities are in reality "the cream of music teacher training" and should be taken seriously, especially when they are also found in the general evaluation.

Necessary Safeguards to Conclusions

As was expected, the teachers gave various titles to professional courses in music education. This is no doubt due to the wide variation in names of the subjects used by the music educators and emphasized by the schools of higher learning in entitling courses given by their faculties. While standardization often brings about a rigidity of procedure preventing changes necessary to true progress in keeping with the changing needs of our people, there does seem to be a definite need for reclassification of our training curricula. Education cannot be confined in a straight-jacket of subject matter. One of the impressions received through personal interviews with teachers and discussed in the final section of the study is that our music teachers, and probably all teachers, have experienced great difficulty in unifying the various fields of knowledge and training. Just what this needed unifying factor may be is a matter of much conjecture.

As a result of this wide variation of titles of courses, some difficulty was encountered in recording the findings of
this section of the study. In most cases the choices reported could be tabulated under a particular subject heading after study of the entire questionnaire and especially the teacher classification and teacher assignment as shown in the questionnaire. This was not the case in the music education field where many of the teachers reported methods of teaching in such terms as general methods, public school music, etc. It was found necessary to tabulate such choices under the term "Methods -- No Other Designation." This problem necessitates a slightly different procedure of evaluation than that used in the general evaluation but brings to light some factors which add immensely to the findings of our study.

Another difficulty in tabulating the choices was found in the theoretical studies. For example, Music Fundamentals is shown to fall seven and six-tenths point scores below the general average of all choices. Investigation in a few instances disclosed the probable reason for this low rating in comparison with the very high rating given in the general evaluation as reported in the preceding chapter. The use of the term "Fundamentals of Music," "Music Essentials," "Music Fundamentals," and "Fundamentals of Musicianship," while considered in present-day curricula as beginning theory of music is not generally thought of as such by the practicing professional music educator. It is probable, therefore, that "Music Fundamentals" should receive a much higher ranking than it does in the choice evaluation.
Tabulation of the Results

The average of all the point scores was computed and used as a base of comparison. Figures 35 and 36 show the thermometer ratings of the deviations of the point scores from the average. The dividing line is shown to fall between the items, Principal Instrument and Orchestra. This line of separation should not be taken too seriously owing to the probable differences due to the factors mentioned above. Again, it should be emphasized that conclusions should be made only where the difference in rating is wide.

Figure 35 shows Observation and Practice Teaching rated highest with the following items above the point score average: Conducting, Harmony, Sight-Singing and Dictation, Methods -- No Other Designation, Instrumental Classes, Piano, Voice, Instrumental Methods, Music History, and Principal Instrument. Referring again to Figure 33, we note that those items which ranked above the general average of point scores of music subjects and activities, are largely the same as those items above the average of point scores in Figure 35. In Figure 33, the general evaluation places Junior, Senior, and Elementary Methods well above the average, while in the choice rating these same subjects fall to about sixteen score points below the average. Were it possible to classify the choices rated under the heading "Methods -- No Other Designation," one could readily conclude with reason that the
extra scores would raise these methods courses to a higher ranking and probably above, or at least near to the average score.

The same reasoning applies in the rating of the item, "Music Fundamentals," which if misunderstood as to its meaning would suffer in rating. The investigations already referred to and suggestions offered by teachers asked for in a later section of the questionnaire indicate beyond a doubt that most of the teachers not only regard the essentials of music as vitally important but also that this is one phase of music training that should be stressed throughout the four years of undergraduate study. A complete study of all the information brought to light in all the findings will substantiate this point. We cannot, therefore, eliminate Music Fundamentals from the high place it was accorded in the general evaluation.

The items listed as "Survey of Music Literature" and "Music History" may be considered as duplications in many training courses and also include that part of training styled as "Appreciation of Music" which was not listed in the items of the general evaluation but was accorded a near-average ranking in the choice-evaluation. We are justified in placing both the items, Survey of School Music Literature and History of Music, in a ranking well above the average of the point scores. This difference in names of courses meaning the same in training or knowledge content is a further indication of need of a classification of curriculum content
into much larger fields than those commonly used in our training institutions. Verification of this conclusion is possible by combining the ratings History of Music and Survey of Music Literature in the general evaluation, Figures 33 and 34, and History of Music and Music Appreciation in the choice-evaluation, Figures 35 and 36. In our final ratings of importance these will be combined under the one heading, "Survey of Music Literature."

We have reason to doubt the higher rating given to Instrumentation in the general survey, as we find this item rating approximately seven score points below average. The same applies to Orchestration which is below average in choice-rating and above average in the general evaluation. Other minor differences may be noted by comparison of the two sets of graphs referred to.

