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A Critical Analysis of the Training of the Homeroom Music Teacher

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**A CRITICAL ANALYSIS OF THE TRAINING OF
THE HOMEROOM MUSIC TEACHER**

by

Ivan A. Hill

A thesis submitted in partial fulfillment of the requirements for
the degree of Master of Education, in
the Graduate School of the Central
Washington College of Education

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APPROVED FOR THE GRADUATE FACULTY

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Accepted: August, 1950

Levie W. Burnett

Anne C. Lembesis

Stephen A. Johnson

Chapter I

INTRODUCTION TO THE STUDY

Background and Problems

Before any subject or course can be accepted and taught in the public schools of America, the subject must prove to be of value to the school, to the individual, and to the community. The field of vocal and instrumental music has long been accepted by all thinking people. With the accepted importance of music as a basic point, this thesis, A Critical Analysis of the Training of the Homeroom Music Teacher, was written. In all future references to the "homeroom music teacher," it is to be understood that the teacher is a regular classroom teacher of any elementary grade, with all college training in music being less than the requirements for a major or minor. Mention of Questionnaire I indicates the questionnaire sent to principals; mention of Questionnaire II indicates the questionnaire sent to teachers.

There is some thought in the minds of many music instructors and administrators that the average elementary classroom teacher does not always have the necessary qualifications and training to accomplish the desired results. Coordinate efforts are being made by teacher training institutions, administrators, and music educators in an effort to improve and extend the training of the homeroom music teacher. The members of the 1946 Music Educators National Conference issued the

following statement:¹

We, the members of the Music Educators National Conference, reaffirm our conviction that music is a beneficent agent for making life more satisfying. In peace, as well as war, music is one of the most important sources of spiritual sustenance.

We reaffirm our faith in the value of music in education, and particularly in its importance in the development and control of attitudes, feelings, and emotions.

We believe in America: we believe that music is helping to strengthen the power and ideals of our country. We believe it is our responsibility to bend every effort to the end that this power of music shall reach into the whole life of America, through every community, and contribute its full share to our national welfare and development.

The field of school music is becoming increasingly complex. More and more burdens are finding their places upon the shoulders of the director, the supervisor, and the special teacher of music. On the whole, this condition is a salutary one, for unquestionably the standards of teaching have been rising steadily since music was first included in the school curriculum.

The field of education in general has undergone many revolutionary changes since the turn of the century. No longer may the musician, no matter how proficient he might be as a performer or private teacher, enter school music teaching unless he can show that he is thoroughly acquainted with the science of education in its broader aspects.

1. Music Education Source Book, p. xi

School music, which began as vocal music, has come to include practically everything that was found in our music conservatories in 1900. Vocal classes, bands, orchestras, rhythm bands, tonette groups, and music appreciation classes are found in most modern elementary schools.

The focal point of the whole music program in the schools is always the classroom. The teacher, the children, the materials, the techniques of teaching--these, and numerous other factors which converge and unite--can be evaluated properly only in the class lesson.² The modern trend in public school teaching is toward the "self-contained" classroom. Each teacher is expected to instruct the class in all phases of education; not only the "three R's," but also physical education, art, and music, with instrumental music generally excepted. In some schools the teachers are permitted to trade classes so that one who is more proficient in music can teach two or more classes in that field while another instructor teaches some other subject to equalize the teaching load. While this system may have some merit, many school authorities are now demanding that all teachers teach all subjects in their own rooms.

What kind of music experience will a grade student have if his background in music consists of singing unsuitable music chosen entirely by the class members themselves; or if the teacher gives no help in correcting inaccurate pitches? What will happen to the non-singers? Often the indifferent teacher feels the students are getting enough training in

2. Hubbard, George E., Music Teaching in the Elementary Grades,

instrumental music. But what of the students who are not enrolled in instrumental work?

How widespread is this dissatisfaction in teaching homeroom music by the teachers? How well qualified to teach music is the average classroom teacher? Do the teachers themselves feel qualified to teach music? What are the most important qualifications for teaching classroom music? How many college hours in music does the average teacher have? Would more and better equipment improve the situation, or how can the work of the homeroom music teacher otherwise be improved? The answers to these questions, and many others of similar nature, would shed some light on the homeroom music teaching situation in the elementary schools in the state of Washington.

Where can the answers to these questions be obtained? Obviously, the homeroom music teacher is best qualified to give the most accurate information; although bias, according to the teacher's personal results in music, would undoubtedly influence the results.

The Music Education Source Book, a compendium of data, opinion, and recommendations compiled from the reports of investigations, studies, and discussions conducted by the Music Educators National Conference for the period 1942-1946, is perhaps one of the most complete and accurate records of ideals, teaching procedures, and general information of a musical nature in print today. This book lists the necessary and desirable courses and content for those who are to teach music in a regular grade as part of the elementary school day's work. The recommendations given in this book are as follows:

Orientation Course

An orientation course in music should be required of all prospective teachers. This course should be designed to develop a basic understanding of the inter-relation of the fine arts and their application to everyday life. It should include active participation in each art field on an elementary level.

Content of Courses to Follow Orientation Course

- (1) Functional piano techniques:
 - a. Ability to play the three principal chords of the common keys.
 - b. Ability to harmonize simple melodies using these chords.
 - c. Ability to improvise—to play rhythmic patterns using these chords.
 - d. Ability to read and play melodies in the common keys.

- (2) Eurythmics (rhythmic experience):
Actual experience in rhythm through free bodily movements; these include coordination of muscular movements together with the exemplification of rhythmic patterns, mood, and form.

- (3) Singing experience leading to:
 - a. Ability to sing and teach a song with ease.
 - b. Ability to use a pitch pipe with understanding and effectiveness.
 - c. A repertoire of song literature which will include folk and art songs with special emphasis upon American folk literature.
 - d. Experience in singing part songs.
 - e. A knowledge of how to teach a child to use his singing voice correctly.

- (4) Listening experience leading to a familiarity with materials and procedures appropriate to the elementary school.

- (5) Creative experiences in each phase of the music activities mentioned above.³

In like vein, three recommendations were made, each based upon the findings of a careful study of practices and needs. These recommendations were

- (1) A need for more definite music requirements in the education of the general elementary teacher.
- (2) More unified standards of music accomplishments in the various elementary grades.
- (3) The desirability of diverting some trained music majors into elementary school music from secondary vocal and instrumental work.⁴

A careful study of the five requirements for all prospective teachers, according to the Music Education Source Book, may show that there are some teachers in the elementary schools of Washington who are now teaching music who are not prepared to do an adequate job of teaching it.

