1936

Music Supervision

Stanley Norris, B. M.

Follow this and additional works at: https://digitalcommons.butler.edu/grtheses

Part of the Education Commons, and the Music Commons

Recommended Citation
https://digitalcommons.butler.edu/grtheses/191

This Thesis is brought to you for free and open access by the Graduate Scholarship at Digital Commons @ Butler University. It has been accepted for inclusion in Graduate Thesis Collection by an authorized administrator of Digital Commons @ Butler University. For more information, please contact omacisa@butler.edu.
MUSIC SUPERVISION

Thesis Presented for the
Degree of Master of Music in Music Education

By

Stanley Norris, B. M.

The Arthur Jordan Conservatory of Music

1936

Approved by:

Miss Ada Eicking
Preface

It is the purpose of this thesis to investigate materials which have a place in the development of supervision as it concerns the special subject of music in the curricula of the public schools. Special attention has been given to the investigation of the training in supervision as given by schools, colleges, and universities in the hope that these institutions may better adapt their curricula to meet the needs of the modern music supervisor.

It is the hope of the author that this work may serve as an aid both to the student and the administrator in better understanding the importance of supervision of music and the manner in which this will build a more satisfactory music program.

The author wishes to acknowledge his obligations to the following persons for their aid in making this work possible. Particularly is he indebted to Miss Ada Bicking for her invaluable aid and inspiration in checking the materials used; to Mrs. Helen B. Earle for her sympathetic interest in the critical reading of the manuscript; to Mrs. Geraldine D. Hodgin for typing the entire work; and to all the authors and publishers for quotations from copyright works credited in the footnotes.

Stanley Norris
Contents

Chapter I
The Evolution of Music Supervision Page 1

Chapter II
The Music Supervisor Page 16

Chapter III
Music Administration and Supervision Page 32

Chapter IV
Organization for Music Supervision Page 49

Chapter V
Present and Future Music Supervision Page 64

Bibliography Page 75
What is supervision? How has it been of importance in the field of education? What has it done for music education in our public schools? These are some of the numerous questions that might be asked about supervision, especially, since it has occupied such a prominent place in the development of school music education.

Supervision in the educational field may be generally described as the process of overseeing and directing that organization known as our public schools. It had its inception in our school system at an early date and has formed that guiding channel through which this system has developed from a few scattered schools into an organization that is the pride of the American nation. To trace the evolution of this general supervision is to trace the establishment and growth of our public schools. It was originally created by our early educators to meet specific educational needs. They realized that it would be necessary to have a definite standard and check-up if the most efficient methods were to be advanced. As the success of this program was demonstrated, its boundaries were extended until general supervision developed hand in hand with our educational system.
As the public schools expanded new objectives were established. The curriculum was carefully studied and adjusted to meet these objectives. Certain special cultural and vocational subjects were added. This called for a new type of supervision. Regular teachers were not trained to give instruction in these subjects, and it became necessary to form a supervisory staff which not only could establish a standard for these subjects but also could give the teachers methods of instruction and see that they adhered to these methods. Under this type of special supervision music is classified. In order to gain a clear picture of its evolution it will be necessary to look into the background of general supervision to see at what stage music was added to the curriculum and how its supervision was formed and developed.

The Pilgrim Fathers began to feel the inadequacy of home education and the need of formal education for their children. At their cooperative meetings they discussed the legalizing of their schools, and in 1642, we find provisions set fourth in the Massachusetts Law, stating that the men chosen to manage each town were also to investigate the kind and amount of education each child was receiving.¹

Thus in this early colonial period supervision had its beginning. The definite organization of a school system was established. By the year 1654 this organization had advanced to such an extent that the General Court of Massachusetts Bay

Colony felt it necessary to provide that "the selectmen of the town should be responsible for the selection of teachers of sound faith and morality and for the continuance in office of such teachers only as met these requirements." Here, primitive as it was, there was established a definite type of supervision. The committee of town board members had not only organized schools but were actually beginning to act in an administrative way. This type of supervision is listed under the classification of administrative supervision. It has had a continual growth with our school system and, even today, occupies a most important place.

The next type of supervision was developed in the year 1709. A committee of laymen was appointed, in the City of Boston, to investigate methods of instructing and to set up certain standards whereby the learning and good government of the schools might be advanced. Since this type of supervision was really an inspection of the teacher and the school system we shall term it the inspectional supervision.

As the communities continued to increase in population and more schools were added, the duties of the laymen-committee became so great that a need was felt for additional supervisors, and a superintendent of schools was appointed. This official was finally given the duties not only of hiring and dismissing the teachers but also inspecting their work.

2. Ibid., p. 23.
Thus began the old autocratic type of inspectional supervision which even to the present day is retarding and causing inefficient work in some of our school systems.

With the history of these organizations we have briefly traced the school system of Massachusetts to the beginning of the nineteenth century. Here the development of the schools in other states began, greatly facilitated by the earlier work of Massachusetts.¹

In the early part of the nineteenth century a growing interest was being felt in the subject of music, and definite steps taken for including it as a regular subject of the curriculum. While the public school system was having its birth and development as an American institution let us briefly see just how music was establishing itself in the lives of these people, and the circumstances that caused its addition to the school curriculum.

As a freedom of religion was primarily the object of the Pilgrim Fathers, our early music was developed from the standpoint of religion. As early as 1640 The Bay Psalm Book was published in America.² Although this religious interest kept music alive in the early years, the singing soon degenerated to the point where public opinion called for instruction in music, and the old singing schools were established in Massachusetts. While

1. Cubberley, E. P., Public School Administration, Boston, 1929, p. 77.
these schools were held only for a short period of time and their purpose was principally the improvement of religious singing, outside interests crept in, and the singing soon became adapted to social and political interests.¹ This movement having created a public interest in music, there now appeared in Boston the conductor of a church choir who was destined to lead the movement for establishing music as a regular subject of the curriculum. This man was Lowell Mason.

As a boy, Lowell Mason began his music work with his native church choir and conducted singing classes in the surrounding communities until he was twenty years old. He not only interested himself in the ecclesiastical music but he felt that in order to promote music in general there must be a real revolution in its conception and ideals. He began experimenting with children's voices by adding six boy's voices to the alto part in his church choir.² Successful in this attempt, he innovated the systematic instruction of children's voices, and in 1856 organized the Boston Academy of Music. The first president of this institution was Samuel Atkins Eliot.³ With the help and influence of Eliot, Mason was permitted to teach music in one of the Boston public schools, and although it was necessary for him to work without pay, he was so successful

¹ Ibib., pp. 6-7.
in his work that the school authorities in 1838 appointed him to teach in all the Boston schools. He continued this work until 1841. Thus music as a special subject was introduced into public school education. Although Lowell Hessen introduced music into the public schools, he also acted as a special teacher of the subject. He is therefore classified as the first of a group of teacher-supervisors instead of a true supervisor of the subject. The latter class was not to appear for several years.

Music, as a special subject of the curriculum, began to spread rapidly to other cities. Frances M. Dickey in her paper called The Early History of Public School Music in the United States lists the introduction of public school music in various cities as follows: "Buffalo, 1843; Pittsburgh, 1844; Cincinnati, 1846; Chicago, 1848; Cleveland, 1851; San Francisco, 1851; and St. Louis, 1852".2

While music was spreading to various cities of the United States there was also a general spread of musical culture. This spread was influenced by the organization of orchestral music, the organization of many singing societies and the improvement of the pianoforte under the direction of Zenas Chickering.3

With the spread of this general music culture a growing

1. Ibid. p. 271.
demand was expressed for a standard text or series of song books for the schools. There soon appeared a *Music Reader* by Benjamin Jepson and *Progressive Music Lessons* by George Loomis. With these standard methods there followed an interest in the supervision of the subject.

When N. Coe Stewart was appointed music supervisor in the schools of Cleveland and Akron, Ohio, he established real supervision of Music by placing the teaching into the hands of the grade school teachers and giving them the necessary instructions in methods. While this was true supervision of the subject, the use of it was rare in this period. Most of the music systems continued to develop under the teacher-supervisor type.

As the teaching of music was placed into the hands of the grade school teachers, there arose two methods of attacking their problem. 1. The learning of songs by the rote method and, 2. the learning of actual note reading for the singing of songs. Because of this controversy as to methods there appeared in publication a great number of books for use in both the grades and high schools. Since a new method could not sell itself but must be demonstrated, there was organized in the summer of 1884, at Lexington, Massachusetts, the first school for the training of music

supervisors. At first this school lasted over a period of three weeks. Gradually this was increased until the Normal Schools began to add to their curriculum courses not only in the training of supervisors as to method but also in the musical theory subjects.