Probable Ranking

Study of the scores given various items in both the general evaluation section as explained in Chapter III and the choice-rating evaluation discussed in this chapter would indicate the probable ranking of importance of the items. We have already emphasized the dangers of drawing distinctions which are too refined. The rating given here is subject to various factors and, except at the very extremes of high and low rank, no attempt will be made to say that definite subjects are considered of more importance to music teachers than others.
We can state with a high degree of assurance that the following classification according to importance to the teachers' success in the teaching of music is justified by the results of the study:

<table>
<thead>
<tr>
<th>Of Great Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting</td>
</tr>
<tr>
<td>Observation and Practice Teaching</td>
</tr>
<tr>
<td>Music Fundamentals</td>
</tr>
<tr>
<td>Harmony</td>
</tr>
<tr>
<td>Sight-Singing and Dictation</td>
</tr>
<tr>
<td>Piano</td>
</tr>
<tr>
<td>Voice</td>
</tr>
<tr>
<td>Instrumental Methods</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Of Minor Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glee Club</td>
</tr>
<tr>
<td>Voice Classes</td>
</tr>
<tr>
<td>Small Instrumental Ensembles</td>
</tr>
<tr>
<td>Vocal Class Methods</td>
</tr>
<tr>
<td>Secondary Instrument</td>
</tr>
<tr>
<td>Music Supervision</td>
</tr>
<tr>
<td>Music Integration with Other Subjects</td>
</tr>
<tr>
<td>Tests and Measurements in Music</td>
</tr>
<tr>
<td>Methods of Teaching School Music Literature</td>
</tr>
<tr>
<td>Counterpoint</td>
</tr>
</tbody>
</table>

Note: -- Caution should be used in attempting to discount courses or activities in terms of the objectives of our teacher-training institutions. Our evaluation is strictly confined to a rating of the subjects or activities solely in the light of their importance, or unimportance, in the success of the music teachers. Such an evaluation does not mean, nor is it implied, that other subjects and activities do not contribute, and possibly vitally, to the sum total of a person's equipment for the task of teaching music in our public schools. But, we can, beyond a doubt, say that those subjects listed above as very important, and based upon the opinions of all teachers reporting in this study, are vital. Those are the activities in which the highest degrees of proficiency should be attained and around which the bulk of the music training program should center.
Ranking by Teacher Types

General supervisors: -- While our chief concern in the study is to find what subjects, courses, or activities, of the music education curriculum may be considered of most importance, attention is again called to the possible difference in the values of certain items to the different types of teachers.

Figure 37 shows the five subjects ranking highest in the order of importance to general supervisors who responded with the five-choice rankings. In order, the subjects are: General Methods, Practice Teaching and Observation, Conducting, Harmony, and Psychology. As explained previously, the question of recording items listed under methods was impossible to solve and the designation was used to include all such doubtful methods of classification. We find Psychology in fifth rank, showing the importance attached to this subject. The responding group of general supervisors was relatively small compared with other teacher types; with a larger number of general supervisors, it is probable that Psychology would have taken a lower rank.

The interesting thing about the highest five-choice items is the comparison with the subjects rated highest by all general supervisors as was shown in Figure 19. Two of the subjects are found in this grouping: namely, Observation and Practice Teaching, and Conducting. Assuming that the
methods courses, if classifiable, were distributed among the various methods courses evenly, we note here a correspondence between the two graphs indicating validity in the ranking of general supervisors in the general evaluation. When we realize that many teachers refer to all theory and music essentials as "Harmony" we note a correspondence between Harmony in Figure 37 and Music Fundamentals.

On the basis of such comparison we can classify the items considered of much importance to teaching success of general supervisors as follows:

Conducting
Observation and Practice Teaching
Music Fundamentals
Instrumental Classes
Elementary Methods

Voice
Piano
Sight-Singing and Dictation
Instrumental Methods
Instrumentation
Speech

**Instrumental and vocal teachers:** -- Comparison of Figure 38, showing the five highest choices of the instrumental and vocal teachers, with Figure 20, which gives us a picture of the ten highest subjects as rated by the instrumental and vocal teachers in the general evaluation, gives a definite reason for believing that Conducting, Harmony, Voice, Instrumental Class, and Observation and Practice Teaching, are of greatest importance to this group. Inasmuch as the teachers in this classification are concerned
FIG. 37. - FIVE COURSES RATED HIGHEST BY GENERAL SUPERVISORS IN THE CHOICE RATING

FIG. 38. - FIVE COURSES RATED HIGHEST BY INSTRUMENTAL AND VOCAL TEACHERS IN THE CHOICE RATING
with both the instrumental and vocal fields, the results of their ranking of subjects and activities should be the most valid as far as the entire music training curriculum is concerned. This is further supported by the fact that this classification of teachers is composed of forty-two per cent of all the teachers reporting in the study.

Remembering, also, that teachers reporting their choices of the five most important subjects, listed methods of teaching under numerous titles which were classified under the name of "General Methods -- No Other Designation" we can assume here that the vocal and instrumental teachers would rate methods courses as important as in the general evaluation. (Figure 20) In the ranking of subjects, we can presume with much more confidence that the group ranks subjects considered of greatest importance as follows:

- Music Fundamentals
- Observation and Practice Teaching
- Conducting
- Harmony
- Voice
- Orchestra
- Junior High School Methods
- Senior High School Methods
- Sight Singing and Dictation
- Instrumentation

Vocal teachers: -- Further strengthening the findings in the general evaluation, Figure 39, when compared with Figure 21, gives us reason to believe that all of the eleven items classified in the upper four score points, as shown in
Figure 21, may be considered of great importance in the success of vocal teachers. All five items in Figure 39 are found in Figure 21, and an additional rating which includes "General Methods" again in fifth place in the choice-rating again gives us reason for including the methods courses as shown in Figure 21.