Purpose of the Study

A study of the background and development of the teaching of homeroom music shows that there is an ever-increasing need for an understanding of the many problems which face the administrators, the teachers, and the teacher education institutions.

This study of the training of the homeroom music teacher was made for the purpose of defining and analyzing these problems, as they apply

3. Music Education Source Book, p. 38-39

4. Ibid., p. 39

to situations in the state of Washington, and determining, from the opinions of teachers and principals now concerned with the situation, what might best be done to improve present conditions in order to insure effective continuation of the elementary school music program toward its aims and ideals.

Related Research

A careful study of the listings of graduate theses published in the last ten years shows that little research has been done on the preparation of the homeroom music teacher. Several theses were studied by the writer, but few showed suitable information for comparative purposes with this study. Only one, the Davis Study, was found to have sufficient pertinent material to warrant detailed inclusion.

Glen F. Davis, in 1939, made a study entitled Music Preparation of Elementary Teachers in the Texas Panhandle.⁵ The purpose of this study was to learn the practice of the senior colleges of Texas as to required training in music for elementary teachers. Davis found that music was not listed among the required subjects for college entrance in any of the schools of Texas. Eleven of the twenty-five senior colleges of Texas have no prerequisites listed for any college music courses offered for the elementary majors. Fourteen of the colleges have some type of prerequisite, although the requirement is often

5. Davis, Glen F., Music Preparation of Elementary Teachers in the Texas Panhandle

quite low. Some of these requirements are listed below:

- a. Junior standing and twelve hours of education with the consent of the instructor. (One school)
- b. Sophomore standing. (Two schools)
- c. Normal use of the singing voice. (Two schools)
- d. Class piano, if not familiar with the keyboard. (One school)
- e. Junior standing or teaching experience. (One school)

Although this study by Davis varied greatly from the subject of this thesis, a large number of similar points were brought out. First, Davis found that there is a great variation in the titles of the courses offered by the colleges. The four most common music courses in the colleges of Texas for elementary teachers were:

- a. Public School Methods.
- b. Music Education.
- c. Fundamentals of Music.
- d. Public School Music.

The elementary teachers of Texas reported that many teachers did not participate in music in either high school or college. Davis found that forty-eight per cent of the teachers sang in a high school glee club but that at least thirty-six per cent did not participate in any music activity. Forty-five per cent did not participate in any musical organization while in college. Choir in college reached nine per cent, orchestra reached seven per cent, glee club six per cent, and band three per cent.

Seventy-seven per cent of the teachers enjoyed teaching music in

the elementary school; fifteen per cent definitely disliked it; most of the remainder did exchange teaching. Over fifty per cent of these teachers believed that special music teachers should teach all music in the elementary school; thirty-eight per cent believed it should be done by the homeroom teacher. More training appeared to be the answer given by the most teachers when asked how could the homeroom music courses best be improved. This included more training in piano, voice, and methods. Other improvements were listed in this order:

- a. Need of more equipment.
- b. Need of more time.
- c. Cooperation of the supervisors.
- d. Need for more practice teaching in music.
- e. Ability to play the piano.
- f. Music appreciation.

They suggested the following courses as being the most helpful for beginning teachers in the elementary field:

Materials and Methods	32%
Music Appreciation	13%
Sightsinging	11%
Piano	11%
Theory	8%

Voice, Fundamentals, Chorus, and Practice Teaching were listed next in that order. Davis then listed the following observations and recommendations:

Observations:

1. Music is a required subject in the curricula for elementary teachers in eighty per cent of the senior colleges in the state of Texas.
2. There seems to be little differentiation in the curricula for preparation for particular grade levels.
3. The range in semester hours for the amount of music in the curricula for elementary teachers was found to be from three to fifteen hours, the mean being six and thirty-six one-hundredths semester hours.
4. No college entrance requirements in music were found. Only seven colleges required any prerequisites to courses in music.
5. There was no uniformity in types of courses offered.
6. An extremely wide variation was found in the titles of courses offered.
7. An even wider variation was found in the content of the courses.
8. Before entering college seventy-six and six-tenths per cent of teachers had taken private piano lessons. Less than ten per cent had any affiliated credits in music.
9. Forty-five and four-tenths per cent of the teachers did not participate in any college musical activity .
10. Three-fourths of the teachers have a teaching degree.
11. Only six teachers reported practice teaching in music.
12. Sixty per cent play the piano.

Recommendations:

1. Since music is not a required subject for certification in the state of Texas, it is recommended that all the colleges of Texas require music for elementary education majors before certification is given.
2. It is recommended that prerequisites for entrance be established in music to be dissolved either before entering college or through courses while in college.

3. In consideration of the plea of the teachers for more knowledge that is usable in the classroom, it is recommended that the curricula in music for elementary teachers include the following divisions: 1. melodic, 2. rhythms, 3. listening (appreciation), 4. creative music, 5. integration or correlation.
4. Many teachers find that training in applied music—voice, piano, and others—is helpful: it is recommended that colleges give more attention to this phase of teacher training.
5. It is recommended that practice teaching and observation in music teaching be done.
6. It is recommended that elementary education majors participate in some musical activity during their college years.⁶

6. Davis, Glen F., op. cit., passim

Chapter II

PROCEDURE OF THE STUDY

Research to be Used

"He who starts out without facts, all that are available and relevant, is like a sightless driver without brakes. He cannot see the best way nor avoid ultimate disaster."
Leo W. Allman⁷

With the selection of the subject of this study, it was evident that there were but few methods available to secure the information desired. Only the homeroom music teachers scattered in all corners of the state of Washington held the key. The question arose, how can these teachers best be contacted so that they can give the information necessary for the completion of the study? The questionnaire method, with its possible shortcomings, appeared the most feasible. Whitney notes that one of the first hunches that the neophyte thinks he has is that he should rush out immediately a questionnaire when he is looking about for objective material as a basis for his study, for data pertinent to his ultimate objective. But the questionnaire may be the worst device he can use, both because of its inherent deficiencies and because of its bad reputation.⁸

Often the arrival of a questionnaire in the morning's mail causes the temperature of many educators to rise rapidly. It is unfair to

7. Flackard, Dwight H., Blackman, Cliston, Blue Print for Public Relations, p. 237

8. Whitney, Frederick Lambson, The Elements of Research, p. 135

accuse the majority of educators of being reluctant to answer questionnaires. The writer has received many gracious replies in answer to his questionnaire; many of those answering mentioned fond memories of their graduate school work.