About 1900, when the rapid expansion of the schools brought a conflict between the special supervisors and the principals, a period of competitive supervision may be said to have existed. This period was very short in duration because there soon began to grow an interest in a cooperative type of supervision. In this a definite knowledge of local conditions was gained by the supervisor of music through a close cooperation with the principal of the school; the music supervisor was helping the principal to get a more definite check on the efficiency in his school building by giving him the standards of special supervision; at the same time a more cooperative feeling was being developed between the music supervisor and the teacher. While organization was realized to be the most important reason for giving the supervisor authority, still this authority could not always be depended upon to serve as a means of settling all questions. Discussion became a most important thing to the supervisor

and the teacher. The supervisor's function thus became one of helping the teacher in guiding the pupils to have better purposes and aims. Since emphasis was being placed upon the child study movement, this naturally brought a closer cooperation between the music supervisor and administrator, and between the teacher and the supervisor. This cooperative type may be summarized as the most effective type that can be established, since it is a cooperative enterprise between the supervisor and the teacher. Although it may involve scientific methods as a part of the procedure, it is largely a matter of human relationships.

In 1900 there appeared two periodicals which had much to do with the advancement of public school music, and the raising of standards for supervisors. These magazines were devoted entirely to the school music interests. One known as School Music, was edited and published by Helen Place; the other, School Music Monthly, was edited and published by Philip C. Hayden. These two magazines contributed much towards the organizing of music supervisors into a composite whose influence was to be felt more and more in the general field of education. They offered a means of discussing various music teaching problems, ideas and

methods. They unified the profession of school music teaching. Edward Baily Birge in his *History of Public School Music in the United States* sums up the influence of one of these magazines as follows: "through its columns they (supervisors) became acquainted with each others point of view, learned of significant happenings in all parts of the country, and were given full reports of important meetings and announcements of meetings which were to take place. For the first time it gave an opportunity to reach the attention of the entire school-music field for such leaders as Weaver, Howard, Jepson, Baldwin, Cowan, Rix, Giddings, Congdon, Frances E. Clark, Julia Ettie Crane, Helen Place, Tomlin, Fullerton, Dann, Miesner, Farnsworth, Earhart, McConathy and others who were making significant contributions to school-music methods.\(^1\)

The question may now be asked as to what influence this movement of cooperative supervision and the unification of the music supervisors should have upon the further growth of music supervision. The outcome of all this was only a natural one. Music not only became a more serious subject of the curriculum but it also began to broaden its scope so as to take into consideration the organization and instruction of other divisions besides vocal instruction. Music supervisors were required to have better preparation,

especially as concerned musical ability and general educational outlook. Special music supervision was finally given a full year course and later a two year course in the universities and normal schools.¹

Before the beginning of the twentieth century little had been done with instrumental music as a subject in the curriculum. Some attempts had been made at organizing school bands and orchestras, but they were treated mostly as extra curricular activities. At the turn of the century, a growing interest began to be expressed in instrumental music. The superstition that had gripped our forefathers and lead them into believing that instrumental music tended to a sacrilegious feeling was fast losing its effect upon the people. Children were seriously studying instrumental music with private teachers outside the school. Since most of the music supervisors were trained in vocal music but not in instrumental music, they were greatly handicapped and a bit reluctant at adding instrumental teaching in the schools. In 1906 a violinist attending the local high school at Chelsea, Massachusetts, was given the distinction of being the first pupil in the United States to receive credit for outside music study. Osborne McConathy, the supervisor at the Chelsea High School, formulated and established this plan.² The effect was felt almost

¹ Dykema, Peter, op. cit., pp. 283-284.
immediately as an incentive for school children to study outside music. The results were the formation of many bands and orchestras, especially, in the high schools.

About the same time instrumental music was having its introduction in the school curriculum, there developed an interest in another musical subject - Music Appreciation. With the invention of the phonograph and the player-piano the way was opened for a universal knowledge of the world's finest music, but it was not until 1911 that the Victor Company organized an educational department and began to manufacture records for the use in school rooms. The example set by the Victor Company was soon followed by other phonograph companies, and soon great libraries of these records were available. To help the music supervisors in planning and directing courses in music appreciation a number of text-books were written.1 Out of all this grew the idea of a State Music Memory Contest, and at about the same time state contests for bands, orchestras and vocal organizations were established.

Music, as a subject of the curriculum, was growing by leaps and bounds. What effect was this having on music supervision and what effect upon the training of the supervisor? The professional training school began to add more subjects to its curriculum for the music supervisor.

School-music departments were added to a number of the institutions and the movement rapidly spread to the conservatories of music. At about this same time state departments of public instruction regulated the amount of preparation which was required of music supervisors. In some states the minimum time required for certification was set at two years, while in others a three year course was required. Many institutions began to issue degrees of Bachelor of Music, Bachelor of Science in Music or Bachelor of Music in Education. Music supervision was becoming a heavy load for a supervisor to carry, so heavy that the field was soon divided into different departments with special supervisors over each. These departments were classified as vocal, instrumental and appreciation.

With this sudden growth of school music there appeared an abundance of method books and materials for the various departments. In order not only to simplify the distribution but also to afford an efficient method of selecting music material, a jobbing house of the various music publishers was founded in Chicago by C. Guy Hoover. It became known as "The Music Education Bureau". In the summer of 1925, the Bureau conducted a "Conference on Music Materials". This gave the music supervisors the opportunity

of meeting together in a class and discussing the various publications, thus affording one more step forward in the unification program of music supervision.

In the last decade another type of music supervision developed. This type is known as scientific supervision, and holds as its purpose the encouraging of the growth of individuality in a teacher.\(^1\) While varying in a few respects, it is so closely allied to the cooperative type that little can be said of its development.

Thus to view music supervision from its primitive beginning to the present day gives an amazing picture. School music has been forced to seek new paths, new methods and new trails, yet has at all times found it necessary to be practical. This has made it the power it is in education today. No other phase of education has been able to equal the rapidity or extent of development of public school music and its supervision.\(^2\) We have advanced from the days when all phases of school music were presented by one teacher, to a time in which special supervisors are established in every department. In many places grade music, junior high school, senior high school, vocal and instrumental divisions all have their specialists.\(^3\)

Music has become a most important subject of the curriculum, and the qualifications of a supervisor and the

---

objectives of supervision have grown. While the natural growth of music supervision has experienced a retardation during the depression, it is surprising to see how school music has kept its firm footing in the educational field and tends towards an amazing growth in the prosperous tomorrow.
Chapter II

THE MUSIC SUPERVISOR

The music supervisor is generally considered as being in the class of special supervisors. In this capacity he is conceived as contributing services external or supplementary to the educational unit. However, as pointed out in the preceding chapter, the subject of music has become a vital part of our educational program and the importance of the position of music supervisor has advanced accordingly.

The music department of any educational unit can never expect to be elevated to any other stage than that to which the music supervisor is capable of raising it. If the supervisor is a poor exponent of the highest type of supervision, then this deficiency will definitely be evidenced in the results shown in the department. With the importance of this situation in mind it will be necessary for the administrator to be able to know those qualifications which should be expected of a good supervisor of music. The supervisor may intelligently rate the success or failure of his work by using a self checking analysis and teacher check list and from the results shown be able to improve his work. He must possess some qualifications not expected of the general supervisor. The most
prominent of these is the ability to train the average classroom teacher in the correct procedure of music teaching. Particularly is this true of the young teacher because the curriculum of the average college or normal school has been very lax in music instruction.

The administrator when selecting a supervisor of music can look to the certification issued by a State Board of Education as some guarantee to the supervisors qualifications, but even this is only an attempt to rate the professional and academic achievement and does not guarantee a successful supervisor. To make an attempt at listing all of the qualifications which would be necessary to insure a successful music supervisor would mean the making of a special list for each person, but at least we may generalize these qualifications under certain headings.

1. *Musicianship.* Probably foremost in the qualifications of a music supervisor would be his musicianship. Since he is dealing with one subject it would be a natural conclusion that the most desired quality would be the degree to which he had been able to advance in music. He is to be considered as an expert and as such is expected to give advice which will be taken as authority. To do this he must have developed a high degree of technical proficiency and skill in performance in some special division of music. Coupled with this skill he must
have acquired a wide experience and acquaintance with the music literature. This is extremely important in the outlining and construction of a course of music study.