The best selection, therefore, of the vital subjects in the success of the vocal teachers is as follows:

- Conducting
- Sight-Singing and Dictation
- Piano
- Harmony
- Music Fundamentals
- Voice
- Observation and Practice Teaching
- Chorus or Choir
- Elementary Methods
- Junior High School Methods
- Senior High School Methods

Instrumental teachers: -- Instrumental teachers are consistent in that they place most importance in subjects dealing almost entirely with instrumental music with the exception of one subject -- Sight-Singing and Dictation. (Figure 40) It is without hesitation that we consider the following subjects among the most vital to the instrumental teachers:

- Music Fundamentals
- Instrumental Methods
- Conducting
- Instrumental Classes
- Orchestration
FIG. 39. - FIVE COURSES RATED HIGHEST BY VOCAL TEACHERS IN THE CHOICE RATING

FIG. 40. - FIVE COURSES RATED HIGHEST BY INSTRUMENTAL TEACHERS IN THE CHOICE RATING
Principal Instrument
Harmony
Instrumentation
Orchestra
Band

Possible Additions in Ranking

Granting, of course, that the subjects that have been presented as being of great importance to each of the four classifications of teachers are very high in value to teaching success, we might possibly add a few subjects to the eight items listed as of great importance to all teachers. However, we have included only those items of declared supremacy.

Five-Choice Ranking of Divisions of Curriculum

We noted in the general evaluation in Chapter III that, as shown by Figures 23, 24, 25, 26, and 27, of the five divisions of the curriculum, Theoretical Studies ranked highest, nearly double that of Applied Music and Music Education, respectively. Theoretical Studies clearly stood out as the one receiving the highest point scores. If we compare the rankings of the divisions in the general survey with those resulting from the five-choice rating as shown in Figure 41, we note that the Theoretical Studies are still markedly higher than Applied Music and Music Education but that more emphasis is given to Applied Music than Music Education. The difference between these last two divisions is small and it is not enough
to say that one is more important than the other. Academic Courses and Education Courses are rated extremely low with only six per cent of the teachers choosing the former and only one per cent the latter.

**Academic Studies**

It will be absolutely evident that the music teachers give very little credit to Academic Courses and Education Courses as being essential to teaching success. This, however, does not mean that the teachers look on such divisions of the curriculum with disfavor. The truth probably is shown best through opinions secured from music teachers in personal interviews. Music teachers desire a broad, cultural background but have found that to be successful as music teachers they have to spend so much of their time in music activities that they have little time for any professional and cultural growth except that which comes from study and practice in music fields.

One cannot pass this topic without calling attention to the importance attached to the non-musical divisions of the curriculum. Speech ranks highest with General Psychology, Educational Psychology, and Principles of Teaching not far below in rating. Considerably lower, at least ten score points on the general evaluation scale, is English Composition. English Literature, while rated higher than the six lowest of the music studies, is only twenty-seven score points above the lowest in rank.
Five-Choice Ranking by Types

This part of the study will be concluded with a reference to six graphs which are shown in Figures 41, 42, 43, 44, 45, and 46. These figures readily reveal these facts: all four types of teachers rank Theoretical Studies highest with the exception of the instrumental teachers who rate Applied Music highest and give no importance as a vital measure of success to Education Courses. The vocal teachers give the same ranking to the Applied Music and Music Education divisions. Vocal and instrumental teachers rate Applied Music higher than Music Education while the general supervisors place more emphasis on Music Education.

The final graph, shown in Figure 46, is a ranking of the three music divisions of the curriculum on the basis of percentages secured by taking the total of point scores given to these three divisions only. As each of the other divisions ranked exceedingly low, a comparison based on the music divisions alone will probably give a more accurate relative appraisal. The thermometer readings in percentages reveal the following: Theoretical Studies ranks highest, with forty-one per cent of the total; Applied Music ranks second with thirty-two and seven-tenths per cent; Music Education is lowest with twenty-six per cent.
FIG. 41. - RANKING OF DIVISIONS OF THE CURRICULUM BASED ON CHOICES OF ALL THE TEACHERS REPORTING

<table>
<thead>
<tr>
<th>Applied Music</th>
<th>Music Education</th>
<th>Theoretical Courses</th>
<th>Academic Courses</th>
<th>Educational Courses</th>
</tr>
</thead>
</table>

Scoring: 1st. Choice - 5 points  
2nd. Choice - 4 points  
3rd. Choice - 3 points  
4th. Choice - 2 points  
5th. Choice - 1 point
FIG. 42. - RATING OF DIVISIONS OF THE CURRICULUM BASED ON THE CHOICES OF GENERAL SUPERVISORS

FIG. 43. - RATING OF DIVISIONS OF THE CURRICULUM BASED ON THE CHOICES OF VOCAL AND INSTRUMENTAL TEACHERS
FIG. 46. - RANKING OF THE MUSIC DIVISIONS OF THE CURRICULUM BASED UPON CHOICES OF THE TEACHERS.
FIG. 44. - RATING OF DIVISIONS OF THE CURRICULUM BASED ON THE CHOICES OF VOCAL TEACHERS

FIG. 45. - RATING OF THE DIVISIONS OF THE CURRICULUM BASED ON CHOICES OF INSTRUMENTAL TEACHERS
CHAPTER V

RATING THE SECONDARY SCHOOL CURRICULUM IN TERMS OF ITS DIRECT CONTRIBUTION TO SUCCESS IN PURSUING A COURSE OF STUDY LEADING TOWARD PUBLIC SCHOOL MUSIC TEACHING

This part of the study, concerned with the rating of the secondary school curriculum in terms of its direct contribution to the success of those students pursuing undergraduate courses leading toward public school music teaching, is not intended as a complete evaluation of our Indiana high school courses and activities. It is intended, however, to provide a basis for selection of high school training on the part of administrators, teachers, and others responsible for the wise guidance of future music educators.