The beginner in educational research conceives of the use of the questionnaire first of all as a matter of communication by mail with situations with which he cannot have personal contact; and this is often the reason for its use. Time and funds are frequently not available for anything better. An examination of one of the outstanding investigations will show that this means of getting judgments may be used even when an adequate subvention is at hand. The Commonwealth Teacher-Training Study shows this in the master list of teaching activities which was mailed to cooperating educators for checking on a number of points of evaluation.⁹

Among the outstanding research discussions of question-blank making
¹⁰
 are those of L. V. Koos of the University of Chicago, and a National Education research bulletin published in 1930. The former gives as the basis and essential criteria for a good questionnaire: a) the ability, and b) the willingness of the persons approached to make reliable answers. The latter has this score card for evaluation of a list of questions to be used in getting data in a research study.

9. Charters, W. M., and Waples, Douglas, The Commonwealth Teacher-Training Study, p. 78

10. Whitney, Frederick Lambson, op. cit., p. 136

Table I¹¹

THE EVALUATION OF A QUESTIONNAIRE

Important items of a questionnaire	Check List
a. Is the purpose of the study frankly stated, and is it one which calls for a reply under the policy set up for dealing with questionnaires?	Yes ___ No ___
b. Is the questionnaire adequately sponsored?	Yes ___ No ___
c. Is the questionnaire well organized?	Yes ___ No ___
d. Is the questionnaire on a worthy educational topic?	Yes ___ No ___
e. Are the questions clearly and briefly worded?	Yes ___ No ___
f. Can most of the questions be briefly answered with a check mark or by a fact or figure, and is the number of extensive subjective replies kept to a minimum?	Yes ___ No ___
g. Is the information requested not available elsewhere, and obtainable only through a questionnaire?	Yes ___ No ___
h. Is the questionnaire set up in the proper mechanical form?	Yes ___ No ___
i. Are the demands of the questionnaire reasonable?	Yes ___ No ___
j. Is a summary of results or other proper return promised respondents?	Yes ___ No ___

Gallup and Rae sum up the requirements of survey questions in much the same manner with the exception that their requirements may be

11. Whitney, Frederick Lambson, *op. cit.*, p. 136.

based, to some extent, on public opinion surveys which may have a slight variation from the questionnaire.¹²

1. The question should be brief and to the point as much as possible. Long conditional or dependent clauses tend to confuse.
2. The words and phrases should be simple and in common day-to-day use, among all groups in the community.
3. The questions should not include words which have a strong emotional content.
4. The questions must avoid all possible bias or suggestion in favor of or against a particular point of view.
5. The questions should include all the important alternatives which may emerge on a given issue
6. Where the individual is being asked to choose between different alternatives, this choice of alternatives must be given as early in the question as possible.

Even with the perfect wording of the questionnaire the true answer is not always given. Dr. T. L. Kelley of Harvard University calls attention to the fact that an act of human judgment is involved in getting information about any phenomenon in any realm of thought, even in the so-called sciences, and that the only instrument available for predicting future values is the questionnaire. He does, however, believe that this tool suffers from three disabilities:¹³

1. There is a lack of demonstrable fairness in the sample.
2. Benefits seldom accrue to every person answering.
3. There are always difficulties in getting a "fair selection of experts."

12. Gallup, George, and Rae, Saul Forbes, The Pulse of Democracy, p. 183

13. Kelley, T. L., Scientific Method: Its Function in Research And In Education, p. 38

It has been found in a recent college project that, when properly made and administered, the questionnaire technique may be quite reliable. It has been found that the questionnaire is almost as accurate as personal interviews have been. Although it is generally assumed that the danger from inaccuracy is more prevalent in the field of social studies, it should be remembered that it is only a matter of degree. Every report upon the result of human measurement in whatever field is based upon the judgment of individuals. "The personal equation" can, and does, tend to color any results drawn from any study. Usually, a higher degree of accuracy is obtained in natural science, because more objectivity is possible, but errors in physical science are not unknown.¹⁴

It is, then, the duty of all who gather material to get and use raw data which is free from the errors of carelessness and as nearly accurate as the tools of measurement will permit. Only the facts pertinent to the principal aim of the study should be collected.

There is another factor in the questionnaire which needs some consideration. Many respondents to a questionnaire hesitate to record personal data which may reflect shortcomings in their attitudes, behavior, or personal life. Cantril¹⁵ draws several conclusions which give the secret ballot, or the mailed questionnaire with no names or addresses included, a marked advantage over the personal interview.

14. Whitney, Frederick Lambson, *op. cit.*, p. 138

15. Cantril, Hadley, Gauging Public Opinion, p. 81

He states the following points:

1. The methods of the interview and the secret ballot do produce marked differences in answers in certain conditions.
2. These differences cast some doubt on the validity of the results obtained in the interview method when the subject feels his answer, if known, would affect his prestige.
3. The discrepancy is probably great enough to warrant the use of the secret ballot whenever questions which have acquired high social prestige are involved, particularly when the questions are of a highly controversial nature, and of deep personal or social significance.
4. Smaller differences may be expected when less delicate topics are involved and more factual questions reveal smaller discrepancies.

The most common method of sampling a complete file that lists all units of the population to be studied is to select each fifth or tenth name in the list.¹⁶ In geographically arranged files the advantage of taking every nth card may be quite significant. It insures, for instance, that each part of the locality shall be represented in equal proportions. Properly chosen samples furnish a basis for valid inferences about the populations they represent. Precision in a sample can always be insured by taking a sufficiently large number of cases. Accuracy can be insured by the conscientious application of a carefully designed method of selecting units for inclusion in the sample.

One of the greatest problems in analyzing questionnaire studies is

16. Cantril, Hadley, op. cit., p. 133

the fact that they are so generally accepted as reliable. It is very difficult, if not impossible, to establish their accuracy, especially on questions of social significance. The selection of questions, their phrasing, the timing, as well as the statistical treatment of results, are phases of the problem that present difficulties. In polls on candidates the results can be checked against official election returns. But on questionnaires there exists no obvious check, not even the check of competition. For it would be only the most extraordinary coincidence that would enable one to validly check one poll against another.¹⁷ If a method has been found for accurately sampling public opinion then it should be socially controlled. Polling opinion may well be regarded as an activity with a public interest. Opinions are always individual expressions of attitude. The notion that there exists a group mind, an entity disassociated from individual human beings, has been thoroughly discredited.

To obtain the information needed for this study, it was necessary to contact several hundred principals and teachers in all sections of the state of Washington. The writer had neither sufficient time nor funds to conduct this survey on a basis of personal contacts, and therefore found it necessary to determine what other method might best be used to gather the desired information. The questionnaire, with its possible shortcomings, was thought by the writer to be the most

17. Childs, Harwood L., An Introduction to Public Opinion, p. 59

practicable alternative. The questionnaire was then set up, in keeping with the requirements for a proper, correct, and accurate form. Three principle points were used in writing the questionnaire: a) briefness, b) clarity of phrasing, and c) getting to the point.