2. **Academic Training.** The academic training of a supervisor of music must include an understanding of the underlying philosophy of education upon which courses of study are based. He must be able through careful study and research to understand the psychologic, pedagogic, social and economic procedures and relative values which conform to the larger plan and general educational program. It is also necessary that the supervisor be able to satisfy State Department of Education requirements as to English literature, rhetoric, history of education, psychology, philosophy and science. With this kind of an academic background the supervisor will be able to be in sympathy with and thoroughly understand the aim of education in general thus fitting him more readily and intelligently into the school system. He will be more able to safeguard and protect the place of music education in the general curriculum.

3. **Professional Training.** The music supervisor must have a knowledge of classroom procedure and the technique of the current tendencies and changing objectives so that the teaching may be done with least physical, mental and economic waste, bringing about a definite coordination of
theory, practice and expression. It is typically true that the music supervisor begins his professional career as a teacher of school music and enters the supervisory field by gradual steps up from the teaching ranks. This practice seems quite desirable from a practical point of view, because such training and experience will give the supervisor an understanding of the problems, responsibilities and duties as well as skill in classroom teaching, all of which are valuable assets in supervision.

4. Personality. A most important qualification which will determine the success or failure of the supervisor is that almost intangible quality called personality. This qualification may be thought of as being a composite of all the emotional, mental and physical characteristics which the individual possesses. These characteristics so influence the behavior and conduct of the individual that through their expression others are influenced and impressed to such an extent as to affect their reaction to that individual. While the physical characteristics, such as voice, appearance, gait and posture are undoubtedly important items in the make up of one's personality, yet it is probable that the emotional and mental traits are to be considered as more determining factors in the influence upon others' reactions.

5. Leadership. The music supervisor must possess the
professional vision and the technical skill to carry forward a satisfactory program. These qualifications may be expressed in the one word - leadership. This quality is one which causes the individual to propose new plans and to be able to see that they are carried through. The supervisor who possesses the ability to be a leader always commends work which is well done and is never critical of his colleagues or subordinates except when the criticism will definitely lead upward to a finer accomplishment of the project in hand. To be a good leader he must ever be watchful of the opportunity to ask for suggestions from others and whenever possible to incorporate those suggestions which are good into his outline of progress. Thus he must inspire confidence in his teachers to the point where he will secure their cooperation and stimulate them into participating in the program in such a manner that the objectives as set forth will be obtained.

6. Personal equipment. Those qualifications of the music supervisor which may be expressed as personal equipment are, vision, originality, initiative and self-reliance. He will never secure the complete confidence of his co-workers and teachers unless he is engendered by such qualities as fairness, frankness, genuineness and sincerity. To meet all the problems which surround the supervisory program of school music he must possess tact, fair-mindedness, self-control, sympathetic attitude and open-mindedness. He must at all times be
courteous and respect the opinions of others, but at the same time he must be decisive and firm when it is necessary to make decisions. Such traits as enthusiasm, optimism, friendliness and a sense of humor are of course always desirable.

It would undoubtedly be a wise procedure for the administrator when selecting a supervisor of music to use the qualifications as set forth by the National Research Council. Listed are the following:

The Music Supervisor.

Should be authorities in the objectives and techniques of supervision of their special fields of service.

Should be concerned with the content of courses of study, aims and objectives, methods of procedure, measurements, evaluations, levels of attainments, etc.

Should take into account teacher's training, experience, attitude and interest in the subject, personal limitations, special talent, physical strength since human adjustments are primarily responsible for the attitude of the individual teacher, and of the esprit de corps.

Should have a sympathetic, honest point of view, a clear sense of relative values, and an appreciation of creative talents and potentialities.

Should be receptive to every constructive contribution and be sympathetically sensitive to suggestive and remedial helps toward the general improvement and the development of the subject matter.

While the educational, social and personal qualifications as listed above are very essential in the selection of a music supervisor, yet a good score on all of them may not mean that the supervisor will be successful in his work. It has been felt that the music supervisor, selected as such because of demonstrated ability, is entirely adequate and beyond need to improvement. This is certainly an erroneous statement. The supervisor needs a critical mind toward himself and his work. The first assistance in this critical attitude is a self-scoring card. The use of such a card may not always be for the purpose of measuring the efficiency of the supervisors work but rather as an indication of those qualifications which are most desirable. Concentration upon these points may cause reflections along lines which will result in higher ideals and standards of educational efficiency.

This score card as listed is intended for the use of supervisors of special subjects, and is therefore easily adaptable to the use of the music supervisor.

Self-Scoring Card for Supervisors, \(^1\) (as a means of self improvement)
Score 1000 points.

A. Educational, Social and Personal Qualifications——260
   a. Liberal education-------------------40
      1. General education
      2. Training in special subject
      3. Educational viewpoint
      4. Breadth of vision

---

\(^1\) Cranor, K. T., "A Self-Scoring Card for Supervisors", 
Educational Administration and Supervision, Vol. 7, (1921) pp. 92-94
b. Tact--------------------------------------40
   1. Ability to understand and to get along pleasantly with people
   2. Ability to inspire teachers to do and give their best
   3. Wise management of teachers and their pupils
   4. The ability to gain and keep the respect of teachers and pupils

c. Tolerance-----------------------------30
   1. Respect for the opinion of others
   2. Consideration
   3. Openmindedness
   4. Broadmindedness
   5. Unselfishness
   6. Democratic point of view

d. Poise----------------------------------35
   1. Pleasing, gracious manner
   2. Ability to meet people with ease
   3. Dignity
   4. Self Control

e. Appearance--------------------------30
   1. Dress (simple, becoming)
   2. Neatness (person and dress)

f. A cheerful, happy, good disposition
   and a sense of humor------------------15

g. Qualities of leadership-------------30

h. Loyalty to superior officers--------30

i. Ability to speak before an audience--5

j. Patience-------------------------------5

B. The Course of Study-------------------140
a. Ability and disposition to cooperate
with teachers and others who are concerned in the making of the courses of study---------30
b. Ability to work out a course of study
which is well organized, flexible, suited to conditions, workable and psychological in arrangement—-80

c. Ability to interpret the course of study to teachers-------------------30

G. Relationship to teachers--------------------------------------------200
a. Wise selection--------------------------------------30
   1. Pleasing personality
   2. Desirable social qualifications
   3. Training and experience
   4. Teaching ability
   5. Breadth of view

b. Consideration of the health of teachers-----------------------------20

c. Growth as the result of wise supervision----------------------------30

d. Encouragement of self improvement through study, and through extension and summer courses--------------------------20

e. Effort to give teachers an opportunity for initiatives, growth, development and advancement as to salary and rank----------------------25

f. Effect of supervision on the lives of teachers----------------------25

g. Skill in helping teachers to realize the necessity and how to identify themselves with the religious, social, educational, and recreational interests of the community--------------------------30

h. Ability to cooperate with teachers, to see that their viewpoint and to utilize the ideas, experience and material which they are able to contribute------------------------------------------30

200
D. Duty towards Instruction

a. Visiting classes
1. Helpfulness
2. Unobtrusiveness
3. Tactfulness in giving criticism constructive criticism based on educational principles
4. Ability to cooperate with teachers in getting over the course of study
5. Helpfulness to teachers in maintaining a high standard of work
6. Skill in conducting model lessons
7. Helpfulness in the working out of a grading system which will be an accurate measure of instruction
8. An interest in the social, physical and moral well being of pupils

E. Attention to Details of work

a. Ability to select texts, reference books, illustrative and demonstration materials, careful reviewing of books

b. Routine work
1. Reports
2. Correspondence
3. Meetings
4. Consultations (teachers and pupils)

F. Publicity

a. Dealing with pupils

b. Community spirit and interest in educational extension

c. Educational exhibits

d. Newspaper reports
Careful consideration of this kind of a self rating list by the supervisor of music will certainly point out many topics which have been receiving little attention but which brought to notice may be incorporated into a most successful supervisory program.

Since it is a desirable and common practice for the room teacher to be evaluated by the music supervisor in terms of the teachers' ability to effectively direct the music educative activity in the classroom, then it is just as important to the improvement of the supervisor to have his work evaluated by the room teacher in terms of his ability to stimulate and direct work as set out in the teachers study outline. An effective rating scale of this type of evaluation is the following:

Colorado State Teachers College Scale for the Evaluation of Supervision.

(Study the analysis carefully and evaluate your supervisor on one of the five levels by placing a check ( ) on the lines within the section representing your evaluation. Check in the parenthesis before each specific ability those which influenced your evaluation.)