Many other factors enter into the public school problems of courses of study such as state requirements, local teaching staff, requirements of colleges and universities, and countless others. These factors are real problems which face the educators of today, and much attention is being given them. But, it is hoped that administrators may be able to use the findings of this study for the best interests of the future success of high school students who will become the music teachers of the State.

The ranking of high school courses and activities is the result of a majority opinion of the teachers reporting in this study and is a very reliable picture of how our
Indiana music educators in the public school music field consider these courses in the light of the criteria accepted as a foundation for the evaluation.

It must always be kept in mind that this rating of subjects and activities is based entirely upon only one criterion. In question form it is as follows: "Which of the high school subjects and activities contribute directly to future success in college courses leading toward public school music teaching?" Special effort was made during the study to emphasize the fact that the purpose was not to rate the subjects on the basis of their cultural value. It is only natural to assume, therefore, that these ratings are not the opinions of our music teachers in regard to the actual worth of the subjects rated. THE RATING CONCERNS ONLY THE QUESTION OF IMPORTANCE TO SUCCESS IN MUSIC TEACHER TRAINING.

Only one series of four graphs was drawn to give the rating for the secondary school subjects. These graphs are largely self-explanatory. Figures 47, 48, 49, and 50, considered together and in the order named, show the per cent of teachers checking the various subjects. It will be noted that four music activities have a ranking of 93 per cent and upward, with Orchestra at the very top with 96 per cent. At the other extreme is found two subjects considered as having no direct contribution to offer toward college success in music teacher training -- Trigonometry and Chemistry.
FIG. 47. - RANKING OF HIGH SCHOOL SUBJECTS AND ACTIVITIES ON BASIS OF THEIR DIRECT CONTRIBUTION TO SUCCESS IN COLLEGE MUSIC COURSES

<table>
<thead>
<tr>
<th>Subject</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra</td>
<td>96%</td>
</tr>
<tr>
<td>History, Appreciation</td>
<td>95%</td>
</tr>
<tr>
<td>Band</td>
<td>93%</td>
</tr>
<tr>
<td>Harmony</td>
<td>91%</td>
</tr>
<tr>
<td>Theory, Choir, Chorus</td>
<td>90%</td>
</tr>
<tr>
<td>Ensemble, Small Instrument, Voice</td>
<td>70%</td>
</tr>
<tr>
<td>Instrumental Class</td>
<td>71%</td>
</tr>
<tr>
<td>Voice Class, Composition</td>
<td>75%</td>
</tr>
</tbody>
</table>
FIG. 48. - RANKING OF HIGH SCHOOL SUBJECTS AND ACTIVITIES ON BASIS OF THEIR DIRECT CONTRIBUTION TO SUCCESS IN COLLEGE MUSIC COURSES
FIG. 49. - RANKING OF HIGH SCHOOL SUBJECTS AND ACTIVITIES ON BASIS OF THEIR DIRECT CONTRIBUTION TO SUCCESS IN COLLEGE MUSIC COURSES
FIG. 50. - RANKING OF HIGH SCHOOL SUBJECTS AND ACTIVITIES ON BASIS OF THEIR DIRECT CONTRIBUTION TO SUCCESS IN COLLEGE MUSIC COURSES
Sixteen music subjects are rated in Figure 47 with both Voice Class and Composition in lowest position with a percentage of seventy-five. We can therefore give the ranking as shown in Figure 47 as the one best adapted to the criterion upon which the rating was made. This ranking is as follows:

1. Orchestra
2. History and Appreciation, Piano
3. Band
4. Harmony
5. Theory, Choir, Chorus, Glee Club, Voice, Small Vocal Ensembles, Principal Instrument, Small Instrumental Ensembles
6. Instrumental Classes
7. Voice Class, Composition

The rating of the other high school subjects and activities begins with Figure 48. Speech is decidedly the most important and is eleven per cent higher than Dramatics and English Grammar. The next interval is twenty per cent and divides Dramatics and English Grammar from Typewriting which is rated fifty-one per cent.

It would seem beyond a doubt that our Indiana music educators as a body agree that such a course as the following would be the most effective for students who plan to enter the profession of music teaching:

- Orchestra
- History and Appreciation, Piano
- Band
- Harmony
- Theory, Choir, Chorus, Glee Club, Voice, Small Vocal Ensembles, Principal Instrument, Small Instrumental Ensembles
- Instrumental Classes
- Voice Class, Composition

The rating of the other high school subjects and activities begins with Figure 48. Speech is decidedly the most important and is eleven per cent higher than Dramatics and English Grammar. The next interval is twenty per cent and divides Dramatics and English Grammar from Typewriting which is rated fifty-one per cent.