Chapter III

OPINIONS ABOUT HOMEROOM MUSIC TEACHERS

Review of Methods Used

This investigation covers only the state of Washington. First, a list was made of all elementary schools in the state as of the year 1947-1948.¹⁸ This directory showed that eight hundred thirty-five elementary schools were operating in the state at that time--with enrollments of more than twenty pupils. The omission of the smaller schools was made with the supposition that the smaller schools were one-room organizations where the teacher, regardless of training, desire, or choice, would be required by reason of the small enrollment to teach a self-contained classroom of from one to six grades.

This list included the name of the school, the address and city in which the school was located, the enrollment, the size of the city or town, and the title of the head of the school. In breaking down the complete list into representative groups, the following enrollment information was derived:

18. Wanamaker, Pearl A., Washington Educational Directory, 1947-1948, State of Washington, Olympia

Table II

**ENROLLMENT OF WASHINGTON ELEMENTARY SCHOOLS
WITH ENROLLMENTS OF 20 OR MORE PUPILS**

Enrollment	Number of Schools
Under 51	85
Between 51 and 100	131
Between 101 and 200	177
Between 201 and 300	119
Between 301 and 400	102
Between 401 and 500	78
Between 501 and 600	60
Between 601 and 700	26
Between 701 and 800	23
Between 801 and 900	14
Between 901 and 1000	4
Over 1000	4
Enrollment not given	12
Total	<u>835</u>

This chart shows that the largest group of schools in the state of Washington has less than one hundred pupils. With each increase of one hundred pupils, the number of schools decreases. There are, however, more pupils in the state of Washington attending schools with enrollments of from four to five hundred pupils. This chart shows that there is no representative size school in this state, as there is a close balance of schools of all sizes from fifty pupils to six hundred pupils. The number of schools with more than six hundred pupils shows a sharp decrease, with few reaching the one thousand pupil mark.

Most authorities find that total coverage is not necessary in making a survey. In this study, the writer used twenty-five per cent

as the basis for study. The complete list of eight hundred thirty-five schools was set up just as they were taken from the directory, and every fourth school, regardless of size, was chosen. This list of two hundred and nine schools was then broken down into sections, according to the enrollment of each school. With but four exceptions, each of the twelve sections matched the twenty-five per cent goal. Two of the exceptions needed but one addition to bring them up to the twenty-five per cent level. In this case, the first school on the list with the proper enrollment was added. The other two exceptions had one school in excess of the twenty-five per cent, and the last school in each section was omitted.

Review of Questionnaire I

With the selection of the two hundred nine schools, a coverage of the state of Washington was established. This list included schools with all sizes of enrollment, and cities with all sizes of population. It covered all counties in the state in equal proportion. Thirteen per cent of the schools were in towns with less than five hundred population, eight per cent of the schools were in towns with a population between five hundred and one thousand, and twenty per cent of the schools were located in cities with over fifty thousand population.

The principals of each school were asked to fill in the desired information on the attached post card which was mailed to them. The

following is an example of the card each principal received:

Names of elementary music teachers in your school who do not have a music major or minor.

Names

Grade taught

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Do you feel these teachers are adequately trained?

Yes _____ No _____ No comment _____

Ivan Hill
204 $\frac{1}{2}$ East Sixth Avenue
Ellensburg, Washington

STAMP

REPLY CARD
THIS SIDE FOR ADDRESS

Principal of:

Converse

Shown below is the reverse side of the same post card

Ivan Hill
207 1/2 East Sixth Avenue
Ellensburg, Washington

THIS SIDE FOR ADDRESS



Dear Sir:

The completion of my master's thesis requires the names of certain teachers on your faculty. It is my intention to contact each teacher with a questionnaire. May I have the names of your teachers who are teaching music in grades on through six, and who do not have a music major or minor? The subject of my thesis is "A Critical Analysis of the Training of the Homeroom Music Teacher." Will you please fill in the attached card with the names of the teachers doing this work?

Yours truly,

Ivan Hill

Reverse

There were two hundred nine schools in the state of Washington to be contacted. The cards were addressed to the principal of the school. The size and number of schools are as follows:

Table III

ENROLLMENT OF SCHOOLS RECEIVING QUESTIONNAIRES

Enrollment	Number of Schools
Under 51	21
Between 51 and 100	33
Between 101 and 200	44
Between 201 and 300	30
Between 301 and 400	25
Between 401 and 500	20
Between 501 and 600	15
Between 601 and 700	6
Between 701 and 800	6
Between 801 and 900	4
Between 901 and 1000	1
Over 1000	1
Not given	3
Total	209

For a trial test of Questionnaire I, ten schools of various sizes, from scattered points of the state, were chosen. The questionnaire was mailed to each of these schools on November 16, 1948. A seventy per cent return was made. The ten schools, and their enrollments are as follows:

Table IV
TRIAL SURVEY TO PRINCIPALS

Schools	Town	Enrollment
Washington Elementary	Ellensburg	1249
Othello Elementary	Othello	62
Clarkston Elementary	Clarkston	739
Riverside Elementary	Prosser	579
Columbia Elementary	Wenatchee	508
Roosevelt Elementary	Mount Vernon	225
Washington Elementary	Centralia	215
Sprague Elementary	Sprague	111
Kittitas Elementary	Kittitas	276
Cle Elum Elementary	Cle Elum	426

Of the seven cards returned on the trial test, only three of the schools had homeroom music teachers who did not have a music major or minor. All music in the other four schools was taught by a full time music instructor. In reply to the question, "Do you feel these teachers are adequately trained?", two principals answered yes, one answered no, and the other four answered no comment. Thus the pattern was set which was closely followed in the official test. This first test showed that the card apparently was suitably constructed, that the principals understood what information was desired, and that the survey returns were made promptly, or not at all.

On December 10, 1948, the post card questionnaire was mailed to the other one hundred ninety-nine schools included in the survey. On January 15, 1949, a second post card was mailed to all principals who failed to respond to the first request. This card was identical to the

first card, with the exception that it was prefaced with the sentence, "Some time ago I mailed you a similar card, but perhaps the return card was lost in the Christmas mail rush." This was the last contact made with the principals, since it was felt that further writing to the principals might have a damaging effect on desired replies from teachers to whom a succeeding questionnaire was to be sent.