---

### Interest in Supervision

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( )</td>
<td>Adequate attention given to supervision</td>
<td>( )</td>
<td>Insufficient attention given to supervision</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Available at regular hours for conference</td>
<td>( )</td>
<td>Usually not available for conference</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Interested in teachers' problems</td>
<td>( )</td>
<td>Not interested in teachers' problems</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Encourages teacher to present problems</td>
<td>( )</td>
<td>Does not encourage teacher to present problems</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Gives desired encouragement promptly</td>
<td>( )</td>
<td>Does not give desired encouragement</td>
<td></td>
</tr>
</tbody>
</table>

### Ability to Diagnose and Direct

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( )</td>
<td>Criticism specific and definite</td>
<td>( )</td>
<td>Criticisms indefinite and general</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Encourages self-analysis</td>
<td>( )</td>
<td>Little directive effort made</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Suggests remedial measures</td>
<td>( )</td>
<td>Insufficient attention to means of improvement</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Analyzes difficulties and weaknesses</td>
<td>( )</td>
<td>Does not analyze difficulties and weaknesses</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Criticisms constructive and helpful</td>
<td>( )</td>
<td>Uses negative methods</td>
<td></td>
</tr>
</tbody>
</table>

### Systematic Procedure

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( )</td>
<td>Definite purpose in supervision</td>
<td>( )</td>
<td>No definite purpose in supervision</td>
<td></td>
</tr>
<tr>
<td>( )</td>
<td>Utilizes results of observation</td>
<td>( )</td>
<td>Does not utilize results of observation</td>
<td></td>
</tr>
</tbody>
</table>
( ) Teachers know what is expected of them
( ) Courses well organized

( ) Teachers not sure of what is expected of them
( ) Courses poorly organized

### Ability to Confer

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ) Criticizes teaching in definite manner</td>
<td>( ) Criticizes teaching in random manner</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Conferences interesting and stimulating</td>
<td>( ) Conferences uninteresting and uninspiring</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Develops understanding of teachers' problems</td>
<td>( ) Conducts conferences as a routine duty</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Creative Spirit

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ) Stimulates independent effort</td>
<td>( ) Places premium on routine</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Gives responsibilities which teacher can meet</td>
<td>( ) Withholds responsibilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Inspires creative attitude</td>
<td>( ) Discourages initiative</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Interested in teachers' initiated efforts</td>
<td>( ) Not interested in teachers' creative effort</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Sympathetic Attitude

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ) Approachable</td>
<td>( ) Aloof, unapproachable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Tactful</td>
<td>( ) Tactless</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Considerate</td>
<td>( ) Inconsiderate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Democratic</td>
<td>( ) Unreasonably arbitrary</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Progressive Attitude

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ) Welcomes different viewpoints</td>
<td>( ) Allows no conflicting opinions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Open to conviction</td>
<td>( ) Satisfied with things as they are</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Tolerant, open-minded</td>
<td>( ) Prejudiced, intolerant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Constantly strives to improve</td>
<td>( ) Closed-minded</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Fairness

<table>
<thead>
<tr>
<th>Superior</th>
<th>Strong</th>
<th>Average</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ) Avoids unnecessary interruption of teaching</td>
<td>( ) Interrupts teaching unnecessarily</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Advises teacher definitely of standing</td>
<td>( ) Inconsistent, changeable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Maintains self-control</td>
<td>( ) Lacks self-control</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Recognizes rights of teacher</td>
<td>( ) Corrects teacher before students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( ) Consistent, impartial</td>
<td>( ) Influenced by personal attitudes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

After careful consideration of the supervisor's self check list and the teacher's check list, there is yet another to be considered. This short score may be recommended to administrators in evaluating the success or failure of music supervisors and making their recommendations accordingly.
The Supervisor

A. Personality

1. Intelligence (inferior, average, superior)
2. Leadership (lacking, passive, powerful)
3. Creative ability (lacking, moderate, marked)
4. Poise (unstable, balanced, confident)
5. Tact (blunt, frank, diplomatic)
6. Sympathy (cold, moderate, considerate)
7. Personal appearance (careless, ordinary, particular)
8. Breadth of interest (narrow, limited, wide)
9. Attitude toward life (pessimistic, passive, optimistic)
10. Ability in public speaking (meager, passable, extensive)

B. General Preparation (meager, passable, extensive)

The supervisor has a liberal education in fields outside that of supervision. He reads current publications covering a wide range of interest—books of travel, biography, current developments, and general literature. He has traveled widely and has acquired varied experiences which give him a rich background upon which to draw.

C. Professional Preparation (meager, adequate, extensive)

The supervisor has superior professional preparation and has taken courses in general and educational psychology, curriculum construction, tests and measurements, supervision and administration. He reads professional magazines and current professional publications, and keeps in touch with important researches.

D. Professional Experience (inadequate, moderate, extensive)

The supervisor has much successful experience in teaching and in directing others; or possesses that unusual ability which, when adequately developed, makes extensive experience unnecessary.

The modern supervisor of music, therefore, may be summed up as follows; "(he) must be a broad-gaged musician; a man of sympathetic personality and yet of determined but not aggressive ways; one who inspires confidence and heightens interest; a person who fires ambition and thereby gets results......He is doing a great work when he brings into the lives of the many, who otherwise would never hear or participate in the performance of good music, the joy, uplift and stimulation through educational entertainment that is healthy, normal and sane. This makes a greater and better nation.¹

Chapter III
MUSIC ADMINISTRATION AND SUPERVISION

What is administration? How does it concern itself with the supervision of music in the public schools? Has it a place in the new social order into which our public school music is adapting itself? All of these questions are especially prominent today when so much educational research is being conducted in general curriculum changes as well as special subject importance.

The problem of school administration has occupied a prominent place in our schools. From the very beginning of the system, as set up in Massachusetts, administration was recognized as a vital factor. The very fact that it has always occupied a place of prominence has caused criticism and retarded the program of education; unjustly condemned to a public already none too willing to accept education on its own merit. With this importance in mind, what definition may serve for the school administration which creates an influence upon music supervision.

Withers believes, "school administration is primarily concerned with the business and educational management of a school or system of schools. Its primary function is to furnish the best possible
conditions for the economic and efficient discharge of the chief purpose, namely, the education of the child.¹ The above statement may serve as being a fine general definition. Specifically the duties of school administration touch such topics as, the purchase of equipment, building management, personnel management, the planning of a program of studies, the checking of the performance of students and teachers, the direction of school research and experiment, insuring attendance, and the coordination and integration of all school activities.

With such a varied range of duties appointed to the administrator of the modern school it would follow that the subject of music could not be included in the school curriculum without being directly influenced by that administrator. All administrative functions naturally require definiteness, promptness and precision, yet they will vary in importance according to whether they are antecedent to the supervisory function or whether they exist solely for the purpose of serving the supervisory program by controlling school mechanics. If we view administration of school music from this angle we can conclude only one thing - that music administration is antecedent and superior to music supervision. But even with this premise, to draw a

¹ Withers, J. W., Systematic Supervision, New York, 1930, p. 3.
sharp distinction between administration and supervision is very difficult because on the one hand there are certain marginal areas which have come to be recognized as falling in the field of educational administration and on the other there exists that marginal area between supervision and teaching.

The educational administrator is concerned principally with executive problems but also directs all the general policies, particularly as concerns the organization side. He holds as his ultimate concern the educational development and intellectual growth of the pupil. On the other hand, the music supervisor has come to be looked upon as being concerned primarily with the functional side of the educational organization. He keeps constantly in mind the needs of the pupil, problems of learning, and the adjustment to the environment through the aid, direction and leadership of the teacher. Therefore for music to successfully function in the curriculum of any public school it will first be necessary for a cooperative program to exist between the principal or superintendent, as the executive officer, and the music supervisor.

The administrative officer cannot expect the subject of music to thrive and be a worthwhile subject
unless he is willing to investigate and hold sympathetic understanding as to the administrative problems which arise. Also the music supervisor cannot expect to successfully direct the instruction unless the administrative problems are first solved. With the importance of this cooperative situation in mind let us look to recent surveys to furnish us with the statistics and see just how far this cooperative work does exist. An extensive investigation will furnish statements that tend to prove that conditions which are quite the opposite of a cooperative state exists between the two officials. A very recent survey of this condition has been made by W. G. Brink in which he reports that, "sixty-one percent of the special supervisors work independently, planning their own work, and generally do not inform principals of the suggestions which they offer to teachers. The fact that there is closer agreement between the reports of special supervisors and the combined reports of principals and general supervisors than between the combined reports of special supervisors and superintendents would lead one to believe that little direction is given to special supervisors by superintendents. Such a situation was found in the majority of schools visited. Only three percent of the specialists favor this procedure. As
was found in the case of general supervisors, a considerable proportion of the specialists favor a plan in which special supervisors visit teachers only 'on call'. In general it is evident that while the majority of special supervisors work independently, specialists favor a plan in which they would work under the direction of the principals, informing them of the suggestions which they make to teachers. The remedy for a condition of bad administration and special supervision as here suggested by this group of specialists, would mean that the principal and superintendent would be required to meet special requirements in the subject of music.