It would seem beyond a doubt that our Indiana music educators as a body agree that such a course as the following would be the most effective for students who plan to enter the profession of music teaching:
I. Major Subjects and Allied Activities
   Music
   Orchestra
   History and Appreciation-Piano
   Band
   Harmony
   and
   other choral and instrumental training as may be available
   in high schools and communities

II. Subjects Other than Music
   Speech
   Dramatics
   English Grammar
   Typewriting

It will be noticed by referring again to the graphs that no non-music subjects or activities rating less than fifty per cent are included in this course of study. This does not mean that other subjects will not be of importance to music students who plan to become music teachers. We are not overlooking the real objective of the high school, which is the fullest development of students so that they may become intelligent and effective citizens.

Our high school boys and girls are eager to learn how to do things. Opportunity was taken on the visits to high schools to talk with dozens of pupils. These pupils are vitally interested in music, especially those taking part in musical activities. But -- and here is the crucial point for the consideration of the administrators of our schools -- practically all those boys and girls who were not members of
musical organizations had the desire to take part in them. The question is, "What are the music teachers going to do about those thousands of Indiana boys and girls who are outside music organizations?" It is true that many of them, probably the great majority, have never shown marked ability in music. Another question arises: "Is this any reason why they should not be induced to take part in some music training which would help them and in which they could achieve some measure of success?"

Some of the music teachers visited are taking these questions very seriously. They are seeking for the answers. Some are throwing away the chance of prominence which often comes from centering only upon those pupils who are able to perform best. Those are the teachers who talked most earnestly and to whom a great amount of courtesy, fellowship, and admiration was shown by music pupils in their organizations and classes. The present study cannot show a solution to these vital problems, but with the continued advancement of the music training in Indiana, it is entirely possible that attention will be given to the musical life of all our youth.

Additional Suggestions

No mention of conducting was made in the questionnaire sent out, but a large per cent of those reporting mentioned this training as important to future music teachers. The
teachers are of the opinion that every opportunity should be given these students to assume responsibilities by training beginners, acting as student directors, and learning how to file, mend, repair, and to organize music equipment. Several teachers intimated in private conversations that their success really was assured when some high school music teacher permitted them to assume such responsibilities when they were high school students.

Contests

The study brought out nothing definite as to any general agreement on the question of contests. Many teachers are definite in their belief that no one movement has brought about development in musical performance more than the high school festival and contest idea. One unique angle found was that these teachers are not all enthusiastic about the contest and festival idea. The following quotation, the actual words of one of these teachers probably sums up the majority opinion: "Contests are absolutely necessary to public school music and especially if we are to continue developing excellent soloists, but I must admit that the problem of training competing groups is a 'headache' and I wish something could be found to eliminate the bad features."

One progressive city superintendent cooperated with the instrumental teacher in trying to find a substitute for the
contest idea. The pupils interested in music were inter-
viewed individually and it was finally agreed that all musical
groups would make a special effort to schedule public appear-
ances throughout the year in lieu of going to the festivals
and contests. The instrumental teacher told me that his
musical program had not suffered but that, in addition to
training his groups on the recommended contest numbers, his
organizations had acquired a much larger repertoire for pub-
lic performance. He admitted, however, that the problem of
developing soloists was increased by dropping the contests.

The truths about the evils and benefits of contests
and festivals appear to be half-truths and no definite state-
ments, pro or con, are advisable.

Other Suggestions

Many other suggestions were made by teachers answering
the questionnaires but the wide variety of these suggestions
prevents the listing of all of them. Probably the most im-
portant, in addition to the ones about the contest and con-
ducting, is that teachers of music in the same school systems
should be trained in more than their special field and should
cooperate in teaching some of the work in the other music
fields. There is evidence of a need for better unification
of music teaching in the high schools. In numerous instances
the vocal teacher knows nothing of the work of the instru-
mental teacher, and vice versa. Several of the teachers
interviewed personally brought out this problem as a vital one and pointed with emphasis to several cities where one teacher of ability heads the music work in both branches and sees that the other teachers are working together in a friendly, cooperative manner. The systems referred to require each teacher of a special line to teach beginners in another branch of music. Any public appearance of a school organization means the joint responsibility of all the teachers. If it were not that names of teachers or schools are excluded from this study, those cities coming nearest to this ideal set-up in music education could be named and described more in detail. Publicity should be given such successfully operating music organizations.
CHAPTER VI

SUGGESTIONS OF TEACHERS FOR IMPROVING UNDERGRADUATE PREPARATION, AND WAYS AND MEANS THROUGH WHICH TEACHERS IN SERVICE MAY BE AIDED

Improving Undergraduate Preparation

Answers to this part of the questionnaire were numerous and varied but the sum total of all the suggestions regarding the undergraduate training of prospective teachers of public school music is exceedingly interesting. These suggestions give us a broad idea of the music education profession and show definite trends of opinion regarding the preparation needed in undergraduate work.

Probably the one major emphasis of all these suggestions is the need for more practical training and less emphasis on theory which cannot be put into practice immediately. This trend is also noted in the conversations with the music teachers.

Owing to the various ways of expression, this part of the study was somewhat difficult to tabulate and summarize. The suggestions were checked and written on separate sheets of paper and organized under subject headings. Even with this technique, many of the suggestions overlapped the subject headings. The problem was much simpler in securing suggestions through the medium of the personal conferences; in fact, the organization and summary of the suggestions as given here are

...
chiefly the result of these interviews. The following are given in the order of frequency and emphasis.