From a total of two hundred nine principals contacted, one hundred forty-two responded, making a total of sixty-eight per cent compared with seventy per cent for the first ten principals contacted. Thirty-five schools reported that all music taught in the elementary system was taught by a teacher with a major or minor music degree. One school reported that the school had consolidated with another school and was not operating. One hundred six schools reported that regular homeroom teachers were teaching music in their rooms without a music major or minor degree. Forty-one per cent of the principals reported that, in their opinion, the teachers were adequately trained to teach classroom music. Twenty-seven per cent of the principals reported that the homeroom music teachers were not adequately trained. Twenty-one per cent marked no comment and eleven per cent failed to mark any choice.

The following table indicates the results of the post card questionnaire sent to the principals of two hundred nine schools in the state of Washington. All questionnaire returns are on file with the

writer.

Table V
PRINCIPALS' RESPONSE TO QUESTIONNAIRE I

Data Derived from Questionnaire I	Figures
Total principals contacted	209
Principals responding	142
Per cent of return	68%
Schools reporting all music taught by music teachers	35
Schools reporting homeroom music teachers	106
Schools not operating this year	1
Schools reporting the teachers are adequately trained	41%
Schools reporting the teachers are not adequately trained	27%
Schools making no comment	21%
Schools making no decision as to training	11%
The number of homeroom music teachers in one hundred and forty-two schools	396

One important conclusion may be drawn from the results of this part of the study. Fifty-nine per cent of the principals did not report the homeroom music teachers as being adequately trained. Several reasons may be presented. The principals feel the teachers are not adequately trained; the principals did not know one way or the other; or, perhaps, the principals hesitated to commit themselves on a questionnaire from a stranger and admit that their teachers were not adequately trained. Another point to be considered is that, in many cases, teachers are required to teach their homerooms music, regardless

of training, and are prevented, for one reason or another, from trading classes with another teacher who may be better qualified to teach music. In such a situation, the principal might hesitate to brand the teacher as inadequately trained and would prefer to leave the question blank.

Review of Questionnaire II

When the returns from the principals were complete, a list of all homeroom music teachers was made. A total of three hundred ninety-six homeroom teachers were teaching music in the elementary schools without a music major or minor degree. A questionnaire was mailed, February 20, 1949, to each of these teachers. All returns were checked off the master list as they were received, and, on March 10, 1949, a second copy of the questionnaire was mailed to all teachers who had not responded to the first request. Because few teachers cared to sign their questionnaire when returning it, it was difficult to make an accurate checkoff. Post marks on the envelopes often gave the best clue to the identity of the writer, but, with several teachers receiving questionnaires in the same school system, definite accuracy was impossible. When there was any doubt about receiving an answer, another questionnaire was mailed to the teachers. On April 10, 1949, a third questionnaire was mailed to all teachers who had not responded.

The form of the questionnaire was constructed on one sheet of paper and was mimeographed. The questionnaire, exactly as used, is shown below:

Ellensburg, Washington
March 1, 1949

You, as a homeroom music teacher, can give me valuable information which will help me in completing my master's thesis. Your name was given to me by your principal. The subject of my thesis is, "A Critical Analysis of the Training of the Homeroom Music Teacher." Will you take a few minutes of your time to fill in the blanks of the following questionnaire?

I. Education

A. What courses in music have you taken in preparation for teaching in your school?

- | | |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ | 6. _____ |

B. How many quarter hours do you have in music?

C. What were your courses?

1. Music Methods _____
2. Music Appreciation _____
3. Elementary Theory _____
4. Other type (what?) _____

D. Do you feel adequately prepared, in light of the courses listed above, to teach your own music classes?

Yes _____ No _____ Questionable _____

II. Piano experience

A. Do you play the piano? Yes _____ No _____

B. If so, how many years of private lessons have you taken? _____

- C. How much proficiency in teaching music do you feel stems from your piano playing, rather than your college courses?
None _____ Small amount _____ Large Amount _____
- D. Do you feel that the ability to play the piano should be required of all homeroom music teachers? Yes _____ No _____

III. Equipment

- A. What equipment do you have available for teaching music?
Piano _____ Record player _____ Sufficient records _____
Music series books _____ Community song books _____ Radio _____
Staff paper _____ Pitch pipe _____ Tonettes _____
Rhythm band instruments _____ Metronome _____ Others _____
- B. Do you feel hindered in your music work because of lack of equipment? Yes _____ No _____

IV. Improvement

- A. How do you feel the work of the homeroom music teacher could be improved? More Piano _____ More practice teaching _____
More music theory _____ More music methods _____
- B. What other factors do you feel have an influence on this subject?

The information you can give in regard to this questionnaire will be greatly appreciated. If you are interested in the results of this survey I will be glad to send you a copy of my findings. Thank you for your trouble.

Yours truly,

There were one hundred fifty returns from Questionnaire II from a total of three hundred ninety-six teachers contacted, making a return of thirty-eight per cent. The following tables indicate the information derived from Questionnaire II.

I. Education

- A. What courses in music have you taken in preparation for teaching in your school?

Table VI

PREPARATORY MUSIC COURSES

College Courses	Number of Cases	College Courses	Number of Cases
Methods	93	Has forgotten	3
Appreciation	66	Primary Songs	2
Sight Singing	25	Music III	2
Public School Music	18	Orchestra	2
Piano	18	Elementary Music	2
Voice	15	Song Literature	1
Harmony	15	Practice Teaching	1
Choir	14	Supervision	1
Theory	8	Rudiments of Music	1
Work Shop	8	Classroom Music	1
Music I	7	Seminar	1
In-Service	6	Band	1
History	6	Demonstration	1
No music at all	6	Symphony	1
Conducting	4	Masterpiece	1
Rhythms	4	Program Direction	1
Fundamentals	4	Music IIb	1

- B. How many quarter hours of college music credit do you have?

Table VII
COLLEGE MUSIC CREDIT

Hours	Cases	Hours	Cases
0	4	9	8
1	1	10	7
2	6	12	6
3	10	14	3
4	9	16	7
5	7	18	1
6	13	20	1
7	3	22	0
8	14	24	1

Twenty-five teachers had forgotten the number of hours they had earned in music courses while in college.

C. What were your courses?

Table VIII
MUSIC COURSES TAKEN

Courses	Number of cases	Courses	Number of cases
Music Methods	90	Voice	3
Appreciation	70	Band	1
Theory	30	Choir	1
Fundamentals	2	Games	1
In-service	1	Rhythm	2
Choir	3	Creative	1
History	2	Sight Singing	2
Harmony	2	Music Literature	1
Piano	6	Workshop	1
Folk Dancing	1	Practice Teaching	1

The homeroom music teachers, as students, may have taken two or more courses.