Before seriously considering any subject as being worthy of special attention and preparation, the educator and administrator are first interested in the educational value of that subject. Is it a frill and a fad that merely exists for the use of a chosen few or is it a legitimate subject that may be carefully considered as being worthy as the traditional "Three R's"? Until very recently the subject of music has had little attention. Administrator, especially in so far as the investigation of special courses that would better prepare him to give intelligent administrative

advice to the supervisor. However, the development of the new social order into which the administrator must fit his school is seriously impressing upon his mind the importance of music. Recent surveys have surprisingly shown that music when scored in accordance with the Cardinal Principles of Education, has ranked from second to sixth place. From this indication the administrator may believe, that if music does not rank above, it certainly comes next to the "Three R's" for careful consideration.

Another evidence of such rating is shown by the public, who, after all, is the supporter of all educational programs, in its willingness to support music in a period of financial distress. In a survey under the direction of Dr. Warren W. Coxe, director of the Educational Research Division of the Department of State Education for New York, we are shown a surprising picture from the viewpoint of parents. In the survey, reported in November 1934, the Committee questioned 10,000 parents, selected at random throughout the State, as to the high school subjects desired for their children. From a list of eighteen subjects offered Music ranked sixth in place; well above such subjects as Commercial, Foreign Languages and Social Subjects. From questions concerning student
activities as desired by parents, we find Music ranking first - four places above athletics. While these facts were drawn only from the State of New York, yet statistics show that this State pays one of the highest costs per pupil of any State in the Union for public education.1

All of these surveys have had a definite reaction upon our school administrators. Many of them have made and are making a serious effort to take some training in the administration of the subject. However, even with the success evidenced by those who have made this step we still find a great majority willing to allow the supervisor of music to assume most of the administrative duties. As long as a condition of this kind exists what can be done to assure the proper administration of music? There can be only one answer - to give the music supervisor training in the fundamentals of school organization and administration.

Our next investigation would naturally be for the purpose of determining the extent to which these fundamentals of administration are being offered to music supervisors in training schools. A survey of the requirements as listed in the curricula of forty-seven school music departments of colleges, universities and conservatories show the following:

The survey as listed above has been worked out from the outlines of study for supervisors in school music in institutions selected at random. If the listings were interpreted into percentages we would have:

### Institutions

<table>
<thead>
<tr>
<th>Institution</th>
<th>Interviewed</th>
<th>Supervision</th>
<th>Administration</th>
<th>Combination</th>
<th>Neither Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universities</td>
<td>19</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Colleges</td>
<td>14</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>Conservatories, Music Schools</td>
<td>14</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>47</strong></td>
<td><strong>9</strong></td>
<td><strong>5</strong></td>
<td><strong>4</strong></td>
<td><strong>29</strong></td>
</tr>
</tbody>
</table>

To summarize the findings we may say that the majority of the training schools of music supervisors are not fulfilling the need for preparing the student in administration and also a great deficiency is shown in the training of supervision. Therefore, first must necessarily
come curriculum revision in order to efficiently train music supervisors.

Now that we have made special effort to determine the value of administration to school music and determine as far as possible the means to overcome poor administration, let us look to the other side - that of supervision. What is meant by music supervision? How is it serving the needs of modern education? How may a program of music supervision be planned for our schools? All of these questions are of vital interest to those who are concerned with our public schools and the improvement of the type of instruction offered.

Bader makes the following definition; "the term supervision in a very general sense, refers to all agencies within the school which have to do with the improvement of instruction, and the term supervisor may refer to any officer within the system, - superintendent, principal, or specially delegated supervisor, - whose business it is to further the process".1

As we have seen in a previous chapter, music supervision was a gradual outgrowth of general supervision. We may then expect a definition of music supervision to have its fundamental principles in

---

the definition of general supervision. From this stand-
point we may define music supervision as all agencies
and forces within a school system which have to do with
the improvement of music instruction, and the music
supervisor as a specially delegated officer directing
that improvement. The maxim, "As is the teacher, so is
the school", may be changed to read with equal truth,
"As is the music supervisor, so is the program of school
music". However important remains the position of the
supervisor, the program of music supervision to be
adequate must be treated as being (1) Philosophic,
(2) Cooperative, (3) Creative, (4) Scientific and (5)
Effective.

These principles as summed up in The Third Year-
book of the Department of Supervisors and Directors of
Instruction of the National Education Association are
as follows: 1

1. Supervision is philosophic
   a. Supervision seeks new truth. It
      keeps abreast of the leading
      movements in education. It
      reaches out beyond the issues of
      society in which education de-
      velops and has its being.

   b. Supervision continually evaluates
      aims and objectives. Nothing is
      fixed. An ever changing social
      structure calls for a continuous

1. The Third Yearbook of the Department of Supervisors
   and Directors of Instruction of the National
   Education Association, New York, 1930, pp. 5-9.
sifting of materials and scrutiny of values. The attainment of one goal leads but to others. The coordination of teachers' thinking toward the refinement of common ends is the first function of supervision.

2. Supervision is cooperative

a. All supervisory agents work toward common ends. This implies that common ends have been determined through the refinement that comes only with the conflict of minds. It does not necessarily mean an identity of procedures for attaining these ends nor does it imply the full satisfaction of all concerned with the ends as stated. It does mean that every supervisory officer of the system is giving his whole self to the attainment of the ends agreed upon until such time as he can convince his fellows that their energies should be re-directed.

b. Supervision works with teachers toward the solution of mutual problems. This involves the creation of situations in which teachers become aware of their problems and seek assistance in their solution. It eliminates every vestige of dictation or inspection. The question of superiority or inferiority of position does not enter. The teacher turns to the supervisor because the latter has proved his or her capacity to be useful - the divine right of leadership.

3. Supervision is creative

a. Supervision seeks latent talent. It draws out the best in everyone it meets. It encourages initiative, originality, self-reliance, self-expression. It stresses success and lets failure slip into oblivion.
It understands that there are many ways of attaining the ultimate goals.

b. Supervision creates environment. It seeks a nice balance between the best development of the individual and the greatest good of the social group in which he develops. It constantly shapes the factors of the material environment to harmonize with the goals to be attained.

4. Supervision is scientific

a. Supervision applies the scientific method to its study of the teaching process. It stimulates constructive, critical thinking. It sees in the classrooms of today the beginning of a process that will lead to the gradual and constant improvement of generations of men to come. It sees the schools as the world's most powerful agency in refining and improving the thinking process. It looks upon measurement as a means of refining thinking.

b. Supervision seeks proof as to its own accomplishment. It seeks to improve its measure of the individual, of the group. It evaluates objectively the results of instruction. It measures achievement in terms of the ability to achieve. It would apply the same objective terms of evaluation to its own effects that it is gradually learning to apply the results of teaching.

c. Supervision encourages experimentation under proper controls. It refines the process of trial and error. It seeks constantly objective evidence as to the results of
the experimentation.

5. Supervision is effective
   a. Supervision helps teachers secure an effective working knowledge of the tools of teaching, courses of study, standard texts, books, instructional materials, equipment, and, beyond this, it seeks to improve the tools themselves.

   b. Supervision coordinates theory and practice. It realizes that theory must square with facts. While helping teachers to understand theory, it helps them to practice it. It seeks constantly to refine methods and procedures for making theory effective.

Having sufficiently defined music supervision, the next step must be one of determining the importance of music supervision in the new school curriculum. Out of the financial depression has grown a school system which has tended to place the emphasis upon the child rather than upon the school. The schools are being organized to fit the needs of the children. Since child life is centered in the school then each subject of the curriculum must be made to function as a part of the lives of all children. Music, as a subject, can contribute a vital element to the child’s life, but it cannot contribute its full value unless it is properly planned as to objectives and procedures. To accomplish this we must have music supervision because as
pointed out before, we have not had sufficient time to train educators and teachers to the place where they are capable of establishing and carrying on an effective program. Therefore if music is worth offering to the students it is also worth offering as a subject properly supervised.