Practical Versus Theoretical Training

Many teachers believe that practical training is the greatest need in undergraduate preparation. Some openly stated that education courses failed to give them needed help because the theories learned were not put into practice and, even in observation and practice teaching, the conditions for this training were far superior to situations they found on entering the teaching field. The questionnaires contained many comments along this line, emphasizing the importance of practical training. All comments in regard to practice teaching and observation, training in voice and instruments, theory and education courses, would indicate that these teachers rank practical training more important than purely theoretical training.

As far as possible, a frequency tabulation was kept, and suggestions and criticisms are given below in the order of emphasis:

Practice Teaching and Observation

One can report definitely that the music teachers believe more practice teaching is needed, some teachers believing that this phase of preparation should begin much earlier
than the senior year of the course of study. Others stressed the need of observation of teaching in both large and small schools, and the opportunity to do practice teaching and conducting with groups of varying abilities and in schools of all kinds, rather than in the more or less ideal situations usually found in training schools.

Teachers reporting and giving suggestions regarding training feel that something should be done to prevent the distinct break between the college or music school and the situation found when they enter teaching. Some recommend actual teaching experience in the field using the limited equipment found as well as going through the experience of teaching under the observation of a critic teacher. Others emphasize the need of critic teachers who know the actual problems to be faced elsewhere and suggest less theoretical work.

Conducting

Many teachers, especially those interviewed personally, suggest more practice in conducting, several recommending that this phase begin in the first year of training. One successful instrumental teacher states that conducting experience should begin in the public schools and continue through all professional training.
Applied Music

Emphasis was placed on the ability to perform, some teachers believing that standards for graduation should be raised and that every graduate should be required to perform artistically on at least one instrument and show definite knowledge of the other instruments. The questionnaires contained numerous suggestions along this line, such as, giving more instrumental work, placing more emphasis on instruments of the band and orchestra, requiring more voice, allowing credit for work done on all instruments, requiring more participation in band, orchestra, choir, and small ensembles.

The fees charged for applied music are regarded as an obstacle to thorough training in the instrumental field, if opinions of numerous teachers are to be recognized. Some teachers expressed appreciation for the assistance given their high school graduates through scholarships but added that, even with this assistance, some of their very best graduates find it impossible to enter upon a course of training which would prepare them for music teaching in our schools because of the great financial cost involved.

Entrance Requirements

Several teachers stated their belief that the
music teacher training schools should permit only those students to matriculate who can pass rigid entrance requirements. An interesting conversation with an experienced public school music teacher who frequently observes students doing practice teaching brought forth his reasons for believing that only the most capable students should be admitted for training. From his observations he stated the following reasons for his opinions:

1) only the practice teacher with ability gains the respect of the students, as our instrumental and vocal ensembles in high schools contain gifted students who are quick to sense the shortcomings of the student director;

2) nothing less than deep musical feeling and artistic ability will enable a student teacher to do more than attempt to be a good disciplinarian, and,

3) the music profession is so broad that other fields are open to those with insufficient ability to become excellent teachers.

It is only fair to state that one teacher expressed the opinion that growth comes only with years of experience and that our training schools should attempt to find weak points and develop interested students to the greatest extent possible. This viewpoint would indicate a philosophy which holds experience and industry as the key to success. It would be
interesting to know the correlation, if any, between knowledge, performing ability, and success in teaching music, and whether or not we should expect excellent teachers as the outcome of four years of undergraduate training.

Broad Training

As was already noted in the comments about secondary school courses, some teachers feel that the music training institutions should require each graduate to be proficient in both instrumental and vocal teaching. These teachers pointed to the dangers of too much specialization within the music teaching field, claiming that much jealousy and misunderstanding often result through the separation of music teaching into two distinct divisions. This need for a broader training seems to be felt in school systems requiring several music teachers and in the case of teachers who find themselves trained in one field and are later required to teach in the other, also.

Understanding of Educational Field

While specifically expressed in only a few instances, there seems to be a distinct need for a broader understanding of the entire field of education. Some
of the teachers told of misunderstandings with teachers of other subjects and of being subjected to criticism because of a lack of knowledge of the curriculum and its construction. Talks with administrators who are vitally interested in music indicate this need for a broader knowledge of education, and one of these superintendents expressed himself as much concerned for his music teacher because it was difficult to secure cooperation in coordinating the music activities with other phases of the high school. He emphasized his feelings in the matter by saying "Miss ________ sees nothing except her music teaching."

Several teachers recommended that such education courses as History of Education, High School Organization, Junior and Elementary School Organization, School Administration, and School Discipline, be considered either essential or desirable in the public school music course.
CHAPTER VII
FURTHERING PROFESSIONAL GROWTH OF TEACHERS
ACTIVELY ENGAGED IN TEACHING
PUBLIC SCHOOL MUSIC

Furthering Professional Growth

From a professional viewpoint, one of the most encouraging parts of the study was the unmistakable evidence that our Indiana music teachers are most vitally concerned about their own growth as educators. There was found a desire to recognize shortcomings and difficulties and a willingness to do all within their ability toward the advancement of music education. Probably the only undesirable features found were the lack of a broad conception of the field of education, as evidenced in numerous comments of the teachers and the school administrators mentioned in the preceding chapters, and the misunderstandings between teachers which allegedly result from too much specialization within the field.