D. Do you feel adequately prepared in light of the courses listed above, to teach your own music classes?

Yes 75 No 41 Questionable 25

II. Piano experience

A. Do you play the piano? Yes 112 No 36

B. If so, how many years of private lessons have you taken?

Table IX

PRIVATE PIANO LESSONS

Years	Cases	Years	Cases
None	10	8	5
1	11	9	1
2	26	10	3
3	19	12	1
4	12	15	2
5	8	Don't know	5
6	2	A little	1
7	2		

C. How much proficiency in teaching do you feel stems from your piano playing rather than your college courses?

None 9 Small amount 48 Large Amount 51

D. Do you feel that the ability to play the piano should be required of all homeroom music teachers?

Yes 50 No 82 Would help 14

In tabulating the replies made in regard to piano-playing experience, a greater breakdown in figures and percentages was desired. In part II, Section C, the question was asked, "How much proficiency in teaching do you feel stems from your piano playing, rather than

from your college courses?" It should be realized that teachers who do play the piano might have a different viewpoint from those who do not play the piano. From the teachers who do play the piano the following information was tabulated:

A total of 112 teachers play the piano. The breakdown in percentages are:

Large amount 55, or 48% Small amount 46, or 41%

None 5, or 4% Blank answer 8, or 7%

A total of 36 teachers do not play the piano. The breakdown in percentages are:

Large amount 1, or 3% Small amount 2, or 6%

None 4, or 11% Blank answer 29, or 80%

In Part II, Section D, the following question was asked:

"Do you feel that the ability to play the piano should be required of all homeroom music teachers?" For the one hundred twelve teachers who do play the piano the answers were:

Yes 44, or 39% No 53, or 48% Don't Know 14, or 13%

For the teachers who do not play the piano the answers were:

Yes 10, or 28% No 21, or 58% Don't Know 5, or 14%

III. Equipment

A. What equipment do you have available for use in teaching music?

Table X

TEACHING EQUIPMENT

Equipment	Number of cases	Equipment	Number of cases
Piano	100	Tonettes	17
Record players	126	Metronome	3
Records	74	Rhythm band instruments	61
Series books	109	Bells	3
Community songs	57	Recorders	5
Radio	65	Work books	1
Staff paper	32	Library	1
Pitch pipes	93	Desk keyboards	1
Charts	1		

B. Do you feel hindered in your music work because of lack of equipment?

Yes 31 No 105

IV. Improvement

A. How do you feel the work of the homeroom music teacher could be improved?

Table XI

IMPROVEMENT SUGGESTIONS

Improvement	Number of cases	Improvement	Number of cases
More piano	32	More music theory	19
More practice teaching	44	More music methods	100

B. What other factors do you feel have an influence on this subject?

Table XII

MISCELLANEOUS SUGGESTIONS

Factors	Number of cases
Need of good supervisors	13
Need of innate ability	20
Proper attitude in teachers	4
Teacher's love for music	11
Need of more specialists	5
Need of experience	4
Lack of classroom time	3
Work for enjoyment, not perfection	2
Lack of musical background at home	2
Voice study should be required	2
The teacher should have training as a child	6
Need of unified program in the grades	1
Need of time to prepare for music classes	1
More music minded principals	1
Acquaint teachers with suitable music	1
Better daily preparation	1
Teacher forced to teach music	3
Need of music library books	1
Need more rhythm work in gym periods	1
More materials should be available	1
College choir should be required	1
Correlate music with other subjects	1
Need more classroom space for rhythms	1
Need more work shops	1
Need more sight reading	1
Should know how to handle the individual child	1
Need daily music	1
Need understanding of music readiness	1
Poor choice of records	1
Homeroom teachers do not have the ability	1

Chapter IV

CONCLUSIONS AND RECOMMENDATIONS

Restatement of Purpose

The purpose of this study is to analyze and evaluate the training of the homeroom music teacher in the state of Washington. Using the opinions of principals and teachers as a basis for conclusions, the study seeks to determine whether the homeroom music teacher is now adequately trained to meet the needs of modern education.

For some time there has been considerable thought given to the training of the homeroom music teacher. The elementary teacher must fill many requirements. The modern trend in education is shifting toward the self-contained classroom where the homeroom teacher is expected to teach all courses in a single grade unit. Often it has been found, particularly with the older teachers, that, with the recent shift to the self-contained classroom, many teachers are teaching music for the first time and they are finding themselves confronted with new problems.

There has been some thought in the minds of the educators on the college level that some change should be made to better train and qualify these teachers. The students now in training in the colleges and the universities may need more specialized work in this field.

Resume of Procedure

How qualified for the teaching of music are the elementary homeroom

teachers who are now in the field? This survey, A Critical Analysis of the Training of the Homeroom Teacher, makes the attempt, through the use of a questionnaire, to analyze the training of these teachers. First, a complete list of all elementary schools in the state was made. This list shows eight hundred thirty-five schools in the state of Washington with an enrollment of more than twenty students. All schools with an enrollment of less than twenty were exempt from the study because it was felt that schools of this size were probably rural schools where the teacher not only taught the self-contained classroom, but also several grade levels. Information from schools of this size was not desired for this study.

After this list was prepared, every fourth school was chosen in order to give a representative list. The following table indicates the number of schools in each enrollment group to which questionnaires were sent:

Table XIII
ENROLLMENT OF SCHOOLS

Enrollment	Number of schools in state	Number of schools surveyed
Between 20 and 50	85	21
Between 51 and 100	131	33
Between 101 and 200	177	44
Between 201 and 300	119	30
Between 301 and 400	102	25
Between 401 and 500	78	20
Between 501 and 600	60	15
Between 601 and 700	26	6
Between 701 and 800	23	6
Between 801 and 900	14	4
Between 901 and 1000	4	1
Over 1000	4	1
Enrollment not given	12	3
Totals	835	209

In spotting these schools on the map, all sections and areas of the state of Washington are covered. The size of towns and cities in Washington was also considered. Table XIV shows adequate coverage of cities and towns of the various sizes. It was found that the difference in population of the cities of Washington was represented in this proportion:

Table XIV
POPULATION OF CITIES IN SURVEY

Population of cities	Number of cities
Population not given	45
Population under 500	27
Population over 500 and under 1000	16
Population over 1000 and under 5000	35
Population over 5000 and under 10,000	11
Population over 10,000 and under 50,000	33
Population over 50,000	42

It is interesting to note that there are more schools in the state of Washington that have an enrollment of between one hundred and two hundred pupils. In making recommendations for governing policies of the schools of the state of Washington, authorities should keep this in mind. It is often thought that the modern elementary school has from four hundred to five hundred pupils. Sixty-one per cent of the schools have an enrollment of less than three hundred pupils.