If music supervision is to prove its worth to the general educational system it must set up certain objectives from which a planned program can be constructed. McCauley makes the following suggested list of objectives:

1. Appreciative
   a. To develop a love for and appreciation of the best in music
   b. To provide for directed emotional training and expression
   c. To develop a desire and some ability to play musical instruments
   d. To develop ability to listen understandingly
   e. To give pleasure through music
   f. To stimulate idealism
   g. To cultivate artistic interpretation
   h. To develop appreciation of good tone quality
   i. To give the child an experience of beauty
   j. To develop fineness of feeling
   k. To cultivate discriminative judgment in music
   l. To estheticize life through music

2. Practical, as to music
   a. To teach correct use of the voice
   b. To develop skill in sight-singing
   c. To develop a feeling of rhythm

d. To develop interest in musical instruments
e. To acquaint with musical forms
f. To give ear-training
g. To develop ability to react to new music at sight
h. To develop ability to know by sight what they know by sound
i. To give eye-training

3. Practical, as to service
a. To enable pupils to participate in group musical activities
b. To function in later life of the citizen
c. To function in the present life of the child
d. To provide music for special occasions
e. To render altruistic service
f. To make possible better music in homes
g. To aid in better social life
h. To develop a better social spirit
i. To develop a discriminative choice of good music for the radio, etc.,

4. Cultural
a. To develop the singing and speaking voice
b. To acquaint with a wide range of musical materials
c. To build a large repertoire of beautiful songs
d. To acquaint with music masters and masterpieces
e. To provide foundation for future study
f. To inspire talented pupils to continue their study in music

5. Avocational
a. To train to spend well one's leisure time or to train the mass of children to be consumers of the best music

6. Differential
a. To differentiate in course of study materials and in methods of teaching
in order to adapt the instruction to the degree of musical talent as revealed by prognosis tests, and musical accomplishment, as revealed by achievement tests.

b. To minister to talented children
c. To encourage creative ability
d. To provide properly for the changing voice
e. To provide in other ways for individual differences

7. Terminal Objectives
a. Individual expression
b. Better society
c. Better spiritual life
d. Better schools
e. Improved moral character
f. Wholesome attitudes
g. Physical improvement
h. Spirit of cooperation
i. Better citizenship
j. Better life
k. Happier democracy
l. Universal language

To sum up the relationship of music administration and supervision, we see definite evidence that they must be treated on a par as to importance. One must not be given preference over the other. The administrative duties should be assumed by the educator but since statistics show that in the majority of cases they are not we can only recommend and encourage the institutions that are preparing music supervisors to revise their curricula to include some courses in administration. Our investigation has shown that while a large percentage of Colleges, Universities, School of Music
and Conservatories do include supervision in the school music curricula yet this percentage is entirely inadequate for proper training of a music supervisor. With proper training in administration and supervision, the music supervisor should be able to put music in its proper place in the curriculum of any modern public school and make it a vital part of the lives of all children.
Chapter IV

ORGANIZATION FOR MUSIC SUPERVISION

To develop an organization for the administration and supervision of the public school music program means great care must be taken in the selection and appointment of persons properly qualified to undertake their principal responsibility - that of the improvement of music instruction. Skilled supervision, as we have seen, is essential to school efficiency. While adequate preparation, careful selection, and a reasonable salary scale does usually secure a staff of competent teachers at the beginning of their service, yet we cannot expect these provisions alone to insure a continuance of that competency. No matter how efficient they may be at first, unless the teacher continues to improve professionally, then the purpose of the educational program cannot be accomplished.

With the importance of a proper organization and a planned program of music supervision in mind we will attempt to set up an organization that will function efficiently and cause music to not only radiate its influence into the lives of the pupils but also will definitely define the duties of each officer as concerns
the promotion of the improvement of music instruction.

Therefore, the staff for music supervision must be soundly organized, but that organization will depend, to a great extent, upon the situation for which the organization is being planned. Some States recognize the importance of music in the school curriculum and as a consequence make more provision for a supervisory organization than a neighboring State. Some communities demand more emphasis upon the subject than do others. All of these things definitely influence the selection of a staff which will function as an organization best fitted to serve the needs as set up in these situations.

Since the tendency in our modern school organization is definitely pointing toward a program of centralization, let us first look to a highly centralized state and local school unit. It is possible to organize under a distinct type such as, (1) the dualistic type, in which all teachers are responsible to both the principal and the special supervisor, (2) the staff and line type, in which there is a separation of the officers and their functions into two distinct groups of staff (supervisory) officers and line (principal) officers; and (3) the coordinate type, in which the activities of both the
principals and the special supervisors are treated as being complimentary. Each type of organization presents certain disadvantages which might cause the type to interfere with the functioning of that particular type of supervising such a special subject as music. Therefore if we select some of the seemingly outstanding advantages of each type and combine them, we might leave just such an organization as this:

<table>
<thead>
<tr>
<th>State Director of Music Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superintendent of Schools</td>
</tr>
<tr>
<td>Music Supervisor</td>
</tr>
<tr>
<td>Principal</td>
</tr>
<tr>
<td>Head of Department of Music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrumental Teachers</th>
<th>Teachers of Theory and Appreciation</th>
<th>Vocal Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band</td>
<td>String and Wind Ensembles</td>
<td>Theory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Harmony</td>
</tr>
<tr>
<td>Orchestra</td>
<td></td>
<td>Chorus Glee Clubs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Voice Classes</td>
</tr>
<tr>
<td></td>
<td>Instrumental Classes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Small Ensembles</td>
</tr>
</tbody>
</table>

---
Heading this organization would be a State Director of Music Education. In many states this position is given the title of State Supervisor of Music but this gives an erroneous impression of the duties to be performed because these duties must fall more under the heading of administration and of direction rather than supervision. The first qualification of a person seeking this position must be a thorough training in general school administration as well as special training in music education. He must be an official with an aptitude at originating plans for the improvement of the music program as a unit, and must possess the executive ability to see that those plans are put into actual use. Without this State Director of Music Education, the duty of granting special and general licenses for teachers and supervisors of music and the establishment of the state course of music study is placed in the hands of the State Board of Education and the State Superintendent of Public Instruction. These are usually officials who have had little if any training in music and as a consequence the whole program of music in the State must suffer. In fairness to the teachers, the pupils and the taxpayers of any State, it is therefore most essential to head the music organization with someone trained in
music administration and supervision. Other duties of the State Director of Music Education, according to Miss Ada Bicking, "will depend largely upon the general needs and upon tradition, but without doubt he should interpret the various courses of music described in the catalogues of schools both in and out of the State; advise with heads of the departments of music in the various state educational institutions as to teacher training; advise with administrators, boards of education, principals and teachers as to educational procedures; make surveys; prepare courses of study, outlines, bulletins, teaching helps, etc." 1

The next position to be considered in this consolidated organization would be that of Superintendent of Schools. This position is most important because at some time all problems of organization, administration and supervision must be effected by decisions and treatments of that official. In the music organization the Superintendent is directly responsible for the promotion of music, to the State Director of Music, and through this office the State Director offers plans and suggestions for the improvement of music in a certain community. Since the office is principally an administrative one, we can look to the Superintendent to be

an efficient organizer but at the same time we shall expect him to be a person if not musically trained at least sympathetic with music and its importance to the curriculum. The efficiency of the music supervisor is largely determined by the cooperation and help of the superintendent. According to Graves, "the great mass of superintendents have now adopted a mid-way position, where the supervisor and his superior officer cooperate in their activities for the solution of problems and the performance of the duties of supervision".  

The next position in the line of music organization will be that of Music Supervisor. In a previous chapter we discussed the qualifications as expected in a supervisor of music and pointed out the need of a definite training in supervision and administration. The duties of the music supervisor are varied and he must meet the problems of the subject and the improvement of the subject instruction. Some of these duties may be listed as, class observation, individual conferences with teachers after supervisory visits, supervisory preparation for conferences, demonstration teaching, placing the state course of study into the hands of teachers, planning check lists for teachers, bulletins, outlines of study and testing materials.

The music supervisor must keep in mind that supervision means the improvement of teaching and thereby determines the duties to be considered as routine and those as special duties. In the past it has been considered that supervisors of music definitely lacked an acquaintance with the entire field of knowledge, and the belief was prevalent that only successful teachers of the subject could be turned into supervisors. Realizing these faults the Universities, Colleges, Conservatories, and schools of music have endeavored to remedy the conditions by training supervisors to fit the needs of good supervision. This is encouraging and indicates a type of modern supervisor who will be prepared to fill every need as to qualifications and efficiency.