Great strides have been made in music education throughout the state, especially in the instrumental and vocal ensemble work. Several teachers gave descriptions of the music situation in their respective schools of only a few years ago and contrasted the conditions then with the improved interest on the part of school men and students, excellent equipment, and the acceptance
of music training as a vital part in the total scheme of education. But the situations under which the majority of the music teachers work are far from what they should be. In many schools where the teachers were enthusiastic regarding present conditions, one could note that this enthusiasm was the result of advancement made from humble beginnings. Ideal situations may exist in the state, and they probably do, but these ideal situations are in the minority.

One part of this study requested the teachers to report on this question: "Suggest ways and means by or through which schools of higher learning may assist music teachers now in service." The suggestions received were much easier to tabulate and summarize than those concerning undergraduate preparation, as the ideas of the teachers were more definite and constructive than they had been in their comments on undergraduate training.

Centralized Aid

One very definite need is indicated by the questionnaires and the personal interviews: namely, that teachers want some centralized agency to provide continuous advice and assistance in problems concerning music education. Most of the teachers read professional music magazines but feel that such magazines do not suffice.
Teachers want a service which will provide reports on studies in the music field, especially those dealing with situations in Indiana or comparable ones in other states. They want to know the better methods of teaching groups and various phases of music courses taught in the schools. They desire to know of useful new books or magazines which touch directly on their problems. Some are interested in learning about new tests and measurements in music, especially those who have had only a few years of teaching experience. They desire information regarding materials to use with groups in specific locations and solutions to problems arising in their teaching situations.

Bulletins issued at regular intervals are given as one method of providing this aid. Other agencies suggested are a special department to aid graduates in any of their teaching problems, a state supervisor of music, a department from which recordings may be rented, a traveling advisor to come to the schools to confer with the music teachers, and forums on specific phases of music education.

Clinics

Clinics are regarded as extremely important ways of aiding teachers in active service. Suggestions along
this line included the following: more clinics at schools over the state with teachers, not students of the schools, participating; more choral clinics, more instrumental clinics, and summer clinics for teachers. Some emphasized the need for outstanding men in the field to be in charge of the clinics, others that there should not be so much "red tape" before entering the clinics, and some suggested all commercial aspects should be omitted.

Graduate Study

Many of the teachers are genuinely interested in pursuing graduate study. There is a deeply felt need, if one takes all comments into consideration, for graduate work, planned and arranged to provide for the individual needs of the teachers in service. Probably one of the most emphasized trends of opinion was that the courses of present requirements for graduation in graduate work should be rearranged so that each teacher can improve on the weaknesses he has found in his undergraduate preparation. Some teachers feel that graduate training should provide a basic working knowledge of the instruments foreign to them. Others believe that the third-grade proficiency demanded of teachers in active service is unfair and that the applied music training in graduate work should concern itself with improvement
along lines which will be the most helpful in their jobs of teaching. Some teachers suggest more helpful, constructive, and practical guidance in graduate study and that such study should be continuous.

Contests

Mention has already been made of the opinions of the teachers concerning contests and festivals. The suggestions concerning ways and means through which the schools of higher learning may assist the teachers in service included a number about the contest idea. Some pointedly said that the schools should help "put a damper on the festival-contest idea before the administrators take action." Others stated the schools should discourage the extensive traveling of student groups and that this is meeting with much criticism from teachers and administrators. It is taken for granted, however, that those teachers who believe that the festival-contest idea should be encouraged have reason to feel that this movement has adequate cooperation and support and therefore they did not feel called upon to suggest aid in this line.

Additional Suggestions

Several of the reporting teachers stated that more
help should be given teachers in service to advance to better positions, and that the music training schools are concerned chiefly in placing the members of graduating classes in some kind of a position rather than in aiding older graduates.

Other suggestions were: discuss with teachers in service the real problems faced by these teachers; help unify the music teaching within a given institution so that musicianship results.

Only ten per cent of all the teachers report that they have entirely adequate equipment; thirty per cent have equipment considered less than adequate; six per cent state the equipment available is much less than adequate.

Approximately sixty-two per cent report that they do not have adequate and satisfactory class and rehearsal rooms, the instrumental teachers comprising the group reporting the highest percentage of unsatisfactory rooms.

Personal observations made on visits to Indiana schools justify the conclusion that work is needed in the
CHAPTER VIII
CONCLUSION AND SUMMARY

The study indicates that at least one Indiana music teacher out of every four teaches one or more additional subjects and that more graduates of a four-year music education course are full-time music teachers than those who are not.

In salary range, fifty-seven per cent of all the teachers included in the study are found to receive from $1,000.00 to $1,500.00. Five per cent of the teachers receive less than $1,000.00, thirty-eight per cent receive more than $1,500.00, and sixteen per cent receive more than $2,000.00. The lowest salary group is the vocal instructors, seventy-three per cent of whom receive between $1,000.00 and $1,500.00. Of all the teachers the instrumentalists receive salaries higher than any other teacher classification.

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Approximately sixty-two per cent report that they do not have adequate and satisfactory class and rehearsal rooms, the instrumental teachers comprising the group reporting the highest percentage of unsatisfactory rooms.

Personal observations made on visits to Indiana schools justify the conclusion that much is needed in the
way of satisfactory rehearsal and class rooms. Music training requires not only good equipment but also sound-proof, or nearly sound-proof, rooms, planned especially for music training. Now that music has received wide recognition in educational circles, it would seem that it is opportune for Indiana music teachers to endeavor to secure the proper equipment and class and rehearsal rooms.