A post card questionnaire, asking for the names of the elementary teachers in their systems who were teaching homeroom music, was sent to each of the principals of the two hundred nine schools. One hundred forty-two principals responded, for a sixty-eight per cent return. This return shows slightly over seventy-five per cent of the schools had elementary teachers who were teaching their own music, while the other twenty-five per cent of the schools had elementary music taught by specialists, or music major or minor instructors. One of the questions of the questionnaire asked the principal to indicate whether he

considered the homeroom music teacher adequately trained to teach music. Forty-one per cent of the principals considered the teachers adequately trained. Twenty-seven per cent of the principals indicated the teachers were not well trained. Twenty-one per cent indicated no comment and eleven per cent failed to mark any of the three choices.

A list was made of all the elementary school teachers who were teaching their own classroom music and did not have a music major or minor. This list was made up from the names placed on the questionnaires by the principals. This list included three hundred ninety-six homeroom music teachers. These teachers received a copy of the second questionnaire which asked them to evaluate their training and to give other pertinent data. The teachers returned thirty-seven and nine-tenths per cent of the questionnaires. Compared with the sixty-eight per cent return by the principals, this indicates that administrators may feel a deeper responsibility toward correspondence of this type; or, perhaps, the teachers had less time for handling such correspondence.

Significance of This Study

This study attempts to show the conditions of the present homeroom music situation in relation to the qualifications of the teachers as they themselves, and their principals, evaluate their training, experience, equipment and how they feel the work of the homeroom music teach can best be improved. It does not include the attitude of the teacher education institutions or the school superintendents. This

study attempts, primarily, to see the situation through the eyes of the person nearest the situation—the teacher. The National Music Educators Conference, composed of music supervisors, music majors, and music minors, have made several reports directed toward the teaching of homeroom music. The Conference viewed the situation from the standpoint of the music professional who has made a life's work of the study. Their attitudes and recommendations quite naturally differ from those of the person teaching music with limited training in college. The training of these teachers varies from twenty-four college quarter hours of music courses to no college training in music. Some of the teachers have only high school vocal music for a background and others have years of private piano instruction. These teachers deserve a place in the educational planning of our elementary school system. The results of this survey show some of their recommendations for solving this problem, and for providing more adequate training for the effective teaching of elementary classroom music.

Conclusions

Education of Teachers

With thirty per cent of the homeroom music teachers having five hours, or less, of college music training, it is possible that some of the teachers are not adequately trained to accomplish successful teaching of music. It is recognized that college training is not the only yardstick by which to measure the success of a teacher. If music is recognized as a necessary subject which should be taught in

the elementary schools, why, then, should not the student be required to meet certain standards before he can be permitted to teach music in the elementary schools? This thirty per cent corresponds closely to the twenty-eight per cent of the teachers who were called "not adequately trained" by the administrators. Many of the same teachers could be in both groups.

Methods courses are the most popular college music courses taken by the homeroom music teacher of today. No other course in music has had as large a percentage of teachers enrolled. Appreciation courses are next in rank, although they do not represent nearly so large a total. Table VI, Chapter III, lists the various college music courses and the number of teachers enrolled. Many of the courses, especially those where there are but one to five cases, fall under the main headings of Methods, Appreciation, or Public School Music. The table shows that the majority of the teachers received instruction in but seven fields. Sixty-two per cent of the teachers enrolled in a Methods course. It is evident that many of the teachers received training in two or more of the courses listed in the table.

Table VII, Chapter III, shows the tabulation of answers to the question, "How many quarter hours in music do you have?" One hundred one teachers answered this question, for a total of six hundred eighty-eight quarter hours. This gives an average of approximately seven quarter hours of college music training to each teacher. Twenty-five teachers have forgotten how many quarter hours in music they earned while in college. The question was difficult to answer accurately

unless each teacher checked on her transcript for the correct figures. Undoubtedly many teachers were unable to do this. The seven hours of training may closely parallel the requirements of many colleges, but still it leaves over one-third of the group with less than five quarter hours of college credit. In answering the question, "What were your courses?," many teachers duplicated the answers to the question, "What courses have you taken in preparation for teaching music in your school?" For this reason, this Section is dropped from the summary with no attempt to draw any conclusions from the results.

One hundred forty-one teachers answered the question, "Do you feel adequately prepared in light of the courses listed above, to teach your own music classes?" Fifty-two per cent of the teachers answered yes, twenty-nine per cent answered no, and eighteen per cent answered questionable. This means that barely one-half of the teachers believe that they are qualified. Another point should also be considered. Many teachers would hesitate to mark the questionnaire "no." Most teachers, in other fields, usually consider themselves "adequately prepared" or many would not continue teaching. Looking at the question from this light, it would seem that there may be a higher percentage of teachers who are not adequately prepared. If a group of teachers admit they are not prepared, then some correction must be made in the college courses offered to the students in order to prevent more inadequately prepared teachers from entering the field. Additional in-service education, such as work shops, would help improve the preparation of the teachers now in the field. Colleges might try to list their courses under the

same headings and to establish a definite level and quality of training requirements which all prospective teachers should meet. These could be determined by the use of examinations which would exempt the qualified students from the course. Several colleges are now attempting to require prospective homeroom teachers to have a certain proficiency in playing the piano. If the student has mastered the piano before entering college, he is exempt from further piano work; if the student is below the level of piano mastery, he is required to study further, until his playing meets the standard as set by the college. Ability, not number of college hours, should be the basis for determining the methods of training for all prospective teachers.

Piano Experience

One important feature in the training of any teacher of music is the student's ability to play the piano. Slightly over seventy-five per cent of the teachers responding to Questionnaire II claimed some ability to play the piano. No attempt was made in this study to ascertain the level of proficiency. It is the assumption of this writer that a relatively low level of ability to play the piano is sufficient to teach most elementary school music. The other twenty-five per cent of teachers responding to Questionnaire II claimed no ability to play the piano. The teachers who answered affirmatively were asked to give the number of years of private piano lessons they had taken. Each teacher answering affirmatively on the survey had almost three and one-half years of private lessons. This much piano,

taken at the college level, would indicate approximately fifteen hours of college work. Most colleges of teacher training have no prerequisite in music for prospective teachers, yet three to seven hours of college music training are sufficient to qualify the teacher to teach homeroom music. Adding the fifteen hours of private piano study to the three to seven hours required in college, this gives the seventy-five per cent of the piano-trained teachers an average of from eighteen to twenty-two quarter hours of piano credit.