The next position for consideration in the organization is the school principal. The unit of supervision is naturally the individual school, therefore the school principal becomes the instrument through which supervisory control of music should be exercised. Many principals seem to have a misunderstanding of the duties which they are to perform. They allot most of their time to the administrative duties and do very little supervisory work. The music program in any school will only improve as the principal realizes the
importance of applying administrative and supervisory duties coupled with a cooperative type of understanding with the supervisor of music. George L. Lindsay gives a list of duties and helps which the school principal should give to the music program. They are as follows: 1

1. The principal could see that the time allotment for the special subject is carried out.
2. The principal could know the general plan of the course of study.
3. He could see the course in operation, accompanied by the supervisor, and observe the progress of the regular work in his classes in intensive and, if possible, in executive supervision.
4. He could have conferences with the special supervisor, and, as a result, discover how best he may serve his weaker teachers in improving instruction.
5. He could arrange schedules for music instruction, music appreciation, etc., that will not conflict. For example: Two music lessons should not be given in adjoining rooms at the same time.
6. He could be in a position to report progress, or lack of progress, on the part of his teachers, to the supervisor when she visits the school.
7. He could arrange conferences between the weaker teachers and the supervisor and participate personally, if possible.
8. He could encourage cultural singing in the assembly; assign the most musical teachers to the work, and ask for the cooperation of all teachers in the assembly singing.
9. The principal might confer with the supervisor and arrange to adjust the course of study (a) to the capacity of the class; (b) to the capacity of the

teacher. In other words, the supervisor should be advised by the principal of the general strength of the class and teacher respectively; and the principal should inform the supervisor of the maximum of success that should be expected in any given situation.

10. The unmusical teacher may, under certain conditions be relieved from the burden of trying to teach music. She should exchange with a nearby classroom teacher who is successful in this field. The principal should explain to the teacher that the move is for her convenience and that it has nothing to do with rating. Such exchange should be made only with the approval of the district superintendent and the director of music.

11. The principal may encourage the development of the rhythm orchestra, school glee club, and school orchestra.

12. The principal may plan for occasional demonstrations of the course and activities in music for the observation of parents.

This list of duties gives the supervisor of music a better understanding of the importance of the school principal in school music. At the same time, the principal should better understand the importance of some training to be able to understand the fundamentals and theory of music instruction.

The next position for consideration in the organization is that of the head of the music department. Of course this position will only occur when the department is large enough to demand a corps of teachers who must have some directing head besides the principal.
and supervisor. Upon the shoulders of this departmental head must rest the responsibilities of the organization and direction of all teachers and classes of music. He should be a person highly trained in the subject as well as one with many years of practical teaching experience. He must work under the direction of the principal and the music supervisor and at all times must maintain a highly developed state of cooperation with these officials and the teachers. Alberty and Thayer point out his importance and sum up the duties as follows: "the departmental head should be recognized by the administrative officers of the school system as an integral part of the supervisory staff. In this capacity he should assume departmental leadership in (1) constructing and revising courses of study, (2) promoting and stimulating experimentation in teaching procedures, (3) improving teaching and learning conditions through visitation and conference, departmental meetings, and the like, and (4) integrating and guiding the work of the various members of his department. In addition to this program of supervision he will of course, work with the principal and other department heads in coordinating the entire work of the school, and in determining administrative and supervisory policies."

Unless the system is large enough to permit the head of the music department to function in a capacity of importance, then the position should be abolished and the teachers should work directly under the guidance of the music supervisor and the school principal.

Now the department may be divided into three units. The instrumental unit, the unit of theory and appreciation, and the vocal unit. The teachers in each unit must be so qualified as to show that they have specialized in preparing to teach the classes in the unit for which they are employed. If no head of the music department is employed then they are directly responsible to the music supervisor and the principal. Coupled with their training in their special subjects they must also be well grounded in the fundamentals of pedagogy that they may better serve the needs of the children. In the instrumental unit will be grouped all classes which pertain to instrumental music; such as, orchestras, bands, all instrumental classes and all instrumental ensembles. In the unit of theory and appreciation will be grouped the classes in music appreciation, theory, fundamentals of music and harmony. In the vocal unit will be such classes as chorus, boy and girls glee clubs, and all voice classes.

Of course, the personnel of the whole organization
must be administrator, supervisor and teachers who have been especially trained to fit each position, whose interests are always directed toward the function of the organization as a unit, and whose educational background and practical experience prove them qualified to act in the position for which they have assumed the responsibility.

While we have been considering an organization for music supervision which would fit a system highly centralized, such as large city organizations, yet we must keep in mind that music must also thrive in less centralized surroundings and under organizations not so ideal for its promotion. For a smaller organization without a State Director, such as may be used in county school organizations we may suggest this system:

State Superintendent of Instruction

County Superintendent

 Principal

Instrumental Teaching-Supervisor           Vocal Teaching-Supervisor

Band            Orchestra            Chorus            Glee Clubs

Instrumental Classes            Music Appreciation Classes
Basically this organization is simply a revision of the larger organization with the balance between administration and supervision becoming of less importance. Naturally in a system where the only officials who have had special training in a subject are also required to devote a great deal of their time to teaching, we can expect little in the way of supervision.

The courses of study and outlines are distributed from the office of State Superintendent to the County Superintendent. He in turn will place these materials into the hands of the school principals and they will attempt to direct their music teaching-supervisors in their use. In this kind of a set-up, the State Superintendent must use great care in the selection of a committee to prepare these outlines because, at the best, little will be done with supervision and the whole system will suffer from too much administration. Here a good training in music fundamentals is necessary to the principal and the county superintendent. The principal becomes a most important official. He should recognize the ability of the music teacher as well as the teacher of mathematics. A poor quality of teaching should never be tolerated and dismissal should result. The principal often hesitates because of his lack of knowledge of the
subject, but his other qualification plus a love for good music should qualify him as competent to act. The same sound principles of good pedagogy are used in the teaching of all subjects.

While the above organization gives little chance for music supervision there is yet another organization which practically eliminates music supervision as an aid to the improvement of instruction. This organization may be found to exist in certain rural districts and wherever found its use should be discouraged. This organization is as follows:

<table>
<thead>
<tr>
<th>State Superintendent</th>
</tr>
</thead>
<tbody>
<tr>
<td>County Superintendent</td>
</tr>
<tr>
<td>Principal</td>
</tr>
<tr>
<td>Regular teachers giving Music Instruction</td>
</tr>
</tbody>
</table>

| Pupils | Pupils | Pupils |

Here it is almost selfevident that little or no attempt is being made at music supervision. In this organization the principal becomes more and more an important official as far as the subject of music is
concerned. Since no attempt has been made at employing anyone specially trained in the subject of music, its success or failure in each school must rest in the hands of the principals. Probably the only attempt at music supervision will be those efforts which may be made by the principal. While it is easy to see the disadvantages of this system yet it is surprising to note the number of educational systems that employ this kind of organization and expect music to thrive and be a vital subject of the curriculum.

From this discussion we have attempted to point out the importance of a proper organization for the supervision of music. Only by means of a well planned music program and an organization properly managed and supervised can we expect music to have an equal chance at demonstrating its importance as an educational subject.
Chapter V
PRESENT AND FUTURE MUSIC SUPERVISION

In order that we may collect all of our investigations and their results into a composite to give us a picture of our present status of music supervision and at the same time give us some idea of the development that may be expected in the future, it is first necessary that we establish the value of music in the curriculum of the public schools both as to social and art value. In doing this we must always keep in mind that an emotional and intellectual balance must be established and maintained.

We have seen how music has made gradual headway since the time when it was considered as an extra curricular activity until the prominence given it in some school system of today. It seems only reasonable to believe that a subject must have a definite education value to make this progress. Some of these values may be listed as:

- Cultural - because of the refining influence upon character, both morally and intellectually.
- Spiritual - because it pertains to the moral feelings and ministers to the inherent needs of human beings for the finer things of life.
- Intrinsic - because of its value for its own sake, for what it contributes
toward the fullness of life.

**Emotional** - because it arouses feelings of reverence, awe, joy, grief, fear, love, etc. It quickens and elevates the emotional nature.