It is apparent that the vast majority of Indiana music teachers wish to grow professionally but find themselves greatly handicapped because of insufficient finances. Probably no other field of secondary education requires as great an outlay of both time and money as music teaching. The average teacher of music has spent years practicing on an instrument or voice while receiving private instruction. Training received in music education has in most instances cost much more than training in academic subjects. If our music teachers are to grow professionally, they should be paid salaries large enough to permit them to continue study in our music schools, colleges, and universities.

The General Evaluation

The rating of all subjects in the general evaluation indicates that the teachers as a whole consider the following courses as very important to their success as music teachers: Conducting, Music Fundamentals, Observation and Practice.
Teaching, Harmony, Sight-Singing and Dictation, Piano, Senior High School Methods, Junior High School Methods, Elementary Methods, Instrumentation, Instrumental Methods, Orchestration, Voice, Orchestra, and Principal Instrument.

The eleven subjects rated lowest include all of the foreign languages, social studies, science, and mathematics. None of the non-music courses are considered as being very important, but of these courses Speech ranks the highest and is followed fairly closely by Educational Psychology and General Psychology.

Theoretical studies rank highest in importance with Applied Music and Music Education considerably lower. Education courses are ranked much lower than the three music divisions and Academic Courses are considered of very little importance.

Evaluation by Teacher Choice

In analyzing the results of the ratings of subjects through the five-choice method we find sufficient reason to accept the findings of the general evaluation.

Our Indiana music teachers give us this rating of music courses:
The study indicates that the general supervisors of Indiana consider the following subjects as very important to their success:

**Of Great Importance**
- Observation and Practice Teaching
- Music Fundamentals
- Harmony
- Sight-Singing and Dictation
- Piano
- Voice
- Instrumental Methods

**Of Minor Importance**
- Glee Club
- Voice Classes
- Small Instrumental Ensembles
- Vocal Class Methods
- Secondary Instrument
- Music Supervision
- Music Integration with Other Subjects
- Tests and Measurements in Music
- Methods of Teaching School Music Literature
- Counterpoint
Instrumental and Vocal Teachers

Those teachers who teach both instrumental and vocal music rate highest the following subjects:

Music Fundamentals
Observation and Practice Teaching
Conducting
Harmony
Voice
Orchestra
Junior High School Methods
Senior High School Methods
Sight-Singing and Dictation
Instrumentation

Vocal Teachers

Those teachers who specialize in vocal teaching rank the following subjects as very important:

Conducting
Sight-Singing and Dictation
Piano
Harmony
Music Fundamentals
Voice
Observation and Practice Teaching
Chorus or Choir
Elementary Methods
Junior High School Methods
Senior High School Methods

Instrumental Teachers

Music subjects ranked highest by the instrumental teachers are:

Orchestra, History and Appreciation, Piano, and other non-music subjects and instrumental techniques.

English Grammar, and Typewriting.
Music Fundamentals
Instrumental Methods
Conducting
Instrumental Classes
Orchestration
Principal Instrument
Harmony
Instrumentation
Orchestra
Band

Rating of Secondary School Curriculum

Indiana music teachers attribute only minor importance to the regular academic subjects of the secondary school curriculum as far as these subjects contribute to the success of students in college courses leading toward public school music teaching. All of the music courses and activities are rated higher than the academic subjects. Speech training ranks considerably higher than other non-music subjects with dramatics and English grammar considerably lower. Some importance is given to typewriting which has a positive rating of fifty-one per cent of the teachers.

The study indicates that the teachers as a whole consider the following suggested course as the one most valuable to future success in public school music courses:

**Music subjects and allied activities:** -- Orchestra, History and Appreciation, Piano, Band, Harmony, and other choral and instrumental training as may be available.

**Non-music subjects and activities:** -- Speech, Dramatics, English Grammar, and Typewriting.
Suggestions and Opinions

The study proves conclusively that the music teachers are viewing education and especially music education in a practical light. Education must point toward something definite and the youth who graduates from high school should be prepared either to assume a definite place in adult society or to enter upon advanced training.

The teachers feel that there is no reason why the most talented of their pupils should not be permitted to receive advanced training in our institutions, and that the cost of this training should not be so great as to prevent promising students from pursuing training leading toward public school music teaching. Such training in advanced institutions should be practical, and much of the theorizing found in music education courses should be dropped unless it can be combined with actual problems encountered in real teaching and learning experiences. In short, music education should be concerned with the talented graduates of high school and see that they are given practical training that will send them into the teaching fields equipped to meet the problems they will face. The lack of finance should not bar such students from opportunities for service.

The opinions of the music teachers definitely show that they believe our schools of higher learning should provide graduate instruction which will be planned to meet the
individual needs of the teachers in service; that the require-
ments of high standards of proficiency in applied music should
be lowered in favor of training in voice and instruments
which will aid them in doing better the huge task of teaching
high school pupils the many instruments of band and orchestra;
that some central agency should be established to supply in-
formation about new teaching materials, newer methods of
meeting teaching problems, and to assist the teachers in ad-
vancing to better positions.

In closing we can summarize the results of the complete
study, including the ratings of courses and activities and
the opinions and suggestions of the Indiana music teachers,
in the following words: BE MORE PRACTICAL.