Does the proficiency in piano playing influence the results of teaching music? The teachers were asked, "How much proficiency in teaching do you feel stems from your piano playing, rather than from your college courses?" The results indicate that many teachers think the ability to play the piano aids considerably in teaching. Forty-seven per cent of the teachers gave piano ability a large amount of credit, and forty-five per cent gave piano ability a small amount of credit. Only eight per cent gave the ability to play the piano no credit as an aid in teaching music. It should be realized that teachers who do not play the piano might have a different point of view from the ones who do play the piano. The non-piano players could not give credit to the ability to play because they did not have the ability, yet part of this group felt that piano playing would help. The next question gave further insight into their thinking. In answer to the question, "Do you feel that the ability to play the piano should be required of all homeroom music teachers?," fifty-seven per cent of the teachers indicated no, thirty-five per cent indicated yes, and the other

eight per cent said it would help.

The fact that most of the teachers do play the piano may indicate that piano playing ability might be of some value. The fact that eighty-nine per cent of the non-playing teachers fail to list the ability to play as having no value in better teaching, indicates that it may have some merit. The fact that a greater percentage of non-piano players believe that the ability to play the piano should be required of all teachers, indicates that this might be considered a more important part of teacher education.

Equipment

Each teacher contacted in this study was asked to list the equipment available for her use in teaching music. Two-thirds of the schools provided pianos for the teachers' use; this shows that the school authorities believe the cost of this instrument is justified when compared with its value as a teaching aid. Record players are found in eighty-four per cent of the schools. This is an interesting fact, since often the use of the record player can be used as a substitute for the piano. Budget shortage in the school system may account for eighty-four per cent of the schools having record players and only fifty per cent of the schools having records, yet this instrument is worthless without an adequate supply of records. Barely two-thirds the schools have series song books. How can the children learn to sing in a progressive manner without this valuable aid? Twelve per cent of the schools have tonettes, yet these are considered to be of considerable value in determining the student's ability to learn to play

an instrument. Twenty-three per cent of the replies showed that the teacher was hindered in her work because of lack of equipment. The best qualified of teachers, to say nothing of those with less training, would have difficulty in properly teaching his course without adequate equipment. The schools must recognize the importance of this fact, and must secure funds to purchase the equipment needed. If the pupils are important enough to require instruction, surely they are important enough to require the equipment needed to help them in their work.

Improvement

The writer felt that the teachers in the homeroom music field would have valuable ideas which would work toward the improvement of their situation. With this in mind, each teacher was asked to list her suggestions for improving the work of the homeroom music teacher. Four factors were chosen for the teachers to check, giving their ideas of the importance of each factor. These factors were: Methods, Practice Teaching, Piano Study, and Music Theory. Two-thirds of the teachers felt that more Methods in college preparation would improve their work; twenty-nine per cent wanted more Practice Teaching; twenty-one per cent wanted more Piano Study; thirteen per cent wanted more Music Theory. Space was provided in the questionnaire for suggestions in addition to the four main factors. A list of these various suggestions, as given by the teachers, is shown in Table XII, Chapter III, page 37.

The writer feels that if all of these factors had been listed on the questionnaire more teachers might have checked them, thus indicating

more of a definite trend. The fact that there were thirty-three additional factors listed by the teachers indicates that they feel something is wrong, and that something should be done to correct the situation. The facts prove that the teachers are not satisfied with the present conditions. Since thirteen per cent of the teachers feel that innate ability is necessary to effective teaching of music, it might seem that some teachers feel that training is not the most important factor in teaching music. Some seven per cent believe that the teacher's love of music necessarily is important. Although love of music and innate ability are different in meaning, both may be considered by the teachers to be necessary, in addition to good training, for teaching music. Adding the two factors together, it is found that twenty per cent of the teachers had this opinion.

Performance is not necessarily the only way of judging a music program's merits. The infrequent visiting of a classroom by the supervisor or principal does not properly judge a good teaching job. The classroom teacher knows whether she is actually doing the job well. If this teacher knows that she is not doing as well as she should, and says so, then something should be done to help her improve. The suggestions of the teachers who answered the questionnaire give the key for improvement.

Summary of Conclusions

1. Music is recognized as a necessary subject to be taught.
2. The trend is toward the self-contained classroom, making it necessary for the homeroom teacher to teach music,

regardless of amount of music training.

3. Fifty-nine per cent of the principals admit their teachers are not adequately trained, or they are not able to say that they are adequately trained.
4. A majority of teachers feel they are adequately trained, considering the training courses offered when they were in college.
5. This same group feels that training courses could be improved, especially through unification of courses throughout all training schools.
6. A substantial minority of teachers feel they are not adequately trained to teach music.
7. Most homeroom music teachers have some ability to play the piano.
8. Half of the homeroom teachers give piano ability a large amount of credit as a teaching aid.
9. **Opinion** is divided on importance of requiring piano ability of homeroom teachers.
10. Most teachers feel that they lack proper equipment for effective teaching of music.
11. A majority of teachers feel that more music methods courses in college preparation would improve their work.
12. Homeroom teachers feel many improvements are needed for more effective teaching.

Recommendations

1. Improvement in methods of training of the classroom music teacher is necessary.
2. Use of ability tests, based on innate ability and special training, might be of value in determining the amount of training needed by prospective elementary teachers.
3. Unification of music courses, and listing of courses under similar titles might lead to better standardization of teacher training.

4. Music Methods should be an important part of the course of study.
5. Further study should be made of the requirement that each homeroom music teacher should be able to play the piano.
6. More equipment for teaching music is needed in the schools of the state of Washington; in others, a wiser spending of money for equipment is needed.

APPENDIX

Cooperating Elementary School Systems of the State of Washington

Aberdeen	Hooper	Puyallup
Alderton	Hoquiam	Randal
Anacortes	Keller	Raymond
Auburn	Kennewick	Redmond
Battleground	Kent	Renton
Bellevue	Kittitas	Richland
Bellingham	La Center	Richmond Beach
Blaine	La Connor	Riverside
Bremerton	Lake Stevens	Rockport
Burton	Lakewood	Sédro Woolley
Bryant	Lester	Snohomish
Castle Rock	Long Beach	South Bend
Centralia	Loomis	South Cle Elum
Chelan	Lopez	South Kitsap
Cle Elum	Mansfield	Spokane
Clarkston	Marysville	Springdale
Colfax	McKenna	Sprague
College Place	Medical Lake	Steptoe
Deming	Mercer Island	Stevenson
De Moines	Mica	Tacoma
East Olympia	Millwood	Tenio
Electric City	Mount Vernon	Tillicum
Ellensburg	Nooksack	Toledo
Elmer City	Olympia	Vancouver
Everett	Othello	Wellpinit
Forks	Peshastin	Wenatchee
Gig Harbor	Plaza	White Swan
Glenwood	Port Angeles	Wilkeson
Holder	Port Townsend	Wisham
Hoodspport	Prosser	Yakima
	Pullman	

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