**Aesthetic** - because it develops a sensi-
tiveness that makes for larger appreciation of beauty.

**Moral** - because it pertains to actions with reference as to what is right and wrong.

**Intellectual** - because it pertains to the mental development of the individual.

**Educational** - because it develops and strengthens the mental discipline and growth, comparable in value to that development which is brought about by the study of languages, history, mathematics and sciences.

**Practical** - because it contributes toward a wholesome individual, family, school, and community life, and because it can be used for the earning of a livelihood.

**Vocational** - because it offers an opportunity for the specially trained or talented toward earning a livelihood.

**Social** - because it is the most ideal of all arts, and helps the individual toward a happy use of leisure time.

While these above reasons should be enough to justify the establishment of music as a subject ranking foremost in the school curriculum, yet, as we have seen, recent
surveys have not only rated its value but have given
definite proof that parents are demanding a school
music program for their children and as taxpayers are
willing to pay for it. Therefore music is not only
rooted deeply in the school curriculum, but it is also
showing a most prosperous growth.

Now the question may be asked, "Does Supervision
have a place in the promotion of music in the school
curriculum?" The story of the evolution of music
supervision has proved that the answer is in the
affirmative. The growth of music in our public schools
was definitely affected by the growth and improvement
of the supervisory staff. Supervision has been the
life blood of school music and any reduction in the
supervisory staff is based on folly, because these
changes are apparently based on the assumption that
supervision is an accessory service rather than an in­
dispensable part of the instructional organization.
In these days of financial distress it is imperative,
now as never before, that supervision be maintained
at a high level of efficiency.1

Investigation points out that in most places where
music as a subject is making slow progress, the fault
is usually in an inefficient supervisor plus a poorly

1. Gray, W. S., "Evidence of the Need of Capable
Instructional Leadership", Elementary School Journal,
selected staff of teachers. In many cases the statement that teachers are inadequately prepared for the responsibilities put upon them has become a truism. Therefore we may say that supervision is not only necessary to the promotion of music in the schools but without it, we can expect music to be just another subject with no definite educational aim.

The American Public do not seem to be fully convinced that supervision of music in our public schools is important, and as a consequence there are many communities in which little or no provision is made for any service other than a very inefficient corps of music administrators and music teachers. The economic waste of such a system is shown by a series of experiments which were recently made in the State of North Carolina. The results of this survey were prepared and reported by Maycie Southall in a pamphlet called *A Study of the Value of Supervision in Consolidated Schools*, in which the findings were as follows:́

On an average, the children of the supervised group in the 5 month period advanced 126 percent faster than the children in the control group, or 2.26 times as fast.

In 100 days, the children of the super-

---

vised group on the basis of the subjects measured received the average equivalent of 138 days of instruction, the control group, the equivalent of 61 days.

If the compulsory attendance law required the completion of standard elementary-grade work, at the rate of progress of the supervised group it could be completed in 5.7 years, or a savings of 2.3 years for work or higher education and proportional savings in the cost of instruction to the taxpayer.

Put in other terms, one county, for additional expenditure of $350.00 for thirty-five days of supervision, purchased the equivalent of seventy-seven days of instruction. At the current daily cost of instruction in the control group this would have a monetary value of $2,772.00.

Upon the same time allotment one supervisor could supervise thirty-six teachers. The services of one supervisor who could produce such results in the total results of thirty-six classrooms would be valued at $12,474.
From these results we can readily see the economic importance supervision must have upon the promotion of music in the school curriculum.

Since the educational value of music and the importance of supervision can be established, then it is most imperative that we look to the proper training of those people employed as supervisors. Here we can only look to the influence that may be exercised upon the directors and educators of our training schools. Only a careful and most thorough revision of the curricula of these institutions can serve in the training of our music supervisors of the future.

Johnson has said, "supervision includes much more than the attempt to improve the technique of teachers based on the observation of their work in the classroom. Fundamental to supervision is the consideration of educational aims and values and the selection and organization of the materials of instruction to meet the aims set up."¹ From this statement it is to be expected that our music supervisors must be music administrators as well as supervisors, and a careful consideration of the curricula of most of the training schools show that little or no provision has been made for this training. Until this change can be

effected then we can only look to cooperation as being the qualification most sought for in the principal and administrator.

Music educators and supervisors are very pronounced in their praise of those educators and principals who have given support to the music programs in their schools. The effect of this understanding and cooperation is shown in the music department of Technical High School, Indianapolis, Indiana. In 1925, Mr. Milo H. Stuart, the principal, in an address before the National Education Association made the following statement, "We are becoming an intellectual people at the expense of the emotional........ We must have something in our educational life that will bring us back to the emotional and the appreciative side of life. Music, as nothing else, can do this for us." A decade has passed since Mr. Stuart made this statement, but let us see what influence his administration has had upon music in that school. Today Technical High School has an enrollment of 6,750 pupils and almost one-third of those students are enrolled in the music department. Surely this at least gives evidence that if music is given equal opportunity to grow it will be a vital factor in education, but that cooperation and understanding must come through the principal and educational administrator.

The outlook for the promotion of the value of music by our educators is most promising. Reports of their views on music as an educational subject is becoming more liberal. They are beginning to understand that music as a subject in the school has grown into the life of a community and has become a vital part of that community's existence. Richard V. Lindsay, principal of Community High School, Pekin, Illinois, has set up the musical aims of his school as follows: "Sometimes I hope we will know how to make every experience in school desirable and interesting by making all fields of training a part of one integrated whole; a part of life and life's situations. Music is one of the finest of the arts. With proper training in appreciation, good music quiets us, inspires us, gives us a feeling of being lifted up, of living in close relationship with the Infinite. A world full of music would be one step closer to the divine and a school full of music should be a school full of happy, cooperative boys and girls."¹

This kind of an attitude toward music certainly shows evidence of the fact that principals and superintendents are cooperating with supervisors and are making special efforts to determine the value of music to their schools.

While we have made a definite attempt to set up the organization of music supervision as it exists today and also attempted to define the status of the modern music supervisor, yet it is quite essential that we in addition gather as much information as possible which will indicate to us the future of music supervision and at the same time give some indication as to the status of the future supervisor.

McConathy states his views when he says, "the supervisor of the past was the direct descendant of the old-fashioned singing school teacher. There was devotion, missionary zeal, and enthusiasm, but seldom thorough musicianship. Today we have a rather mixed type of teacher. There are good musicians, there are well trained educationalists, there are devoted social workers, but these qualities seldom are combined in one individual....

The music teacher of the future must, first of all, be a good musician....... It seems probable that we shall run more or less to specialization, and the teacher of the future must be keyed accordingly."¹

Walberg gives us a brief picture of the future music supervisor and sets up the standard for music education when he states that, "the music director who is big

enough to see the whole social panorama of life - home, school, college and community - is the only type to be encouraged. Individual publicity as an end must never be tolerated. An enriched experience through music for many individuals, both listeners and performers, is the great objective.\(^1\)

These reports seem to indicate that school music may expect to experience a prosperous future under a highly professionalized system of music supervision, but L. S. Greene sounds a note of warning when he reminds us that their subject is not the only one in the system and is perhaps not the most important one either. Think of the state of mind of the regular teacher who has to teach two or more special subjects under supervisors, each thinking and trying to make others think that his subject is the only one, and who, because of their power to rate teachers and hand such reports to the superintendent literally compel these teachers to give their subject exaggerated attention, to the detriment of regular subjects less carefully supervised.\(^2\)

However, if the music supervisor will only keep in mind the fact that his status must be one of cooperation with all the other members of the educational staff; that

---

his subject is one of vital importance but only in so far as he can make that subject serve as a vital part of the child's life; that the future adult generation, as far as music is concerned, is in the hands of the schools of today, then and only then will the organization serving for the future program of music supervision will come into its full development.

"The future, after all, is but a continuous succession of the present, and our chief concern must be to see that the young people of today do not pay the penalty tomorrow of failure on our part to meet the urgent needs of the present in education." ¹ Music must live as a subject of our public school curriculum but to live and serve at its best it must live under the guiding hand of good music supervision.

Bibliography


Brink, W. G., Direction and Coordination of Supervision, Public School Publishing Co. (Bloomington, Ill.), 1930.


Cubberley, E. F., Public School Administration, Houghton Mifflin Co., 1929.


"School Administration", Encyclopaedia Britannica, Vol. XX


"A Check List for Analyzing Supervisory Service", Supervisors 4th Yearbook Department of Supervisors and Directors of Instruction, 1931, p. 101.


Grant, J. R., "Long-Distance Supervision", Educational Administration and Supervision, Vol. 8, p. 60, (1922).


